



WISCONSIN
UNIVERSITY OF WISCONSIN-MADISON

Cuba Forever

Created by the ***Latin American, Caribbean & Iberian Studies Program (LACIS)*** at the University of Wisconsin-Madison

Please contact LACIS' Outreach Coordinator, Sarah Ripp, with any questions at:
608-262-0616 or skripp@wisc.edu

INTRODUCTION

INTRODUCCION



Talking about Cuba can be very difficult. Too often the conversation is colored by lack of understanding of the Cuban Revolution, limited information, or a historical bias. Depending on one's location, age, and family background, the island nation has a different face.

What does this mean to you as an educator? Well, at the very least that this is an important conversation to have as an exercise in critical thinking and learning about the surrounding world. Here you will find materials to help you teach about Cuba without reducing the conversation to preconceived notions of Fidel Castro and his government. This box should allow you to talk about Cuba in a multifaceted, interactive way, from the island's geography to food, slavery, and immigrant experiences.

This box was created by and is housed at the University of Wisconsin-Madison's Latin American, Caribbean and Iberian Studies Department (LACIS). If you have any questions regarding our program or content of this box, please email Sarah Ripp, LACIS' Outreach Coordinator, at skripp@wisc.edu.



The top of the slide features a light yellow background with small yellow dots and two stylized butterflies, one light blue and one pink, in the upper right corner.

CUBA

Overview/Background



Cuba – the largest island in the Caribbean! (K-3 Level)



- Cuba is the largest island in the Caribbean. From the north to the south, it runs 750 miles, but it is only 60 miles wide. Imagine – you could drive across the entire country in an hour or so. Cuba is a beautiful country with many rivers, [forests](#), [deserts](#) and [rain forests](#). Many animals live here which are found nowhere else in the world, such as the [hummingbird](#). This tiny bird is only 2 inches long.

Fun Facts All About Cuba for Kids:

- 11,382,820 people live in Cuba.
 - As of 2010, 3040 people lived in Lodi.
 - 320 million people live in the United States.
- Cuba has 42,803 square miles of land.
 - Lodi is made up of 1.77 square miles!
 - The United States has 3.7 million square miles of land!
- The official language in Cuba is Spanish.
 - Did you know that the U.S. does not have an official language?!

Sports in Cuba



Cuba's favorite sport is baseball! Baseball was actually brought to Cuba by the United States back in the 1860's. Today, many famous baseball players that play in the U.S.A. were born in Cuba!

Cuban Music!!!

Maracas are usually made of dried gourds and filled with seeds or rice.

Maracas, together with bongos (big drums!), egg shakers, guitars, etc. are all played together to create Cuban Music which combines Spanish guitar music with rhythms from Africa!



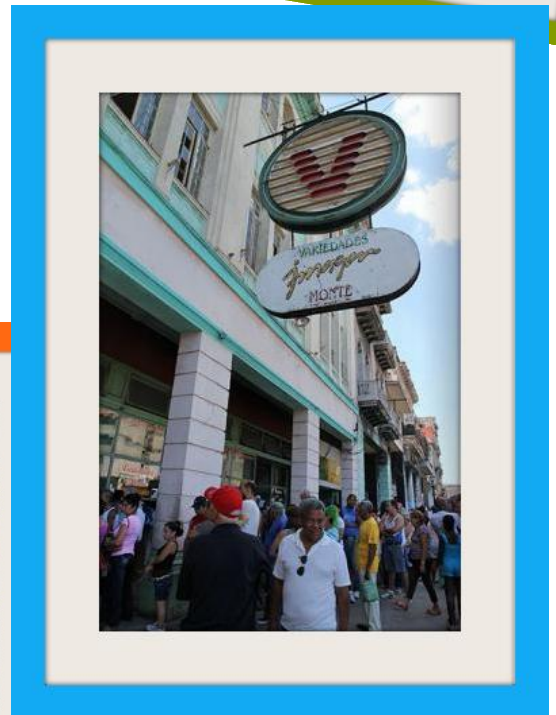
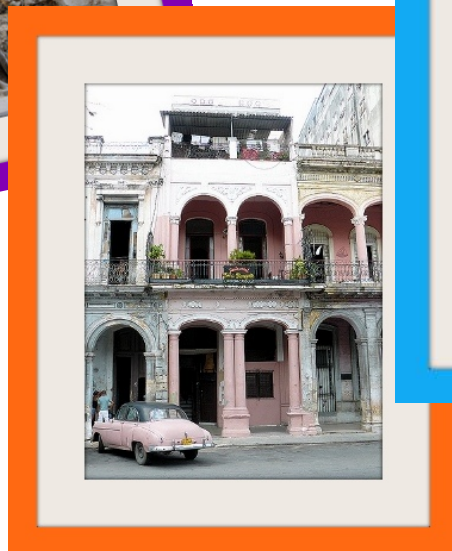
Let's learn a few Spanish words!

English	Spanish
Map	Mapa
Island	Isla
Baseball	Beisbol
Maracas	Maracas
Hummingbird	Colibri
Music	Musica
Rainforest	Selva

THE CUBA PROFILE

EL PERFIL DE CUBA

In this section we will provide a brief overview of Cuba as background content. For more information, please see the *Cuba Overview PowerPoint* which is included with this guide. Additionally, you will find a PDF version of the book by Alessandra Lorini, and Basosi Duccio, *Cuba in the World, the World in Cuba: Essays on Cuban History, Politics and Culture* as a further resource.





BACKGROUND:

The native Amerindian population of Cuba began to decline after the European discovery of the island by Christopher Columbus in 1492 and following its development as a Spanish colony during the next several centuries. Large numbers of African slaves were imported to work the coffee and sugar plantations, and Havana became the launching point for the annual treasure fleets bound for Spain from Mexico and Peru.

Spanish rule eventually provoked an independence movement and occasional rebellions that were harshly suppressed. US intervention during the Spanish-American War in 1898 assisted the Cubans in overthrowing Spanish rule. Subsequently, the 1901 Platt Amendment to the Cuban constitution authorized the US to intervene in Cuba in the event of instability.

The Treaty of Paris established Cuban independence from the US in 1902 after which the island experienced a string of governments mostly dominated by the military and corrupt politicians. Fidel Castro led a rebel army to victory in 1959; his iron rule held the subsequent regime together for nearly five decades. He stepped down as president in February 2008 in favor of his younger brother Raul Castro.

Cuba's communist revolution, with Soviet support, was exported throughout Latin America and Africa during the 1960s, 1970s, and 1980s. The country faced a severe economic downturn in 1990 following the withdrawal of former Soviet subsidies worth \$4-6 billion annually.

Cuba at times portrays the US embargo, in place since 1961, as the source of its difficulties. Illicit migration to the US - using homemade rafts, alien smugglers, air flights, or via the US's southwest border - is a continuing problem. The US Coast Guard interdicted 1,357 Cuban nationals attempting to cross the Straits of Florida in 2013. Also in 2013, 14,251 Cuban migrants presented themselves at various land border ports of entry throughout the US.

For more information on the embargo and current happenings please read the Time Magazine Article ["A Brief History of US Cuba Relations"](#).

AREA: 110,860 sq km (slightly smaller than Pennsylvania)

CLIMATE: tropical; moderated by trade winds; dry season (November to April); rainy season (May to October)

TERRAIN: mostly flat to rolling plains, with rugged hills and mountains in the southeast

POPULATION: 11,047,251 (July 2014 est.)

URBANIZATION: 75.2% of total population (2011) lives in urban area

ETHNIC MAKEUP: white 64.1%, mestizo 26.6%, black 9.3% (2012 est.)

LANGUAGE: Spanish

LITERACY: 99.8% age 15 and over can read and write

GOVERNMENT TYPE: Communist State

LEGAL SYSTEM: civil law system based on Spanish civil code

NATIONAL ANTHEM:

La Bayamesa" by Pedro Figuerdo (The Bayamo Song) (Can be heard on the [CIA Factbook Website](#)) Adopted in 1940; Pedro Figuerdo first performed "La Bayamesa" in 1868 during the Ten Years War against the Spanish; a leading figure in the uprising. He was captured in 1870 and executed by a firing squad. Just before being shot he is reputed to have shouted, "Morir por la Patria es vivir" (*To die for the country is to live*), a line from the anthem.

AGRICULTURAL PRODUCTS: sugar, tobacco, citrus, coffee, rice, potatoes, beans; livestock

INDUSTRIES: petroleum, nickel, cobalt, pharmaceuticals, tobacco, construction, steel, cement, agricultural machinery, sugar

EXPORT: petroleum, nickel, medical products, sugar, tobacco, fish, citrus, coffee

EXPORT PARTNERS: Canada 17.7%, China 16.9%, Venezuela 12.5%, Netherlands 9%, Spain 5.9% (2012)

IMPORTS: petroleum, food, machinery and equipment, chemicals.

**The above information was collected from the CIA World Factbook Website on July 07, 2014.*



ARTIFACT INVENTORY & DETAILS



Cuba Discovery Box Artifact Inventory

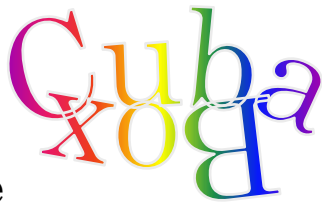
<u>Item</u>	<u>Quantity</u>	<u>Description</u>
Miscellaneous Items		
Dominoes	1 box (55 pieces)	Black and white dominoes with Cuban flag backing
Picture Calendar Collection	1	Pictures taken from a photo calendar of Cuban nature and architecture
100 Pesos Cuban Note	1	Issued in 1954 (before the 1959 revolution). No longer in circulation. Francisco Vicente Aguilera is pictured.
50 Cuban Convertible Peso Replica	1	Replica of a 50 Convertible Peso . 1 bill in plastic
50 Cuban Peso Replica	1	Replica of a 50 Peso 1 bill in plastic
Baseball bat key chains	6	Hand painted baseball bats (4 light blue, 2 dark blue)
Baseball keychain	2	Hand painted baseball keychain with "Cuba" in center
Cartoon Collection: Elpidio Valdes	1	Created in 1993. Coronel Elpidio Valdes fights in the Spanish Revolution and the American intervention during the war of Independence
Cuban Flag Keychain	1	Hand painted Cuban flag keychain, Cuba written on reverse side
Drum Keychain	3	Hand painted wooden drums: Cuban flag
Guitar Keychain	2	Hand painted wooden guitars with word "Cuba" painted on back
National Geographic Cuba Map	1	Laminated map 36 x 24
Picture Postcards	4	Hotel Nacional de Cuba with Blue auto, Tunel de Bahia- Semi- Bus (bus pulled by semi), Havana collage, View from castillo del Morro
Small Cuban Flag	5	Red, Blue and White flags with Brown and gold tipped staff
Books		
Akeke y la Jutia by Miguel Barnet	1	Cuban tales in Spanish on Cuban origins, illustrated
Country Explorers: Cuba	1	Illustrated book about Cuba
Cuba For Kids	1	Illustrated History book: both in English and Spanish
Dance, Nana, Dance	1	Cuban Folktales in English and in Spanish
Eyewitness Travel :Top 10 Cuba	1	Top 10 lists of cultural thoughts and things, people, traditions with pictures
First Spanish Picture Dictionary	1	Picture dictionary
First Thousand Words in Spanish	1	Picture dictionary


Cuba Discovery Box Artifact Inventory

Los Zapaticos de Rosa	1	Poem by Jose Marti
The Surrender Tree	1	Collection of poems English and Spanish
Under the Floral Palms by Alma Flor Ada	1	A biographical story of a woman's childhood Growing up in Cuba (Camaguey)
Musical Instruments		
Maracas	1 pair	Tri color
Claves	3 pairs	Brown. In plastic envelope.
Shaker Eggs	8	Red, Gray, White and Red with varied loudness. In plastic Envelope.

ITEMS

OBJETOS

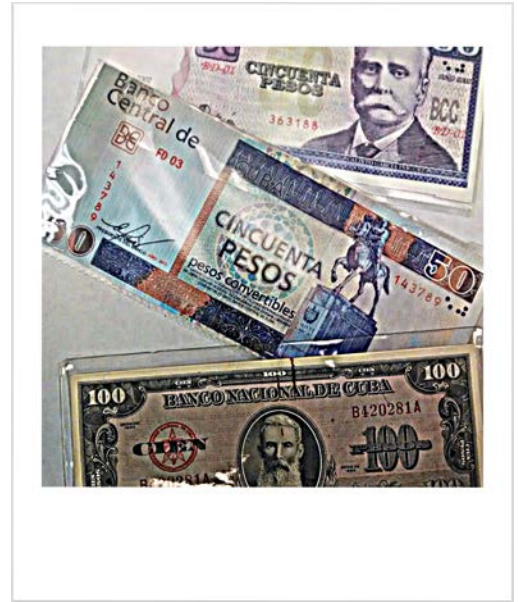


The  is filled with artifacts, books, and other fun, interactive items that will help in your teaching. Take a look and see what's inside!

Artifacts	II
Books	VIII
Imagery	XVIII
Instruments	XXI

MONEY

Items: 100 Pesos, Pre-revolutionary, replica of a 50 Convertible Peso Bill, replica of 50 Peso Bill



The 100 Peso paper bill is a pre-revolution bill. Vicente Aguilera, who is pictured on the bill, was a Cuban patriot from Bayamo, Cuba. Upon the outbreak of war in 1868, Aguilera freed all 500 of his slaves, which was an illegal action under the Spanish law in effect in Cuba at that time. Aguilera joined ranks with many of his slaves to retake the city of Bayamo from the Spanish.

The paper currency in Cuba largely has revolutionary imagery. For example the 50 Convertible Pesos has the phrase “*Trincheras de ideas valen más que trincheras de piedras*” by Jose Marti (“The trenches of ideas are more valuable than the trenches of stones”), which implies the underlying ideological fight of the Cuban Revolution.

The front of the 50 Cuban Peso bill features Calixto García Iñiguez (August 4, 1839 – December 11, 1898) who was a general in three Cuban uprisings. The back side of the bill pictures the Genetic and Biotechnological Centre.

Cuba, similar to many other countries, uses its currency to inspire national pride and remind its citizens of government ideology.

FLAG

Items: 5 small flags

According to the Cuban government's official symbolism of the Cuban flag, the blue stripes refer to the three old divisions of the island, and the two white stripes represent the strength of the independent ideal. The red triangle symbolizes equality, fraternity, and freedom, as well as the blood of the soldiers and patriots fighting for the island's liberty. Finally, the white star symbolizes the absolute freedom among the Cuban people.



The Cuban flag was adopted on May 20, 1902. In 1848, Narciso López, a Venezuelan general, made the first serious attempt to liberate Cuba from Spanish rule. He designed 'La Estrella Solitaria' - 'The Lone Star' - which is Cuba's present flag. In 1902, Cuba became an independent republic and López's flag was adopted as the official flag.

DOMINOES

Items: Box of Dominoes, 55 pieces with Cuban flag backing

The game of dominoes is the national game of Cuba. For many, the game is a daily social event that combines competition with camaraderie. People, both young and old, can often be seen playing the game in parks and other public areas.



Supporting resources:

The directions on how to play Cuban dominoes can be found in the Resources Binder.

Video on Cuban Dominoes:

<http://www.bbc.com/news/world-latin-america-11454226>

ASSORTED KEYCHAINS

Items: Guitar Keychain (2), Baseball Bat Keychain (6), Cuban Flag Keychains (1), Drum Keychain (3)

These key chains were purchased in Havana. The handmade souvenirs are representative of the island's national pride and favorite pastimes.



CUBAN MAP

Item: Large, folded, National Geographic map of Cuba

The nation of Cuba comprises the main island of Cuba, the Isla de la Juventud, and several archipelagos. Havana is the capital of Cuba and its largest city. The second largest city is Santiago de Cuba. To the north of Cuba lies the United States (150 km or 93 mi away). The Bahamas are to the northeast, Mexico is to the west (210 km or 130 mi away), the Cayman Islands and Jamaica are to the south, and Haiti and the Dominican Republic are to the southeast.



This particular map was created in 2001, the first time in 100 years that a new map of Cuba was created. It is the achievement of Juan Jose Valdes, who fled Cuba as a child. Now he is one of the main geographers at National Geographic.

Supporting resources:

To find out more about Juan Jose Valdes, listen to the [NPR interview/question and answer session with him](#)

You can find Geography of the Caribbean TLC lesson plan attached in the Resource Binder.

CARTOON: ELPIDIO VALDES

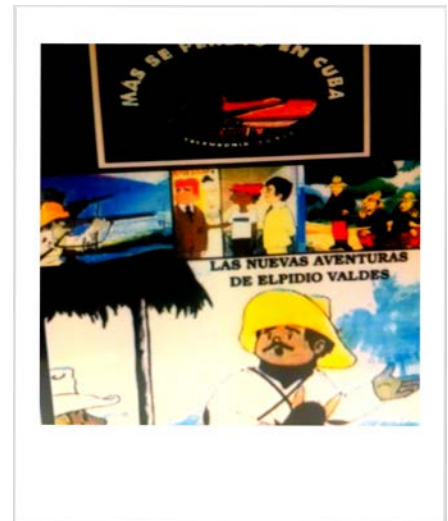
Item: Las Nuevas Aventuras de Elpidio Valdes:
Mas se perdido en Cuba (Spanish)

Elpidio Valdés is a cartoon character who starred in a number of features and comic strips. Valdés was created in 1970 by cartoonist and Cuban filmmaker Juan Padrón, who is considered the father of Cuban film animation and director of the first three animated feature films produced by the Cuban Institute of Cinematographic Art and Industry.

Elpidio Valdés is a mambí (guerilla Cuban independence fighter) colonel fighting for the liberation of his homeland from Spanish colonialism. He commands a squadron of cavalry and represents 19th-century Cuban peasants, slaves, and some landowners to form the Army Liberator.

This particular movie feature is the adventures of Elpidio during the American intervention in the War of Independence. This film is formatted using both fiction and documentary animation.

The film is a 90-minute, Spanish-language, politically-charged feature.

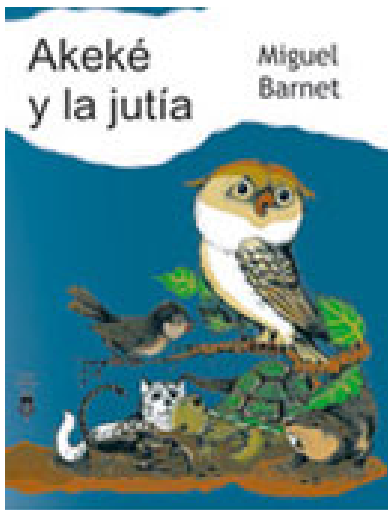


Supporting resources:

If you would like more light-hearted shorter cartoons we recommend the Animado Chucha. These are series of 5-10 min cartoons about a young-at-heart grandma. Some of the episodes can be found on [YouTube](#)

AKEKÈ Y LA JUTÌA

BY MIGUEL BARNET



Item: One Soft cover Book

Este libro es un texto simple en apariencia, pero de profundo contenido, está formado por casi cuarenta relatos y en sus páginas recoge, de la oralidad para la historia, aquellas narraciones más significativas de toda la Isla que conforman y enriquecen el imaginario del pueblo cubano.

El libro concatena las leyendas de origen africano con otras legadas por los ancestros hispanos y, tras su simplicidad engañosa, esconde bellas o ingeniosas fábulas con sus consecuentes moralejas, capaces de ser disfrutadas por todo tipo de público, desde las edades más tempranas, hasta los que ya adultos no podemos evitar sonreír con su sabiduría arcaica.

This book is basic in appearance but deep in content, consisting of nearly forty stories. Its pages reflect Cuban oral history, in which the most significant stories of the island shape and enrich the imagination of the Cuban people.

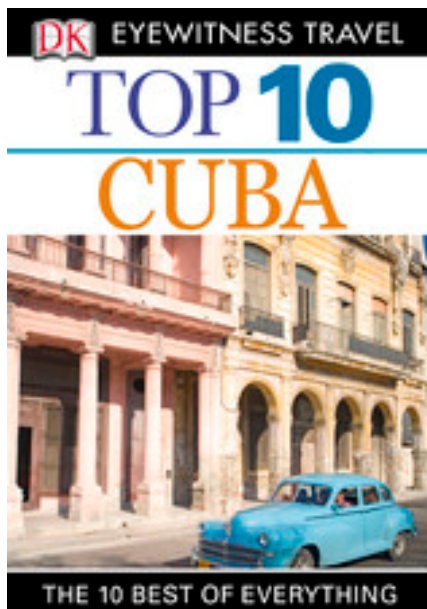
The book links together a collection of legends of African origin with stories from Hispanic ancestors. Under its deceptive simplicity, the beautiful and clever fables can be enjoyed by all audiences, from children to adults who cannot help but smile at the archaic wisdom.

This book is in Spanish.

TOP 10 CUBA

BY EYEWITNESS TRAVEL

Item: One soft cover book

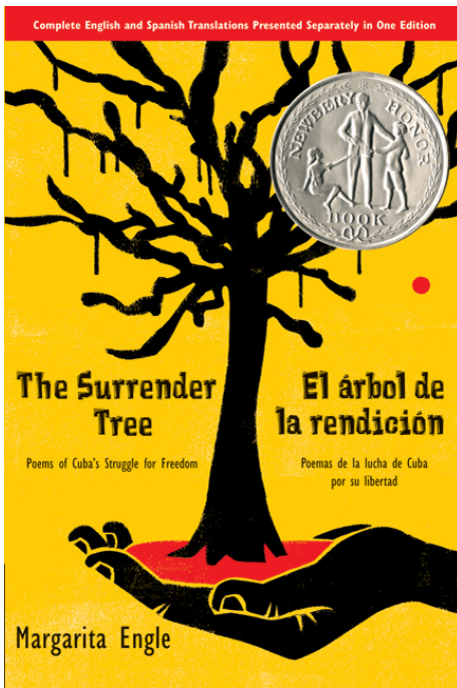


Drawing on the same standards of accuracy as the acclaimed *DK Eyewitness Travel Guides*, the *DK Top 10 Guide* uses exciting colorful photography and excellent cartography to provide reliable and useful resources.

Although Cuba has been known for its isolation from the Western world and its precarious relationship with the USA in particular, the nation has emerged as one of the top tourist destinations in the Caribbean in the last decade. Even though the country remains staunchly Communist, Cuba is a nation that understands the commercial power of rebranding and has reinvented itself as the home of sun, salsa, and rum with a unique blend of boldness and casual manner that capitalizes on the Cuban character.

THE SURRENDER TREE

BY MARGARITA ENGLE



Item: One soft cover book

The Surrender Tree is the winner of the 2009 Newbery Honor Book, the 2009 Pura Belpré Medal for Narrative, the 2009 Bank Street - Claudia Lewis Award, and the 2009 Bank Street - Best Children's Book of the Year.

The book is set in 1896. Written in clear, short lines of free verse, the book displays Cuba's three wars of independence. People are imprisoned in concentration camps, abundant with illness and scarce with food. The protagonist Rosa is a nurse, but she doesn't dare to enter the concentration camps, so instead, she turns hidden caves into hospitals for those who know how to find her.

The book contains both complete English and Spanish translations.

Supporting Resources:

You will find a lesson plan for the book on the Vamos a Leer Blog and in the Resource Binder.

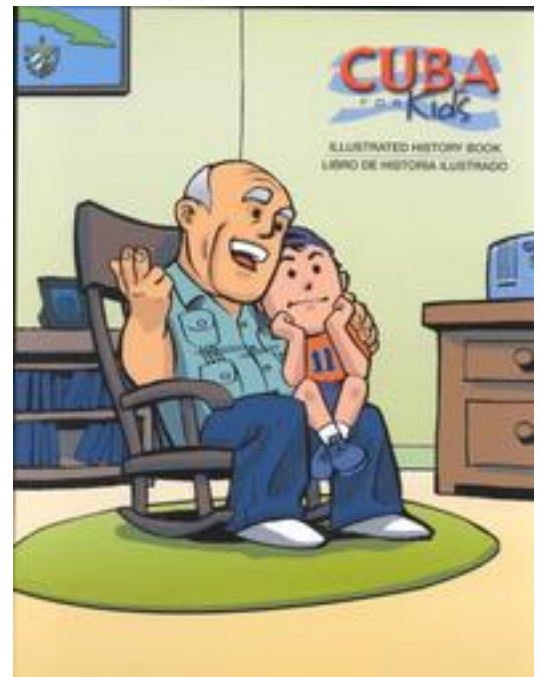
To peruse other great books by Margarita Engle please visit the author's website. There you will also find teaching resources for her books

CUBA FOR KIDS

BY DR. ISMAEL ROQUE-
VELASCO

Item: One hard cover book

The book narrates the history of Cuba in 61 pages with illustrations, complete with both Spanish and English translations on each page. Please be aware that this is only a semi-objective history of Cuba. One of the contributing writers and historians is Jaime Suchilicki, the Director of the University of Miami Institute for Cuban and Cuban American Studies. Although strongly supported by the Miami Cuban community, she is considered controversial by some due to an unfavorable attitude of the Castro Communist regime. The book is heavily illustrated.

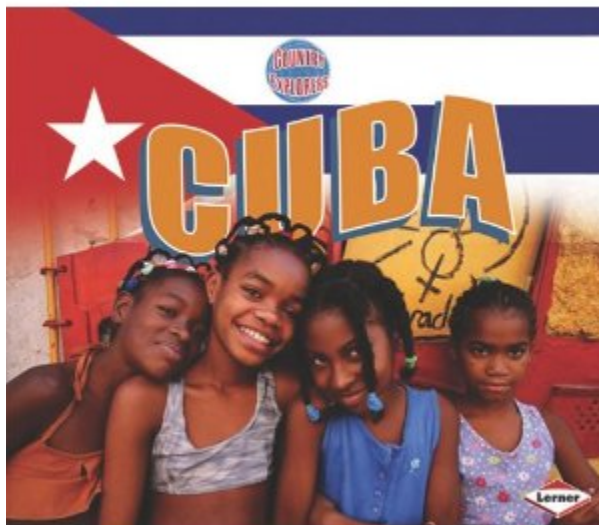


Supporting Resources:

To learn more about the Cuban exile communities, especially in Miami, please visit the University of Miami School of Education Little Havana project web page.

COUNTRY EXPLORERS: CUBA

BY ANA CAVALO



Item: One soft cover book

A great introductory tool! This photo-filled, kid-friendly book takes the reader through the mountains and the plains of the island, depicting the great food, dancing, and culture.

Supporting Resources:

For different Cuban maps please visit <http://www.cubamapa.com/>

DANCE, NANA, DANCE

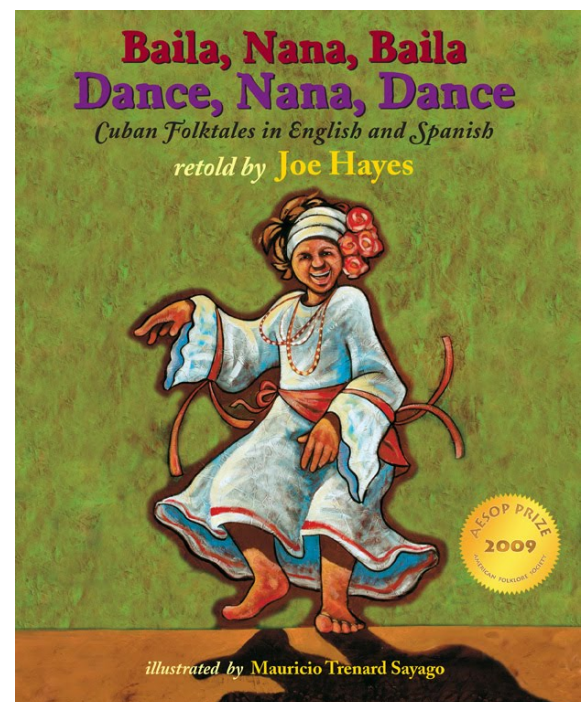
RETOLD BY JOE HAYES

Item: One soft cover book

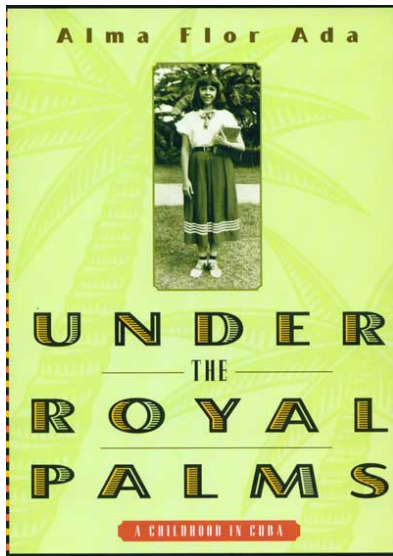
The award winning storyteller, Joe Hayes, tells stories of deep-hearted Cuban wisdom. Thirteen stories are told side-by-side in English and Spanish. They are lively, often funny, and sometimes a bit scary. The excellent notes at the end include references to the stories as they are found in different cultures, as well some historic explanations.

Supporting Resources

[Here](#) you can find a recording of Joe Hayes doing a short reading of this book.



UNDER THE ROYAL PALMS



BY ALMA FLOR ADA

Item: One soft cover book

In this companion volume to Alma Flor Ada's *Where the Flame Trees Bloom*, the author offers young readers another inspiring collection of stories and reminiscences drawn from her childhood on the island of Cuba. Through those stories we see how the many events and relationships she enjoyed

helped shape who she is today.

We learn of a deep friendship with a beloved dance teacher that helped sustain young Alma Flor through a miserable year in school. We meet relatives, like her mysterious Uncle Manolo, whose secret, she later learns, is that he dedicated his life to healing lepers. We share the tragedy of another uncle whose spirited personality leads to his love of flying...and the crash that takes his life.

Heartwarming, poignant, and often humorous, this collection encourages children to discover the stories in their own lives -- stories that can help inform their own values and celebrate the joys and struggles we all share no matter where or when we grew up.

Supporting Resources

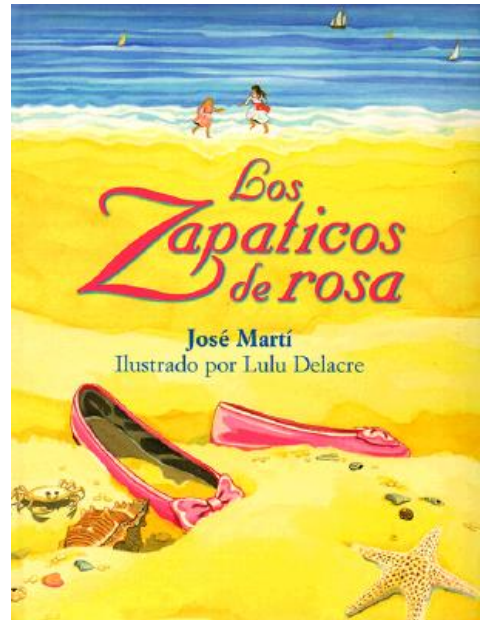
Included in this box is an extensive learning program developed by UA SLIS based in this book. It is anchored in *Under the Royal Palms*, but incorporates other books and activities. The printed version can be found in the Resources Binder.

LOS ZAPATICOS DE ROSA

BY JOSE MARTI

Item: One soft cover book

Una de las grandes piezas literarias de la América hispana. La historia aborda la solidaridad, el acto de compartir y el amor a los semejantes. Una chica privilegiada regala sus zapatos rosados queridos a un niña pobre, y enferma en la playa. Por un momento los diferentes mundos de las jóvenes se encuentran, y la fantasía de cada una convierte en la realidad de la otra. El poema de Martí representa un mundo de imágenes contrastantes: la riqueza y la pobreza, la enfermedad y la salud, la alegría y la miseria. Este libro es en español.



This is one of the biggest literary pieces of Latin America. The story takes on the themes of solidarity, sharing and love for others. In the story without hesitation, a privileged little girl hands over her beloved pink shoes to a poor, sick child she meets at the beach. For one moment the youngsters' different worlds meet and mesh, each one's fantasy becoming the other's reality. This unique picture book has appealing illustrations and a sweet story that packs a strong social message. Martí's poem depicts a world of contrasting images: wealth and poverty, sickness and health, joy and misery. This book is in Spanish

Supporting Resources:

To learn more about Jose Martí and read more of his poems please visit [La Pagina de Jose Martí](#). (in Spanish)

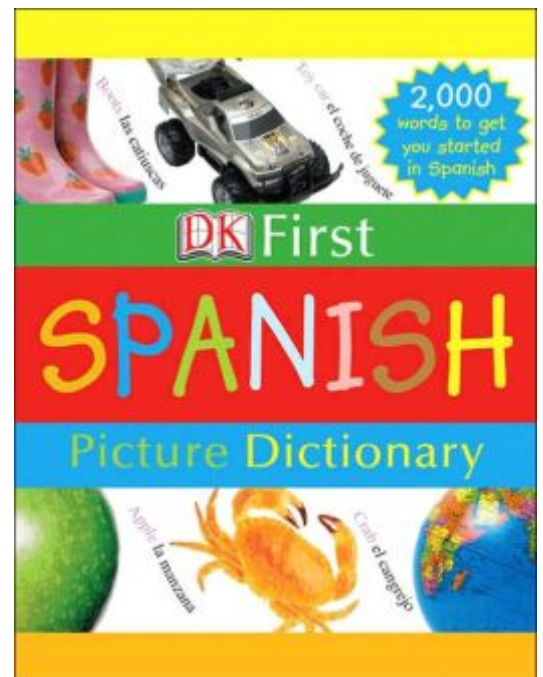
For an English language information, you may check out the [Encyclopedia Britannica entry on Martí](#)

SPANISH PICTURE DICITONARY

BY DK FIRST

Item: One hard cover book

This practical and engaging first Spanish dictionary introduces basic conjugation principles and the most common irregular verbs. Features colorful scenes with bilingual labels. Groups items together by topic and provides the English and Spanish words for them, gives the pronunciation for the Spanish word, and includes an alphabetical list of terms in English and Spanish.



Supporting Resources:

You will find a short Spanish language teaching program(Español para los Chiquitos) in the Resource Binder as well as at the [All Bilingual Website](#)

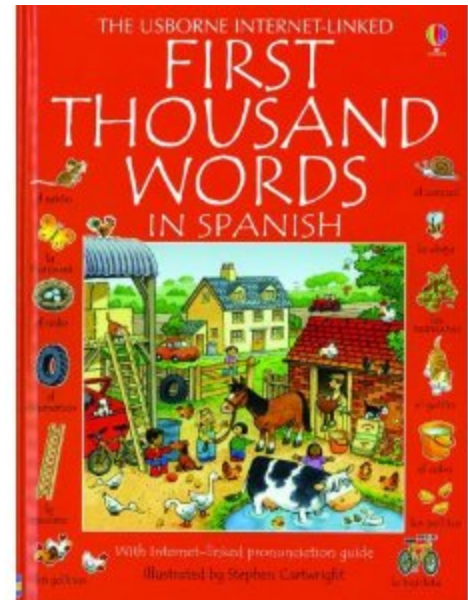
FIRST THOUSAND WORDS IN SPANISH

BY USBORNE INTERNET-LINKED

Item: One hard cover book

This picture dictionary has 1000 everyday words illustrated with busy scenes and labeled pictures to help children learn key vocabulary.

Readers can listen to every word read by a native Spanish speaker at the [Usborne Quicklinks Website](#), which is categorized by book page number. Also as an added fun bonus, there is a hidden yellow duck on every double page!



Supporting Resources:

You will find a short Spanish language teaching program(Español para los Chiquitos) in the Resource Binder as well as at the [All Bilingual Website](#)

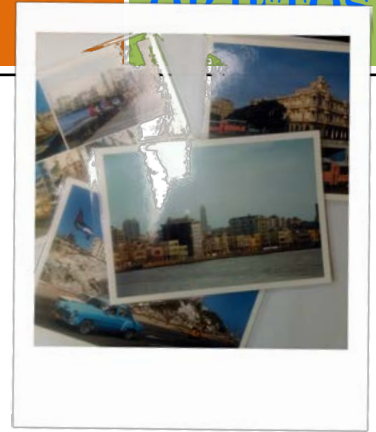
CUBA POWERPOINT

Item: One print version, online file

A power point designed to give an overview of Cuba, the culture and the traditions. It covers location, geography, animal and plant life, as well as traditions and national dress. Notes for each slide are included.

The printed version can be found in the Resources Binder

CUBA IMAGEN POSTCARDS



Item: 4 laminated postcards

The four souvenir postcards show the everyday life of Havana residents.

Vistas de La Ciudad: Compilation of the four most recognizable images of Havana:

- Top left: The Castillo del Morro (The Morro Castle) Morro is guarding the entrance to Havana bay. Built by the Italian engineer Juan Bautista Antonelli in 1589.
- Top right: El Malecón (officially Avenida de Maceo), a street and seawall which stretches for 8 km (5 miles) along the coast in from the mouth of Havana Harbor in Old Havana, along the north side of the Centro Habana neighborhood
- Bottom Three: General pictures of Havana streets. The middle bottom photo features the Yellow Coco Taxis. These are two seat moped powered tourist taxis.

Hotel Nacional de Cuba: The large white building in the back of the picture is the The Hotel Nacional de Cuba, a historic luxury hotel located on the *Malecón* in the middle of Vedado, Havana. Built in 1930's, this hotel had among its guest Frank Sinatra, Ava Gardner, Mickey Mantle, Buster Keaton, John Wayne, Marlene Dietrich, Gary Cooper, Marlon Brando and Ernest Hemingway among others.

The front of the picture displays one of many old American 1920s and 30s, which are commonly seen and used in Cuba.

Tunel De Bahía: The entrance to the Bahia tunnel can be seen in this card. The tunnel constructed in 1958 by the French firm Ocieté de Grand Travaux de Marseille. This is an underwater tunnel which connects two parts of Havana. Another curiosity of this photo is the "bus" on the foreground. These are known as los Camelos (camels), 2 busses welded together, hauled by tractor trailers, which can fit up to 300 people at the time. These are prime means of transport in Havana.

Vista Panorámica: This is a view from the Morro Castle. Here you can see the combination of Spanish colonial, Art deco and Soviet- style architecture of Havana.

CUBA PICTURE COLLECTION



Item: 13 large format laminated pictures

Pictures ranging from nature to architecture of the Cuban Island

CLAVES



Item: 3 pairs of claves

These are pairs of wooden claves, which are thick cylindrical rods used in the playing of Afro-Cuban music. To play the clave, hold one lightly and palm-up with the thumb and fingertips of one hand. Firmly grasp the other clave like a drum stick in the other hand and strike the first clave with appropriate timing. This sound is the foundation of Latin rhythm.

Supporting Resources:

There is a great short BBC video on importance of claves to the Latin Sound, by a salsa musician Larry Harlow. You can find it on the [BBC: The Clave Rhythm Pattern and its Importance in Latin American Music](#) web page

An example the Clave patterns can be found on [Rhythm Web](#).

To hear Cuban Son Music, which uses all of the instruments included in the box, please check out [AllMusic](#), or through the [Cuban playlist on YouTube](#).

MARACAS



Item: One pair of Maracas, with wide red and green stripes.

Maracas are usually made of dried gourds, filled with seeds or rice. These are made of wood. Maracas, together with bongos (big drums), claves, egg shakers and guitars are all components of Cuban son, which combines Spanish guitar with African rhythms.

Supporting Resources:

To view a tutorial on playing maracas, visit [Jon Santos Online Lessons](#).

If you are interested in an art project, making your own maracas, we offer three ways to do so. The directions are in the Resource Folder.

EGG SHAKERS



Items: 2 Sets of 4 egg shakers

Each set has 4 egg shakers, each with a different pitch. The shakers have a similar role as the Maraca. Sometimes they are preferred to the maracas because of their versatility and smaller size.

The background of the page is a vibrant collage. The top section features a light yellow background with small yellow dots and two butterflies, one blue and one pink. Below this is a solid orange horizontal band. The central text is set within a green rectangular box. The bottom section of the page is a colorful tropical scene with a blue palm tree, a yellow sun, and wavy bands of blue, orange, and yellow representing water and sand. On the right, there is a stylized rainbow and a pink guitar. Various circular patterns and dots are scattered throughout the bottom half.

LESSON PLANS & Miscellaneous Activities

MAKE YOUR OWN MARACAS!!!

Here we offer you three ways to make maracas in your classroom: two easier methods involving paper plates and plastic cups, and another, more involved paper-mache method. If you chose to do the paper mache method, we recommend breaking up the process into several days/classes to cut down on the mess.

Paper Mache Maracas

Supplies: Small/ Water balloons, bowl, white glue, spoon, Newspapers, Binder clip, Dried beans, Chopsticks or popsicle sticks, masking tape, poster paint, paint brush

Instructions

- 1) Blow up two small balloons until they are about 6 inches tall and shaped like an egg. Make the two balloons as close in size as you can. Tie the balloons closed. (You can also put the beans/rice into the balloon before you blow it up, instead of after the paper is dry)
- 2) Mix together two parts white glue and one part water. Stir the mixture until the two liquids have combined.
- 3) Tear the newspapers into random pieces that will fit on the surface of the balloons. Drop one piece of paper into the glue mixture and allow it to soak for a moment. Remove the paper from the glue and scrape off the excess on the side of the bowl.
- 4) Place the glued paper onto the surface of the balloon. Soak more newspaper pieces and add them to the balloon until the entire surface is covered. Continue adding paper until the coating on the balloon is three layers thick. Do this with the second balloon to create a matching pair.
- 5) Attach the covered balloons to a curtain rod, shower rod or other object high up by clipping them with binder clips. Allow the paper-mache covering on the balloons to dry completely, which may take two or three days.
- 6) Pop the balloons and pull the remains out of the paper-mache spheres. This will leave a small hole in one end. Add a small handful of dried beans into each sphere through this hole.
- 7) Insert the thick end of a chopstick or the end of a dowel into the hole. Secure the stick in place by wrapping with multiple layers of masking tape.



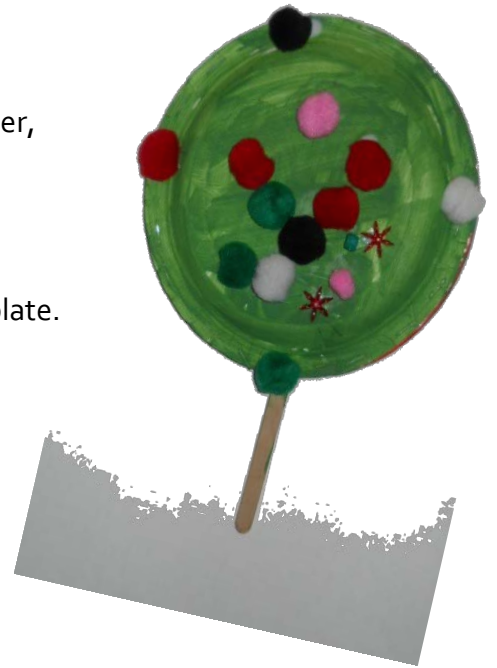
- 8) Paint the outside of the maracas with poster paint. Try stripes, polka dots or geometric shapes for a colorful design

Paper plate maracas

Supplies: Paper plates, popsicle sticks, dried beans/ rice/ popcorn, stapler, glue, paint, markers, or crayons

Instructions:

- 1) Put a handful or two of dried beans, rice, or popcorn in a paper plate.
- 2) Glue a popsicle stick to the other plate
- 3) Staple a paper plate securely on top
- 4) Decorate the maracas with crayons, markers, or paint.



Paper Cup Maracas

Supplies: 2 empty yogurt cups, paper cups, or plastic cups, dried beans or dried peas, duct tape, wrapping paper, clear tape, decorations (paint, stickers, glitter, ribbons, etc.)

Instructions:

- 1) Put a small handful of beans in one cup.
- 2) Place the second cup on top, upside down, so the two openings meet.
- 3) Use duct tape to firmly secure the seam where the two cups meet.
- 4) Have fun decorating! You may choose colorful paper to wrap around the maracas; secure the paper with clear tape. For more fun, you can add stickers, paint polka-dots, tie ribbons around it, spread with glue and sprinkle with glitter.





How to Play Cuban Dominoes

1

Create two teams of two people. Teammates will be sitting opposite each other around a table.

2

Ask each player to draw 10 tiles from the boneyard. Place the remaining 15 tiles to the side, as they will not be part of this game.

3

Lay down the first domino if you have the highest double in your hand. If no one is holding a double, start over and re-deal the hand. Go around the circle to the left (clockwise) as you play.

4

Play in teams taking turns as you place tiles in the game matching pips on one end of a played tile with one end of a tile in your hand, forming a train of dominoes.

5

Shout "Domino!" if you run out of dominoes in your hand which ends the game or end the game when no more moves can be made.

6

Count up the number of pips on the tiles left in each player's hand. The team that holds the lowest number of pips in their hand is the winner.

Name: _____

A Mighty Flier

by Kelly Hashway

What is two inches tall, can hover in mid-air, and flies in every direction including backwards? It's not an insect. The answer is the bee hummingbird.

Most hummingbirds are about three to five inches long. But the bee hummingbird is only five centimeters, or approximately two inches, making it the smallest species of bird alive today. Really it isn't bigger than a large insect. But don't let its tiny body fool you. This bird is a fierce flier. It can beat its wings up to 80 times per second. If you ever see one in flight, you'll notice its wings are just a blur to the human eye. Hummingbirds are also the only vertebrates that can hover in one place. Add to that being able to fly backwards and upside down, and these creatures are amazing flying machines.



And being a master flier isn't the only one of the bee hummingbird's talents. The bee hummingbird does a great job performing its part in plant reproduction. During the course of a single day, the bee hummingbird can visit up to 1,500 flowers. And just like a bee, when the bee hummingbird drinks nectar from the flowers, pollen is transferred from the flower to the bird's body. This pollen is carried to the next flower. Transferring pollen from one flower to another helps plants make seeds.

Besides drinking nectar, bee hummingbirds eat insects. In fact, they eat about half their body mass each day. But what's more impressive is that they drink eight times their body mass every day. This is why they live in areas where there are gardens and shrubbery. These tiny birds are found primarily in Cuba, but some have been spotted in Jamaica and Haiti as well.

Despite its size, there's no arguing that the bee hummingbird is a mighty flier.

Name: _____

A Mighty Flier

by Kelly Hashway



1. How do hummingbirds help flowering plants?
 - a. They give the flowering plants energy.
 - b. They help flowering plants make seeds and reproduce.
 - c. They build their nests in flowering plants.
 - d. They drink pollen in the flowers.

2. The bee hummingbird is about as large as....
 - a. a flea
 - b. a bee
 - c. a dragonfly
 - d. a sparrow

3. If you ever see a hummingbird in flight, you may have a difficult time seeing the wings. They would look blurry. Why?

4. What do hummingbirds drink?
 - a. pollen
 - b. insects
 - c. flowers
 - d. nectar

5. In which countries do bee hummingbirds live?

6. If a bee hummingbird weighed 2 grams, about how many grams of liquid would it drink in a day? Use your math skills to figure out the answer. Show your work in the space below.

answer: _____

Name: _____

A Mighty Flier

by Kelly Hashway



The scrambled words below are vocabulary words from the article. Unscramble each word and write it on the line.

Please be sure each word is spelled correctly.

1. _____

l i r m o y e a x a t p p

hint: about; roughly; estimated number

2. _____

b a t v e e e t r s r

hint: animals with backbones

3. _____

t e a r n c

hint: sweet liquid inside of flowers

4. _____

e l p n o l

hint: powdery dust in flowers that is used to help them reproduce

5. _____

f a n d t s e e r r r

hint: moved

6. _____

a s m s

hint: amount of matter something is made of; can be measured in pounds, ounces, grams, or kilograms

Name: _____

A Mighty Flier

by Kelly Hashway

In the article, "A Mighty Flier," you learned about the world's smallest bird, the bee hummingbird.



Write a short essay in which you compare and contrast the hummingbird to any other type of bird. In your writing, list five ways the hummingbird is similar to other bird you chose. Then, list five ways a hummingbird is different from the other bird.

[illegible]

ANSWER KEY

A Mighty Flier

by Kelly Hashway



1. How do hummingbirds help flowering plants? **b**
 - a. They give the flowering plants energy.
 - b. **They help flowering plants make seeds and reproduce.**
 - c. They build their nests in flowering plants.
 - d. They eat the dead parts of flowering plants.

2. The bee hummingbird is about as large as.... **c**
 - a. a flea
 - b. bee
 - c. **a dragonfly**
 - d. a sparrow

3. If you ever see a hummingbird in flight, you may have a difficult time seeing the wings. They would look blurry. Why?
The wings beat so fast the human eye cannot see them.

4. What do hummingbirds drink? **d**
 - a. pollen
 - b. insects
 - c. flowers
 - d. **nectar**

5. In which countries do bee hummingbirds live?
Cuba, Jamaica, Haiti

6. If a bee hummingbird weighed 2 grams, about how many grams of liquid would it drink in a day? Use your math skills to figure out the answer. Show your work in the space below.

2 grams x 8 = 16 grams

answer: **16 grams**

ANSWER KEY

A Mighty Flier

by Kelly Hashway



The scrambled words below are vocabulary words from the article. Unscramble each word and write it on the line.
Please be sure each word is spelled correctly.

1. approximately

l i r m o y e a x a t p p

hint: about; roughly; estimated number

2. vertebrates

b a t v e e e t r s r

hint: animals with backbones

3. nectar

t e a r n c

hint: sweet liquid inside of flowers

4. pollen

e l p n o l

hint: powdery dust in flowers that is used to help them reproduce

5. transferred

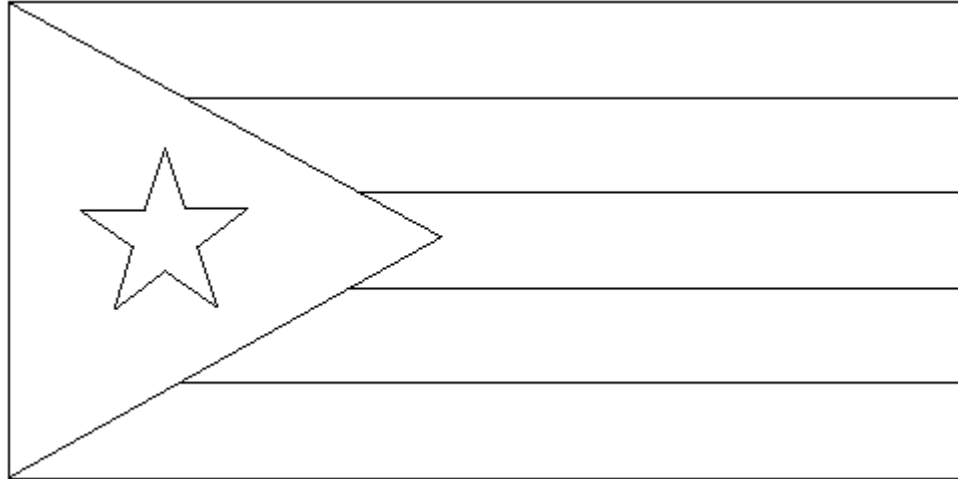
f a n d t s e e r r r

hint: moved

6. mass

a s m s

hint: amount of matter something is made of; can be measured in pounds, ounces, grams, or kilograms



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Cuba's flag was adopted on May 20, 1902, when Cuba gained its independence from Spain. The flag was designed in 1848 for the liberation movement.

The Cuban flag consists of five equal horizontal bands of blue and white, plus a red triangle on the hoist side, featuring a single white star (La Estrella Solitaria) This flag was modeled on the US flag. The width is twice the height.

1. What colors are in this flag? _____
2. When was this flag adopted? _____
3. In what year was this flag designed? _____
4. Which flag was its design based upon? _____
5. What do all parts of the flag mean? _____

The Amistad Story

For More information, newspaper accounts and other additional materials please visit [The Amistad Website](#)

On 2 July 1839, slaves aboard a ship called the Amistad revolted to secure their freedom while being transported from one Cuban port to another. Their leader was Sengbe Pieh, a young Mende man, but popularly known in history as Cinque. The majority of the slaves had been kidnapped from present day Sierra Leone and sold to Spanish slavers.

The revolt:

The masters of La Amistad were the captain Ramon Ferrer, Jose A Ruiz, and Pedro Montez, all of Spanish origin. On July 2, 1839, one of the Africans, Sing-gbe [Cinque], managed to free himself and the other captives using a metal spike that he had found. The slaves revolted and seized the ship, killing the ship's cook, Celestino, and the captain. Two of the slaves also lost their lives in the struggle and two sailors escaped in a lifeboat. The slaves spared the lives of the two purported slave owners, Jose A Ruiz and Pedro Montez, on the condition that they would return the ship to Africa. They also spared captain Ferrer's personal slave, Antonio.

Cinque directed the captured crew to sail east. However, the navigator deceived the Africans and steered the Amistad north along the coast of the United States where the ship was sighted repeatedly. They dropped anchor half a mile off Long Island, New York, on August 26, 1839, at Culloden Point. Some of the Africans went to shore to procure water and provisions. Lieutenant Thomas R. Gedney, commanding the brig USS Washington, observed some of the slaves on shore and, assisted by his officers and crew, took custody of the Amistad and the rebel slaves. He took the Africans to the state of Connecticut and presented a written claim under admiralty law for salvage of the vessel, the cargo, and the Africans. Gedney allegedly chose to land in Connecticut because, unlike in New York, slavery was still legal there, and he hoped to profit from the slaves.

Spain demanded the Africans' extradition to face trial in Cuba for piracy and murder, but their plight caught the attention of American abolitionists, who mounted a legal defense on the Africans' behalf. The case went through the American judicial system all the way up to the Supreme Court, where former president John Quincy Adams joined the abolitionists' legal team. Finally, in March 1841, the Supreme Court upheld the freedom the Africans had claimed for

themselves. Ten months later, in January 1842, the thirty-five Amistad Africans who had survived the ordeal returned to their homelands.

THE AMISTAD COMES TO LIFE!

Activities across the grades and across the curriculum bring to life the story of the revolt on the Amistad.

The story of the *Amistad* begins in 1839. The slave trade is illegal in many parts of the world -- but some slave traders pay no attention to the laws. In western Africa, Africans often kidnap their own to sell as slaves in other parts of the world

So it was, early in 1839 -- in a place called Mendeland (in the area that is known today as Sierra Leone) -- that a group of Mende Africans were kidnapped and transported to the African slave port of Lomboko. There a Portuguese slave trader purchased about 500 of the Africans and illegally transported them on the slave ship *Tecora* to Havana, Cuba. Nearly a third of the slaves died during the long trip - some from malnutrition, others from beatings.

Upon arrival in Cuba in late June the slaves were separated and sold. Two plantation owners, Spaniards named Jose Ruiz and Pedro Montes, bought 53 of the slaves -- 49 men, one boy, and three girls. Ruiz and Montes packed their cargo and their slaves on board the schooner *Amistad* and set sail for their plantation at Port Principe, Cuba.

Just a few days out to sea -- on July 2 -- one of the Africans used sign language to ask the Spanish cook what lay in store for the captured slaves on board. The cook jokingly replied in sign language that the Africans would be killed and eaten!

That night -- frightened by the tale of the ship's cook -- one of the slaves, whom the Spaniards called Cinque, used a nail he found to pick the padlocks that kept him chained to another at the legs and wrists. Then he worked to unchain the others. Soon the Africans found on board some sugar cane knives with two-foot-long blades -- the perfect tools for their takeover of the *Amistad*. Two Africans and two Spaniards were killed in the ensuing struggle.

The African slaves, now in control of the boat, demanded that Ruiz and Montes sail east, toward the rising sun -- back to their African homeland.

But Ruiz and Montes hoped to be rescued from their captors. The crafty Spaniards tried to trick the Africans by heading east into the sun all day. But then, at night, the sailors slowly turned the boat back toward the Americas. The next morning they sailed east. And at night back they turned back again. This went on for nearly two

THE CUBAN SLAVE ACTIVITY

months as the *Amistad* made a zig-zag trip up the Atlantic, off the coast of the United States. During the long trip from Cuba, ten of the Africans died.

Then, on August 26, the Africans beached at Long Island, New York. There they hoped to trade for badly needed supplies. Instead, sailors on the U.S. Navy brig *Washington* spotted the *Amistad*. The Navy sailors, after hearing the Spaniards' version of the story, took captive the boat, its cargo, and the Africans. The sailors thought they might receive a reward for capturing the *Amistad*. If not, they might be able to make money by selling some of the slaves.

The *Washington* towed the *Amistad* to New London, Connecticut. The sailors could have towed the Spanish ship to a nearby port in New York, but slavery was illegal in New York. There the sailors wouldn't have any chance of selling the slaves. In Connecticut, slavery was still legal (though, by most accounts, only about 20 slaves lived in the entire state at that time).

On August 29 in New London, based on the hair-raising tale told by Ruiz and Montes, the Africans were ordered to stand trial for mutiny and murder. They were transported to a jail in New Haven, Connecticut, to await trial.

But, so far, the Africans had been unable to tell their side of the story. They couldn't tell their story because they didn't speak English or Spanish. No one understood the language that the Mende Africans spoke. Soon the first of the trials would begin

...and the rest is history

By now, you know how the story turns out. The fight for the Africans' freedom was played out in a series of trials that resulted in the slaves being freed and returned to their Mende homeland. More important though, historically, is the role the story of the *Amistad* played in building the movement against slavery in the United States. The support these Africans received from Americans black and white is still remembered 150 years later!

Today the struggle of the African slaves on board the *Amistad* is the subject of a much ballyhooed new movie from Steven Spielberg's DreamWorks studios, a handful of curriculum guides, a wonderful documentary video available for classroom use, and a bunch of new books for children and adults. You can learn about these wonderful teaching tools in this week's Education World CURRICULUM story, So You Want to Teach About the Amistad?

The focus of this story is a handful of activities that teachers can use (coordinated with any of the curriculum materials mentioned above) to bring to life the Amistad incident of long ago.

So let's get started...

CROSS-CURRICULUM ACTIVITIES BRING THE AMISTAD STORY TO LIFE!

Listening comprehension. Read aloud the story above that tells of the capture in Africa of the Mende free men and their subsequent travels on board the slave ships *Tecora* and *Amistad*. Then ask these ten questions of your students to check their listening comprehension:

- In what year does the story of the Amistad slave revolt begin? (1839)
- How many slaves on the *Tecora* died during the trip across the Atlantic from Africa to Cuba? (about a third of the 500 slaves on board) What did they die from? (malnutrition and physical abuse)
- In Cuba, two Spanish plantation owners bought 53 slaves and transferred them to another ship, the *Amistad*. Were the slaves mostly men or women? (Forty-nine of them were men; three were girls; and one was a boy.)
- Why, do you think, did the African known as "Cinque" decide that the slaves must find a way to take over the *Amistad*? (He feared for his life; he'd had a sign language conversation with the ship's cook, who indicated that the slaves would be killed and eaten!)
- How did Cinque manage to escape the chains that bound him to another of the slaves? (He had found a nail, which he used to pick the padlocks.)
- How could the slaves tell that Ruiz and Montes were sailing the boat to the east? (They were sailing into the rising sun; the sun rises in the east.)
- Why did the ship follow a zig-zag course rather than a straight line to Africa? (At night, Ruiz and Montes would change course. They were trying to trick the Africans.)
- Where did the U.S. Navy ship *Washington* spot the *Amistad*? (Long Island, New York)
- Why did the sailors on the *Washington* choose to take the slaves of the *Amistad* to Connecticut rather than to New York? (They wanted to be able to claim the reward money or to sell the slaves; slavery was illegal in New York, but it was still legal in Connecticut.)
- Do you think the decision to put the Africans on trial was a fair one? Why or why not? (Accept reasoned responses; probably not, because the decision was based on the story told by Ruiz and Montes. The Africans hadn't had a chance to tell their side of the story.)

Make a timeline. Divide your students into pairs. Print out a copy of the story above for each pair to read together. Then invite each pair of students to create a timeline that shows the Amistad events of 1839 -- from their capture early in the

THE CUBAN SLAVE ACTIVITY

year in Africa to their arrival in Havana and their eventual jailing in New Haven. Additional dates of importance:

- September 23, 1839 -- Court rules that the Africans cannot be tried for murder because the revolt took place on a Spanish ship in Spanish waters.
- January 13, 1840 -- The judge, Andrew Judson, rules that the Africans were brought from Africa to Cuba illegally. Therefore, they are not "property." (The Government appeals the decision.)
- March 9, 1841 -- The Africans are freed by the U.S. Supreme Court.
- November 1841 -- The Africans sail back to Africa.

(Older students might create a "History of Slavery Timeline" that includes many of the events that are part of the Amistad story *plus* other important events. Possible resources include this Slavery Timeline.)

Map skills. Students might do this activity in small groups. Print out a copy of the world map that shows the trail of the Mende Africans from Mendeland to New Haven via Cuba. Invite students to use an atlas to locate on their maps these important places in the story of the Africans on board the *Amistad*: Mendeland, Lomboko, Cuba, Havana (Cuba), Port Principe (Cuba), Long Island (New York), New London (Connecticut), and New Haven (Connecticut).

[Activity and map courtesy of The Connecticut Historical Society (CHS). For more information about the CHS-designed Amistad curriculum, see this week's Education World CURRICULUM story, *So You Want to Teach About the Amistad?*]

ABC order. Below is a partial list of names of the Africans on the *Amistad*. Invite students to arrange the list in alphabetical order.

Cinque (SEEN-kay)	Grabeau (grab-OH)
Kimbo (KIM-boh)	Burna (BUR-nah)
Foone (FOON)	Fuliwa (foo-LEE-wah)
Moru (moh-ROO)	Sessi (SESS-see)
Ndamma (en-DAH-mah)	Bau (BOW, rhymes with "cow")
Ba (BAH)	Shule (SHOO-lee)
Foulewa (foo-LAY-wah)	Banga (BAHN-gah)
Kinna (KIN-nah)	Faginna (fah-GEE-nah)
Yaboi (YAH-boy)	Fabanna (fay-BAHN-nah)

THE CUBAN SLAVE ACTIVITY

Foni (FOH-nee)	Shuma (SHOO-mah)
Kali (KAH-lee)	Teme (TEH-may)
Margru (MAHR-groo)	Sa (SAH)

Language. Use the Mende Language Sheet to create Mende vocabulary books. Students can work in groups, each group assigned to create a different book. One group can work on a *Mende Book of Nature*, another group can work on a *Mende Book of Family and Friends*, and a third group can work on a *Mende Book of Animals* (and so on). The *Mende Book of Numbers* could mimic a young child's number book. Students might use Mende-appropriate illustrations such as one (*e-ta*) continent, showing a picture of the African continent; two (*fe-le*) cups of rice, to represent a slave's daily food; three (*sau-wa*) schooners...

Interviewing. Pretend you were a friend of Josiah Gibbs, the Yale language professor. (See his story on the Mende Language Sheet.) Gibbs introduces you to James Covey, the interpreter he found for the Mende Africans. Covey will ask any questions of the slaves that you want him to ask. What questions would you ask Cinque and the other Mende people? (Based on their knowledge and research, students might also write the answers they might have heard to those questions.)

Math. Use the story of the *Amistad* above as the subject for math word problems. For example:

- Cinque was 25 years old when he was kidnapped. When was he born? (If he was 25 in early 1839, he was probably born in the year 1814.)
- Two of the African men on the *Amistad* were killed in the revolt. How many African men were left? (The journey started out with 49 African men, so 47 must have been left after the revolt.)
- Cinque and his fellow Africans were finally returned to their homeland in 1842. How many years had they been gone? (three years)
- The slave ship *Tecora* carried 500 slaves to Cuba. On route to Cuba, nearly one-third of the slaves died. About how many slaves died? (about 165; accept answers that are close)

The above questions are taken from or based on an idea from the Connecticut Historical Society's *Amistad* curriculum workbook; used with permission.

Critical thinking. The word "amistad" in Spanish means "friendship." Invite students to respond to the question: Do you think *Amistad* was a good name for the ship that sailed with the Mende African slaves? As students respond to the question, write their comments on a sheet of chart paper headed with the question

and divided into two columns -- one labeled "yes" and the other labeled "no." You might have to encourage students to think about the story of the *Amistad* in positive terms. (Some students will think the name of the ship was a cruel joke because of what happened on it; others might think that the end result of the story -- the freeing of the Mende slaves -- was a positive one and that today the *Amistad* stands as a positive symbol of one step in the process toward the abolition of slavery.) At the end of the discussion invite each student to write a paragraph taking one side in the debate. Students must support their "yes" or "no" responses to the question.

History (of your community). Check out the Amistad Trail Web site. The site offers information about homes in Farmington (Connecticut) that are open to the public. Those homes played an important role in the lives of the Amistad Africans once they were freed by the courts but before the money could be raised to return them to their homeland. The residents of Farmington were among those who spearheaded the campaign to raise funds for the eventual return of the freed slaves. What homes in your community are of historical significance? Invite students to research and write the "stories" behind some of your community's historic homes and other places.

Read aloud. Read aloud -- if you can keep from tearing up! -- the touching *Sweet Clara and the Freedom Quilt* by Deborah Hopkinson, illustrated by James Ransome (Random House, 1995). As a seamstress in the Big House, Clara is luckier than the slaves who work in the fields. Still, she dreams of a reunion with her Momma, who lives on another plantation -- and even of running away to freedom. When she hears two slaves wishing for a map to the Underground Railroad, Clara creates a patchwork quilt that -- unknown to the white masters of her plantation -- serves as a map that points the way to freedom along the Underground Railroad.

Drama. Students might write a play telling the story of the Amistad slave revolt. Or they might act out the story in pantomime.

Research. Invite a small group of students to work independently on a report about Mendeland, its people, and its customs so others in the class will have a better idea of the culture from which the Amistad slaves came.

Using context to figure out meaning. Share the story of Olaudah Equiano, an 11-year old boy who was kidnapped into slavery from his home in Nigeria in 1789. As you read, ask questions that will help students understand unfamiliar expressions used by Equiano:

- What, do you think, does the expression "...and she used to take particular pains to form my mind" mean? (She used to take time to teach me.)

THE CUBAN SLAVE ACTIVITY

- What's another word for the italicized words in this statement from Equiano: "for they sometimes took those opportunities of our parents' absence to *attack and carry off* as many as they could seize." (kidnap)
- Can you translate the meaning of "Immediately, on this, I gave the alarm of the rogue" in the context of the story? (He called out to others to warn them of a kidnapper nearby.)
- What does the expression "when none of the grown people were nigh" mean? (when no grownups were near)
- What does the italicized expression mean in this sentence: " ...and without giving us time to cry out, or make resistance, *they stopped our mouths...*" (They might have put something into the children's mouths so they couldn't make any noise; or they might have covered the children's mouths.)

Students can learn more about the life of Olaudah Equiano on the WWW. Other "slavery" resources on the Internet are listed below.

AMISTAD-RELATED RESOURCES ON THE INTERNET

If you're looking for Internet resources related to the *Amistad*, be sure to check out this week's Education World CURRICULUM story, So You Want to Teach About the Amistad?

If you're looking for other sites related to the issues of slavery and the abolitionist movement, a handful are listed below.

Just a warning, before using slavery-related sites with your students: It's always wise to preview Internet sites, but in the case of the sensitive issue of slavery *previewing is a must!* Some of the slaves' stories can be intense; they can be violent; they can include raw language.

The African-American Mosaic

Check out the "Abolition" section of this site from the Library of Congress. It provides a good overview of the abolitionist movement around the time of the Amistad incident. See and read about anti-slavery advertisements and handbills, an anti-slavery children's publication, an abolition celebration in Washington, D.C., and much more. A safe site for students.

The Amistad Research Center

With more than ten million documents, the Amistad Research Center is the nation's largest independent African-American archives. The collection includes oral history and video collections along with a specialized library, traveling exhibits, publications, and a significant collection of African and African-American art. Online you can browse through the manuscript collection, the art collection, exhibits, periodicals, and more.

THE CUBAN SLAVE ACTIVITY

Excerpts from Slave Narratives

This wonderful resource includes more than 40 narratives including a European slave trader describing a shipboard revolt by enslaved Africans (1700); a doctor describing conditions on an English slaver (1788); Venture Smith relating the story of his kidnapping at age six (1798); a woman learning that her husband, who had been sold away, has taken another wife (1869); and a slave describing West African religious beliefs and practices (1789). Some of this material is appropriate only for older students.

Article by Gary Hopkins

Education World® Editor-in-Chief

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- See more at:

http://www.educationworld.com/a_lesson/lesson043.shtml#sthash.mVftNnmj.dpuf

Cuban Music Lesson Plan (All Ages)

Lesson Overview: In this lesson children will explore aspects of Cuban music. Students will have the opportunity to explore, and engage in Cuban music.

Engage & Explore

- 1) Present the question of what children know about different types of music
 - a) What types of music do you listen to?
 - b) What type of music do you think other children listen to in other countries?
 - c) What types of dancing is popular in America? Name all the types you know.
 - d) How do you think other people dance in other parts of the world?
- 2) Explain to children that we are going to take a trip to Cuba to explore their musical culture, and the way they sing and dance.
- 3) Teacher plays some music from the [Youtube Cuban music playlist](#) so children can hear different types of music from Cuba
 - a) Let kids dance to the music and explore the rhythm
 - b) Compare how the music differs from music we listen to in America



TLC Elementary School Lesson Plan Geography: Caribbean

Subject

Geography

Grade Level

3-5

Duration

One or two class periods

Objectives

Students will

- use the *Geography of the Caribbean* video, the Internet, and library sources to learn about the geography and culture of the Caribbean;
- learn about the importance of tourism to the region and create descriptive postcards; and
- use their descriptive postcards to share their knowledge of the different Caribbean nations and to discuss some of the issues the islands face.

Materials

- Pencils and erasers
- Fine-point black pens (optional)
- Crayons, colored pencils, or markers (optional)
- Computer with Internet access (optional)
- *Geography of the Caribbean* video and VCR
- Geography texts and library resources
- Travel magazines and brochures featuring the Caribbean
- White construction paper (cut into half sheets)
- Lined writing paper (cut into half sheets)
- Glue and scissors

Procedures

1. Introduce the lesson by discussing the environment, culture, and geography of the Caribbean. A good way to do this is to view portions of the *Geography of the Caribbean* video. Talk about the importance of tourism in the Caribbean economy. Tell students to imagine that they have taken a vacation to the Caribbean. What did they see there? What was the climate like? What were the people like? What did they see in the culture that was different from their own culture? Did they see interesting animals?

2. Talk about some of the things that were shown in the video and make a list of the major islands located in the Caribbean region (list should include Turks & Caicos, Haiti, Dominican Republic, Cuba, Trinidad, Bahamas, Puerto Rico, and Jamaica).
3. Tell students they are going to make postcards for their imaginary Caribbean vacation. Students must make two postcards—each from a different Caribbean island on the class list. On one side of the postcards, they will create a collage using photos and illustrations found in the travel magazines and brochures. This collage should feature different aspects of the Caribbean, and can include images of people, art, animals, or the physical environment. Alternately, students can make their own illustrations that feature these same aspects.
4. Tell students that on the lined paper they will write letters to a relative or friend about their vacation experiences. (Once their collages are dry, they will attach their letters to the other (blank) side of the postcard.) Their letters should be creative and individual but must include these six criteria:
 - Name of the island nation they are “visiting”
 - Brief history of the country
 - Main industries
 - Cultural information (its music, art, customs, food, etc.)
 - Description of the country, including any unique geographical features
 - Issues the island faces (environmental, economic, political, or otherwise)
5. Give students time in class and as a homework assignment to create their collages and write their postcards. Allow room for creativity, but remind students to include the six criteria. Students may use travel magazines and brochures, geography texts, library resources, and the Internet to conduct their research and create their collages. These Web sites have good information on the Caribbean:
 - <http://www.caribbean-on-line.com/>
 - <http://www.caribbean.com/>
 - <http://www.caribbeandaily.com/>
 - <http://www.cep.unep.org/>
 - <http://www.scholars.nus.edu.sg/post/caribbean/nations.html>
6. Have students attach their finished letters to the blank sides of the postcards once the collages are dry. Talk about the different nations that comprise the Caribbean, and allow students to read some of their postcards aloud to the rest of the class. Discuss some of the issues the islands face and some possible ways to solve these problems.

Evaluation

Use the following three-point rubric to evaluate students’ work during this lesson.

3 points: Students actively participated in class discussions; used books, magazines, and other resources wisely; made highly attractive postcards that included different Caribbean images; wrote informative, creative letters about the islands they “visited” that correctly included all six criteria.

2 points: Students somewhat participated in class discussions; used books, magazines, and other resources to some degree; made presentable postcards; wrote somewhat informative letters that correctly included four of the six criteria.

1 point: Students did not participate in class discussions; were unable to use resource materials without guidance; did not finish their postcard collages or included images of things not found in the Caribbean; wrote incomplete or incoherent letters that included two of the six criteria.

Vocabulary literacy

Definition: The ability to read and write

Context: Literacy is uncommon in Haitian adults, where less than half of all Haitians over 15 are literate.

Creole

Definition: A language that originates from extended contact between two language communities, one of which is generally European; Creole incorporates features of both languages and is typically the mother tongue of a community.

Context: Creole is often spoken in Haitian homes.

coral polyp

Definition: Small, invertebrate marine animals; coral polyps grow together to form coral reefs and coral islands.

Context: Made of coral polyps, the Bahamas are coral islands.

tropical

Definition: A region or climate that is frost-free, with temperatures high enough to support a year-round growing season

Context: The Caribbean is a tropical region.

island

Definition: An area of land surrounded entirely by water

Context: The Caribbean region is a cluster of islands in the Caribbean Sea.

life expectancy

Definition: The average life span of a person

Context: In Haiti life expectancy is just over 49 years.

Academic Standards

The National Council for the Social Studies (NCSS) has developed national standards to provide guidelines for teaching social studies. To become a member of the NCSS, or to view the standards online, go to <http://www.socialstudies.org>.

This lesson plan addresses the following standards:

- People, Places, and Environments
- Individual Development and Identity
- Global Connections

The National Council for Geographic Education (NCGE) provides 18 national geography standards that the geographically informed person knows and understands. To view the standards online, go to www.ncge.org.

This lesson plan addresses the following standards:

- Places and Regions
- Human Systems
- Physical Systems
- Environment and Society
- Applying Geography
- Geographic Skills

Credit

Tamar Burris, freelance education writer and former elementary teacher

Español para los chiquitos

*Spanish for Young Children
An Audio-Visual Course
for ages 4 to 7*

Parent / Teacher Guide

Rita Wirkala

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INTRODUCTION

This method was designed to teach Spanish to children who do not yet read or are currently learning. The Parent/Teacher Guide explains how to use all the components of the method, and it lays out the lesson plans. The objective is to teach not only numbers, colors and animals, but to introduce a rich and relevant vocabulary in context, including relevant phrases for the target ages. It can be used either at home, with the help of the audio CD, or in the classroom. This method is easily adaptable for multi-level classes where kindergarteners and first graders learn alongside older children.

This *Parent/Teacher Guide* first suggests how to present new vocabulary, based on the book's illustration and CDs (see *The Children's text* below). Next, it offers a variety of activities such as games, drawing projects, TPR exercises, roll playing, rhymes, songs, and other devices to reinforce the vocabulary and the simple grammar presented in the children's text. When explaining the activities, this Guide uses the classroom as a setting, but many of them can be performed at home with some adaptation.

Listening, speaking, writing, or drawing tasks are alternated with physical activities to maintain the attention of the youngest students.

Several activities require the use of "Bingo" cards and flash cards, which can be prepared by the children themselves (see below under The Activity Book).

The Children's Text

This is the Audio-visual text *Español para los chiquitos* which this *Parent/Teacher Guide* accompanies. It features illustrated words, sentences and expressions common to a child's daily vocabulary.

The activities based on the text match the corresponding figure with spoken words, drawings, coloring, and speaking in the form of dialogues or answers prompted by the audio-based lessons. Vocabulary words also appear in printed form, next to the drawings, for students who can read and as a guide for non Spanish-speaking parents. Written exercises are also included so children can start practicing and developing writing skills.

The Audio CD

The audio CD that is included with the children's text reproduces all the vocabulary and dialogues presented in the text. It also contains questions for teachers to ask students and the answers expected from the students. In this way, the CD can simulate the role of the teacher for non Spanish-speaking parents. and the rhymes learned in class.

The Activity Book

The *Activity Book* contains illustrations with which children can make flash cards of their own by cutting and coloring. It also includes several blank grids and smaller illustrations with which children can prepare the cards to play the bingo games.

Suggested Teaching Material Box

To facilitate class preparation, we suggest that, at the beginning of the school year, teachers collect material that will be used throughout the year, and place them in a box to be kept in the classroom.

Suggested Material:

- Construction paper of different colors, and a few sheets of golden and silver paper
- Drawing material such as crayons and color pencils.
- Scissors and glue
- A pair of dolls of different sizes and gender to show clothing, body parts, and actions
- A pair of puppets to introduce new words and dialogues
- Large poster paper for projects such as “the street”, “the park”, “the fields”, etc.
- Double-sided tape, thumb tacks, or magnets for children to place individual pictures on the board and walls
- Beans or beads for bingo
- Several balls
- Old magazines on different subjects: food, fashion, furniture, vehicles, architecture, and nature
- Old calendars to cut out numbers
- Candles, balloons, candy, plastic silverware, cups, and plates for classroom parties
- Pictures of your own family showing different generations
- Modeling clay

In a separate box, called “La caja mágica”, you may want to have objects that represent vocabulary, such as:

- Toy animals, as many as you can collect, including spiders and snakes
- Toy cars, trucks, motorcycles or other vehicles
- Plastic fruits and other common foods
- Toy money for children to play buying and selling objects
- Doll clothes

These items can be purchased cheaply at many toy or craft stores.

Unit 1: Mis primeras palabras

(My First Words)

Suggested toys: a cat, a teddy bear, a bear, 2 dogs (of different sizes) and a mouse.

Page 4

Presenting vocabulary

You can introduce the dialogue with two dolls or two puppets. One will be the mom or dad and the other will be the child. Before starting this, or any other puppet presentation, you will always say “*Miren*”, in this case, *Miren: la mamá, el papá, el nene, la nena*, etc.

Then you will use the command “*Escuchen*”.

Show the pictures of parents and children and ask students to repeat the vocabulary.

Dialogue

Distribute signs with the words *papá, mamá, nene, nena* and tape each of them onto the children. Students who are *mamás* or *papás* look for *nenes* and *nenas*, and vice-versa, and practice the “*hola...*” greetings with each other.

1. ¿Qué animal es?

Teach the animal words used in this section with drawings or toys. If possible, use a cat, a teddy bear, a bear, a dog, and a mouse. Show the pictures in the text, using the command *¡miren!*.

Animal voices

- Say *¡escuchen!* and imitate each of the animal sounds. For example: *woof!woof! meaw.., cuic cuic* [English *squeak, squeak*] and *grrrrr...*. Ask students *¿Qué animal es?* after each sound.

- Say the word in Spanish for any animal and ask the children to imitate its sound.

- Ask a child to choose an animal toy or picture, and then ask the class *¿Qué animal es?* The children should be able to identify each animal and answer in Spanish.

Writing

Copy the vocabulary words on the board and ask children to fill in the spaces provided on p.1 with the corresponding animal. Small children can start practicing writing by copying the letters.

2. Las vocales

Page 5

Pronunciation

Ask the children to look at the vowels printed on the page and the board, and repeat them after you. Exaggerate the position of the mouth (very closed, very open, etc.), always saying “*miren*” or “*escuchen*”. If you are not a native speaker or near-native speaker you can do this with the CD.

Point to each vowel in the book or the board and ask the children to pronounce them.

Writing

Ask the children to fill in the blanks with the missing vowels. For this, and any writing activity, you will use the command forms “*Vamos a escribir*” or “*Vamos a completar*”.

Listening and drawing

For this, and future drawing activities, you will use the command form, “*Vamos a dibujar*”.

Pronounce (or play the CD) *osito, nene, nena, perro, gato, amigo, ratón, mama*.

After each word, ask the children to draw a picture in the cells. For example: *osito*, #1. When they all finish drawing, you can repeat the words but this time in different order, and ask children what cell number they are in.

3. Los números

Pages 6 and 7

Listening

Using the command *¡Escuchen!*, say the numbers from 1 to 10 (or play the CD). Ask the children to listen and repeat.

You will need to repeat the numbers many times until students learn them. From 1 to 5, and from 6 to 10.

Writing

Using the command *Vamos a escribir*, have children draw the number inside the boxes next to the drawings in their text.

Speaking

Using the command *Vamos a hablar*, ask the children to say the numbers followed by the corresponding word. For example, *un ratón, dos gatos*, and so on.

Sitting in a circle

Have the children sit in a circle and count in Spanish (the first child will say “*uno*”, the second child will say “*dos*”, etc.) When you’ve gone around the circle once,

try it again a little faster. You can have them try to count faster and faster each time.

4. ¿Cuántos hay? (*How many are there?*)

Page 8

Teach the question *¿Cuántos hay?* using objects in class.

¡Vengan! (Come!)

Assign a number to each child and call out: *1, 2 y 3, ¡Vengan!* Then ask the class, *¿Cuántos estudiantes hay?* Do the same with different numbers.

The diminutive

Teach each the diminutive. Say the words (or play the CD): *perro, perrito, gato, gatito*, etc. As you do so, ask the children to make "small" gestures if the word is in the diminutive and "big" gestures if it is not.

TPR (Total physical response)

Pronounce the words for each animal without the diminutive, while miming "big", and then say the corresponding diminutive miming "small". Then, ask the children to tell you the diminutive form for each of the animals you call out, while accompanying the word with their hands, signaling big or small.

Speaking

Ask the children to look at the drawings in their texts and answer the question *¿Cuántos hay?* for each exercise on pages 8 and 9.

Working in pairs

Ask the children to perform a dialogue following the model:

-*¿Cuántos perros hay?*

-*Hay dos perros*

The children will need to look at the relative size of the animals and be able to do say the word in diminutive.

Review activities

Page 9

Audio-visual activity

You or the CD will say a number and the children will draw a circle around the each corresponding number printed in their text. For this, and other listening and matching activities, you will use the commands? *¡Atención! A escuchar y hacer un círculo.*

Listening and coloring

You or the CD will say the words and the children will color the six illustrations in their textbooks.

Game

For this, and all other games, you will use the command *¡Vamos a jugar!* (Let's play!)

Give a piece of paper with a number written on it to each child.

Then say: *¡Atención! Número uno. ¡Ven!* (Come!); *Número cinco. ¡Ven!* etc.

A variation of this activity can be done outside, drawing ten circles on the pavement with a piece of chalk. When calling a number, the child has to run to the corresponding circle.

Counting voices

Divide the class into group A and group B. Whisper a different animal to each child from group A, which they will have to imitate. For example, two children will be dogs, and they have to say *guau guag*, four children will be cats, saying *miau miau*, three will be *ratoncitos*, saying *queek queek*, etc.

A speaker from Group A will say, *¿Cuántos perros hay aquí?*

Group B will answer, as a group: *Yo no sé, yo no sé.* (I don't know)

Group A will start their voices, all at once

Group B will need to discern the different voices and figure out how many of each animal there are in group A. The answer should be given in complete sentences:

Hay dos perros, or hay tres gatos, etc.

Repeat the game with other animals and be sure to have the groups change roles.

Bingo

In the activity book children will find blank grids, smaller illustrations, and numbers corresponding to this lesson. Each child will cut out one grid and several of the smaller illustrations/numbers and will glue them onto the blank grid. It is important that they glue the illustrations in a random order so that all of their grids have different combinations. Give the children some beans, or other place holders, and have one of them announce the numbers and animals. The first child to get 3 or 4 beans in a row wins and gets to be the next announcer.

Unit 2: En la escuela

(At school)

Suggested materials: You will need a book, a notebook, a sheet of paper, a ruler, an eraser, a pencil, and several color pencils. Also, beans for bingo.

1. En la clase (*In the classroom*)

Page 10

Presenting vocabulary

1. Use objects in the classroom to teach vocabulary by asking *¿Qué es?*
2. Ask the children to look at the drawing in their textbooks and identify the new words. Teach the word *conejo* (rabbit), and *conejito*
3. Ask students to show the objects they have on their tables, using the words you have just given them.
4. Ask the children to take turns asking the class *¿Qué es?*

Pictionary

After the children become familiar with the new vocabulary, ask a child to draw one of the target words of his/her choice on the board or on paper while the others guess what it is in Spanish. English guesses don't count!

Cuántos vs. cuántas

Have the children look at the big illustration again, and ask them *¿Cuántos estudiantes hay? ¿Cuántos lápices hay? ¿Cuántos conejos hay?* Explain that objects ending in "a" such as "goma" or "silla" are feminine, so the question is "CuántAs hay" rather than CuántOs hay.

Page 11

Listening and drawing

Ask the children to draw the vocabulary words in the spaces provided in their texts. Say the words (or play the CD), show the object, and then repeat the word. After they are finished, look at individual drawings and ask *¿Qué es?* Older students can identify each object by writing its name underneath.

Hot potato

For this activity, say *Vamos a jugar a la "Papa Caliente"*

The children sit or stand in a circle and toss a teddy bear or other soft toy. Each time a child catches the toy, he/she has to say a Spanish word from the new vocabulary and toss the toy to a classmate. That child must say a different Spanish word, toss the toy to another classmate, and so on.

2. Los colores (*The colors*)

Page 12

Presenting vocabulary

1. Teach the colors by showing the text illustrations.
2. Use colored paper, pencils, or crayons, and different objects in the classroom, to reinforce learning by asking *¿De qué color es?*
3. Test new vocabulary by asking students to show *un lápiz rojo, un lápiz verde*, etc.

Working in pairs

Ask the children to work in pairs and perform the dialogue by using the next four drawings in the text, following the model:

- *¿De qué color es?*
- *Es*

Ask the students to go back to page 9 and show their drawings to their partners, and perform the same dialog, adding the object names.

- *¿De qué color es el perro? ¿De qué color es el gato? etc.*

Listening and coloring

Ask children to color the numbers on p.12 with the color they hear from you (or the CD). For example: “*Pinten el número uno de rojo*”.

Page 13

Listening and coloring

Ask children to color the objects they hear with the color they hear. For example, you (or the CD) will say: “*Pinten el cuaderno de azul*”.

3. ¿Cómo te llamas? (*What's your name?*)

Present the dialogue on p.13 using a pair of puppets if possible:
Then ask a volunteer to use the puppets to perform the dialogue.

Writing

Small kids can start practicing the letters by writing their names on the space provided on p.13

Speaking

Ask students to go around the classroom and perform the dialogue with others:

- *¿Cómo te llamas?*
- *Me llamo*

Ask them to change partners and practice the dialogue several times.

Sitting in a circle

Each student will ask the question to his/her neighbor until everybody has performed the dialogue.

¿Cómo se llama?

Ask the children to name some toys (teddy bear named Teddy, dog named Bruno, etc.) Then ask, *¿Cómo se llama el osito?*, *¿Cómo se llama el perro?*, *¿Cómo se llama tu professor/profesora?* Help children with the answers until they learn the pattern: *El osito se llama Teddy*, *El perro se llama Bruno*, etc.

Bingo with colors

Ask children to cut out a blank grid and color each cell with a different color. It is important that they choose randomly from the list of colors so that all of their grids have different color combinations.

Poem

<p>La vaca de mi amigo Es blanca y marrón No es vaca, es un toro Y se llama Don Ramón</p> <p><i>My friend's cow is all white and brown It's not a cow, it's a bull and its name is Don Ramón</i></p>	<p>El perro de mi amigo Es blanco y amarillo Es un perro muy peludo Y se llama Don Cepillo</p> <p><i>My friend's dog is all white and yellow It's a very hairy dog And its name is Don Brush</i></p>
<p>La gata de mi amigo es Verde y violeta Qué gata mas extraña! Se llama La coqueta!</p> <p><i>My friend's cat is all green and violet What a strange cat! Her name is The Coquette!</i></p>	<p>El canario de mi amigo Es negro, rojo y gris Pues canta todo el día Se llama Do RE MI</p> <p><i>My friend's canary is all black, red and grey He sings the whole day His name is DO RE MI</i></p>
<p>El oso de mi amigo Es azul y anaranjado Qué oso más chistoso Se llama El Colorado</p> <p><i>My friend's bear Is blue and orange What a funny bear, His name is The Red One</i></p>	<p>El pato de mi amigo Es rojo, azul y negro. Qué pato más bonito Se llama ¡No me acuerdo!</p> <p><i>My friend's duck Is all red, blue and black What a pretty duck His name is ...I forgot!</i></p>

- Listen to the poem in the audio CD.
- Drawing: After listening to the poem once, go back to the beginning. Translate for the students and have them draw pictures to illustrate the animal words in the order they appear (first teach new words like “vaca”, “toro”, “canario” and “pato”). Pause the CD player after each section so they will have a chance to complete the drawings. After all of them are finished, these drawings will help them memorize the lines of the poem and the sequence, by using the pictures as props.
- For each step, use the commands *A escuchar*, *a dibujar* and *a recitar*.
(Parents can look up translations in the *Activity Book*)

Play Jeopardy, as it is explained in Appendix I.

Play “La gallina ciega” as it is explained in Appendix I.

Unit 3: En la tienda de ropa

(At the clothing store)

Suggested materials: Doll clothes (pants, shoes, jacket, shirt, T-shirt, tennis shoes, hat, dress, socks, and skirt); beans for bingo game; fashion magazines; scissors, glue and fake money for every child.

Page 14

Presenting vocabulary

1. Ask students to repeat the vocabulary words by looking at the drawings.
2. Use clothing present in the class/home to reinforce vocabulary.
3. Ask the children to volunteer to ask the questions, using their own clothing,
¿Qué es? ¿De qué color es?
4. Use the illustration to review colors and numbers while which will help them to memorize the new vocabulary. For example: *¿De qué color es la chaqueta? De qué color son los calcetines? ¿Cuántos calcetines hay?*
5. Test vocabulary by asking *¿Qué hay en la tienda?* Encourage children to answer using *Hay un ...* or *una ...*

1. ¿Qué es esto?

Page 15

Dialogue

Encourage children to perform the dialogue using the items in the grid on p.15, following the model above the grid.

Teaching the plural

Explain children that for items 6, 7, and 8 on the grid the answer should be “*son*” instead of “*es*”. It will be enough for now to tell them that “*son*” means *they are*.

Present the possessive “MI” using a pair of puppets if possible. One puppet will touch the other’s clothing and ask *¿Qué es esto?* The other puppet will answer with the possessive “*mi*”: *Es mi pantalón... Es mi chaqueta....etc.*

Then ask a volunteer to use the puppets to perform the dialogue.

Listening and drawing

Students will use the next grid to draw the articles according to what they hear from you or the CD. They will use the illustrations above as a model.

After the activity is finished, you may look at each student's drawing and ask *¿Qué es esto?*

Review activities

¡Bingo!

Play this game according to the instructions in the appendix.

Dressing the dummies

Give students big sheets of paper and ask each of them to draw a piece of clothing.

At the end you will need to have two sets of pants, shoes, shirts, hats, etc..

. Put a two sided tape on the back of each picture. Divide the group into two teams, at random. Have two big dummies drawn on different parts of the board or on different boards. Have one announcer for each team who will say a word from the vocabulary. The child who has the picture corresponding to the article of clothing mentioned has to run to the dummy and "dress" it -- that is, put it in the right place. The team who dresses the dummy completely first is the winner.

Hot potato

For this activity, say *Vamos a jugar a la "Papa Caliente"*

The children sit or stand in a circle and toss a teddy bear or other soft toy. Each time a child catches the toy, he/she has to say a Spanish word from the new vocabulary and toss the toy to a classmate. That child must say a different Spanish word, toss the toy to another classmate, and so on.

2. ¿Te gusta?

Page 16

Presenting vocabulary for *es pequeño, es grande, es feo, es bonito*

1. Use a big sheet of paper to teach "*Es grande*". Then cut off a corner of the paper, hold it up and say "*es pequeño*". Use different objects in the classroom like pencils or stuffed animals to give more examples. Ask *¿Es grande o es pequeño?*

2. Go back to Unit 1 and show the drawings for *perro, perrito, gato, gatito, ratón, ratoncito*.

Ask: *¿El perrito es grande o es pequeño? ¿El gato es grande o es pequeño?*

3. Go to page 16 and show the two first pictures for "*grande*" and "*pequeño*". Ask: *¿Cómo es la camisa? ¿Es grande o pequeña?* Ask the same questions for both pictures and different items.

Then teach *feo* and *bonito* with the next two pictures. Explain that *bonito* and *feo* are just opinions, and that there are no right or wrong answers.

Go to the Tienda illustration on p.14 and ask the children about each item of clothing. *¿Es bonito/a o es feo/a?*

4. Introduce “*Me gusta*” and “*No me gusta*” using a pair of puppets if possible. One puppet will say *¿Te gusta mi chaqueta...?* (or any item the puppet is wearing) and the other will answer, *Si, me gusta, or No me gusta.* Then ask a volunteer to use the puppets to perform the dialogue.

5. Practice “*Me gusta*” and “*No me gusta*” together with “*es bonito*” and “*es feo*”, using the pictures in the textbook.

Then ask students the question *¿Te gusta?* for as many pictures as you have, starting with the ones that illustrate the four new words.

Writing

Students should practice writing the new vocabulary words while paying attention to the ending in O vs. A. Remind them again about gender, pointing out that there is no gender for “e” endings such as *grande*.

3. ¿Cuánto es?

Page 17

Dialog

Working in pairs: Have some magazines for the children to peruse, and chose different objects, such as a piece of clothing, cars, foods or people, and play “tienda”. One child will be the salesperson, and the other the customer. Have fake money to perform the transactions.

Salesperson: ¿Te gusta la camisa?

Customer: Sí. ¿Cuánto es?

Salesperson: 10 pesos

Customer: Bueno, ¡toma!

Ask students to trade objects.

Audio-visual activity

Call out the new adjectives (or play CD): *pequeño, grande, bonito* and *feo*, and tell children to make a circle around the corresponding number next to the illustrations.

Spanish Tag

The child who is “it” says a Spanish word, such as “zapatos”. Everyone runs away and when they duck down on the floor. In order not to be tagged they must say another word from the clothing lexicon, such as “camisa”, etc. However, they can only stay down for 2 seconds. The child who is “it” has to run after another child),

after which they get up and run again. Each child can only say a word once (i.e. they cannot say the same word every time).

Simón dice (*Simon says*)

Play “Simón dice” with the clothing items. For example:

Simón dice: toca la chaqueta, Simón dice: toca los zapatos; Simón dice: toca los pantalones, etc.

Rhythmic exercise.

Have children repeat following the rhythm, while pointing to each corresponding part of the body. For example, when they say *zapato*, they should be touching their shoes; immediately they will go up and touch their pants while saying *pantalón*, and so on. The rhythm is slow at the beginning and then it should be increasing until they can do it very fast.

Zapato, pantalón, camisa,
Pantalón, camisa,
Pantalón, camisa, gorro,
Camisa, gorro,
Gorro, camiseta, pantalón,
Camiseta, pantalón,
Camiseta, pantalón, zapatos,
Pantalón, zapatos.
Pantalón, zapatos, calcetines,
Zapatos, calcetines,
Calcetines, zapato, pantalón,
¡Y - ter - mi - no en - el -bo -tón!
(*And I finish on the button*)

Jeopardy

Play Jeopardy, first from Spanish to English and then from English to Spanish, as described on the Appendix of this Guide.

Al Gran Bonetón

Children can play *El Gran Bonetón* (as described in Appendix I.) with any object from the vocabulary in this lesson. To play this game for the first time, teach the verb “tiene”.

La gallina ciega

Play gallina ciega with any objects studied in this lesson and previous ones.

Unit 4: La familia

(The family)

Suggested materials: Candles, balloons of different colors, a bottle of juice, candies, a “*Feliz Cumpleaños*” sign, fake ice cream, and a gift-wrapped box. Pictures of teacher’s family (2 or 3 generations if possible).

Page 18

Presenting vocabulary: *La fiesta de cumpleaños* (The Birthday party)

-Have ready some *fiesta* items as suggested above. Ask the children to repeat the words, then point to the items one by one and ask: *¿Qué es esto?*

- Refresh the children’s memory about question words: *¿Qué hay?*, *¿Cuántos hay?*, *¿De qué color es?*

- Go back to the pictures and ask YES or NO questions (or use the CD). For example:

¿Qué hay en la mesa? ¿Qué hay en la fiesta? ¿Hay un pastel en la fiesta? (pastel or torta) ¿Hay helado en la mesa? ¿Hay globos en la fiesta? ¿Hay velas en el pastel? ¿Hay un perro en la clase? ¿Hay regalos en la mesa? ¿Cuántas personas hay? ¿Cuántos globos hay? ¿Cuántos regalos hay? ¿Cuántas velas (velitas) hay en el pastel? ¿De qué color es el globo número 1? ¿2? ¿3? ¿4? ¿5? ¿De qué color es el vestido de la abuela? ¿Hay un perro en la fiesta?

- Ask similar questions about classroom items, to reinforce old vocabulary. (have a few items on your table as per Unit 3)

¿Hay un pastel en MI mesa? ¿Hay globos en la clase? ¿Hay caramelos en mi mesa? Etc.

Page 19

Audio-visual activity

Say the vocabulary words in a different order than they appear on p. 19 (or play the CD) and ask children to circle the numbers according to what they hear:

Family members

Use the pictures to introduce vocabulary for family. Then, going back to the illustration on p.18, ask *¿Quién es? ¿El abuelo o el papa? ¿La hermana o el hermano? ¿El abuelo o el nieto? ¿el tío o la tía?* etc.

Writing

Reinforce the concept of gender by pointing out the ending vowels while children practice writing.

Hot potato

Sitting in a circle, play the game as suggested in the Appendix.

The children sit or stand in a circle and toss a teddy bear or other soft toy while saying one of the 10 words for family members: *papá, mamá, hermano, hermana, tío, tía, primo, prima, abuelo, abuela*.

Telling the age

Teach the expression *tiene* for age. Show again the picture on p.18 and say “*Laura tiene 6 años*”

Ask each child his/her age.

Ask children to fill in the blank with their age on p.19.

Dialogue

Encourage the students to perform the dialogue and answer in complete sentences: “Tengo...”

Page 20

At this point, the children already know *yo*. Now you can introduce *él* and *ella*.

Bring pictures of your own family and show them to the class, saying their names.

For example: *Él es mi hermano. Se llama.....Ella es mi Se llama....*

Drawing and writing

Ask children to draw different family members. Ask them to write *él* or *ella*

according to gender. Ask each child: *¿Quién es él ? ¿Cómo se llama? ¿Quién es ella ? ¿Cómo se llama?*

Children can bring family pictures for the next class, and perform the same exercises.

Writing

Ask children to copy the words for the pronouns *yo, él, ella*

Review activities:**Page 21****Listening and running**

Have a big sheet of paper on the board with an empty table drawn on it. Give each child a different object/flash card. Ask the children to run to the board when they hear the name of the object they have. For example, say: *¡Atencion! ¡el pastel! ven!* The child with the *pastel* has to run to the picture and place his/her object on it, with scotch tape or a thumbtack.

Audio visual activity.

Review of “*me gusta*” with cognates

First, have children pronounce the cognates, paying attention to the vowels: “*vainilla*”, “*coco*”, “*chocolate*”, “*banana*” and “*limón*”.

Using the pictures on p.21 of the textbook, have them write **SÍ** or **NO** under each of them, according to what they hear: You/the CD, will say: *¿Te gusta el pastel de banana? ¿Te gusta el helado de chocolate? ¿Te gusta el pastel de chocolate? Te gusta el helado de vainilla?*

You may add other questions with known vocabulary: *¿Te gusta el helado de limón? ¿... los caramelos? ¿Te gustan las fiestas de cumpleaños?*

Dialogues

Using the drawings on p.21, ask the children to work in pairs to perform the dialogue. *¿Te gusta.. ?* followed by the item shown in each cell.

Los amigos

Present the dialogue “-Toma - Gracias” with the pair of puppets, if possible. Then make the puppet give something to each child, so they will answer “gracias”, or “no, gracias”.

Dialogues

Encourage children to practice giving and thanking for something using *toma* and *gracias*. They may use any object in the class, or flash cards.

More vocabulary

Use two puppets to perform the action of kissing and hugging and saying “Adiós” Ask the children to repeat the new words. Ask for volunteers to perform the actions of hugging, kissing or saying *Adiós* with the puppets.

Writing.

Ask children to copy the words on p.21.

Review vocabulary and introduce “*¿Quién dice?*” with the following questions:

¿Quién dice (says) “gracias”? ¿Luisito o la nena?
What do you say in Spanish if you receive a present?
What do you say in Spanish when somebody leaves?

Song

Teach the Spanish version of *Happy Birthday* and sing the song each time there is a birthday in the class:

Cumpleaños feliz	<i>Happy birthday</i>
Te deseamos a ti.	<i>We wish you</i>
¡Que los cumplas felices!	<i>Let be it a happy birthday!</i>
¡Cumpleaños feliz!	<i>Happy birthday!</i>

Red light-green light

Play this game as it is explained in Appendix I.

Unit 5. El cuerpo y las expresiones

(The body and the expressions)

Suggested materials: Large construction paper to make a dummy, and smaller sheets of paper for the children, double-sided tape and scissors for all.

Toys: a male and a female doll, and animals with four, two, many or no legs, such as a chicken or any bird, a snake or a worm, a dog, a cat, a spider, a rat, and a bear (you may wish to add other animals).

1. La cabeza

page 22

Presenting vocabulary

Use the illustration in the text and your dolls, to teach vocabulary. Then Ask children to imitate you while you touch parts of your head. Repeat the exercise a few times.

“Simón dice”

Play this game using vocabulary for the different parts of the head. For example: *Simón dice: ¡Toquen la nariz! Simón dice ¡toquen las orejas!, etc.*

Have a volunteer say the commands for “Simon dice...” for the whole class.

Writing

Point out the words ending in “s” to indicate plural nouns.

Working in pairs, ask children to point to the various parts of their heads and ask a classmate: *¿Qué es?*

Testing vocabulary

Have a volunteer go to the front of the class and ask, *¿Qué es?*, while touching his/her own face.

2. El cuerpo

Presenting more vocabulary

Use the illustrations on the text and your dolls to teach vocabulary. Then ask children to imitate you while you point to parts of your body. Repeat the exercise a few times.

“Simón dice”

Play the game in Spanish, saying the different parts of the body. For example: *Simón dice: ¡Toquen las piernas! Simón dice ¡Toquen los brazos!, etc.*

Writing

Point out that *mano* is a feminine word, and it is *la mano*.

3. ¿Cuántas patas tiene?

Page 23

Introduce “tengo” “tienes” “tiene”

Explain to the children that animals have *patas* by saying:

Los animales no tienen piernas, tiene patas. Y tienen cola (tail)

¿Cuántas patas?

- Use the toys, and say *él or ella tiene.... patas*.
- Ask the students to look at the animal drawings in the text, on p.52, and say:
 - ¿Cuántas patas tiene el pajarito?
 - ¿Cuántas patas tiene el ratón? ¿Él tiene cola?
 - ¿Cuántas patas tiene la serpiente? ¿Ella tiene cola?

Use pronouns *él* and *ella* for the animals, to reinforce previous lessons.

- Teach the children the position of the negative. For example:

La araña no tiene cola

- Teach the children the adverbs *mucho, mucha, muchos, muchas*. For example:

La araña tiene muchas patas.

Repeat the questions for as many animals as you have.

Dialogue

Working in pairs, ask the children to perform the dialogues according to the pictures on p.23 of the text. Give the children the model for the dialogue and have them answer in short sentences:

- _ ¿Cuántas patas tiene el perro?
- _ Tiene cuatro.
- _ ¿Él tiene cola?
- _ Sí, tiene cola.

Encourage them to proceed with the other animals: *gato, oso, pájaro, ratón y serpiente*, always paying attention to the negative form: “no tiene”.

Repeat the exercise with “*dientes*”. Ask students:

¿Qué animales tienen dientes? Use the toys, or the drawings, and answer with *Sí, tiene* or *No, no tiene*. For example:

¿El perro tiene dientes?

Use cognates that are easily recognized by children. For example:

¿El canario tiene dientes? ¿El mosquito tiene dientes?

El extraterrestre

Divide the class into two teams. Using recycled paper if possible, ask students to draw eyes, ears, mouths, and noses, (all parts of the head) at random, and then cut the figures and put double-sided tape on the back. Have two dummies with big heads (low enough for small children to reach) or draw them on the board, but without features. Have 2 children announce the words for each of their teams. Children who have the announced parts will run and place them on the dummy's head. Since there might be more than two eyes or ears or more than one mouth, the final result will be the "extraterrestre".

Ask children to decide who is "*el más feo*" or "*el más bonito*".

Ask them to invent a name for each one .

Then, ask the class:

¿Cuántos ojos tiene el extraterrestre #1? ¿Cuántas orejas tiene? ¿Cuántas bocas tiene? ¿Cuántas narices tiene? ¿Cómo se llama él?

Repeat the questions for figure #2

Pin the tail on the extraterrestre

- Draw 4 or 5 legs, 4 or 5 arms, 4 or 5 hands, and 2 heads on construction or poster paper. Double the amounts if the class is large and divide it into two teams. Give the papers to the class to cut out, always using the target language: *corta la pierna, corta la mano, corta la cabeza*, etc.

Have another dummy (or two) ready, this time without arms/legs or head. Give each child a part to cut. Then say *¿Quién tiene una pierna? ¿Quién tiene una mano? ¿Quién tiene una cabeza?* etc.

- Ask a volunteer to pin the part on the dummy. Before blindfolding the child, encourage him/her to talk, asking things like *¿Qué tienes? ¿Una mano?* Allow enough time for the child to think about where to place the cutout. After all the students have had a chance to put their part on the dummy, the result will probably look like another extraterrestrial figure. Ask students *¿Cómo se llama?*

Review activities:

Being creative

- Ask children to draw their own extraterrestrial creature or robot on the space provided in the text, and invite them to the front of the class to say, with your help, something like *mi robot tiene cuatro brazos, tres piernas*, etc.

- Have student ask the presenter for the name of his/her "extraterrestre" or robot. Children may save their drawings for the next day to review the parts of the body.

TPR and Song

Teach the word *hombros*. Then model the physical movements while saying the words, actually touching your head, face, legs, feet, etc. Do it rhythmically.

Repeat each sentences 2 or 3 times.

Cabeza, cuello, brazos... cuello, brazos. (Repeat)
Rodillas, piernas, pies...piernas pies. (Repeat)
Ojos, boca, dientes... boca, dientes. (Repeat)
Cabeza, orejas, nariz... orejas, nariz. (Repeat)
Cara, brazos, manos... brazos mano. (Repeat)

To finish:
¡Cabeza, cara, hombros, pies!

Have the children do the exercises several times, first slowly and then faster and faster.

Once the children have learned the exercises, play the CD for them to add music to the rhythm. They will learn the melody fast and will be able to sing along with the CD.

Hot potato

Sitting in a circle, play the game as suggested in the Appendix I.

¿Cómo se dice?

Have a child go to the front and, pointing to parts of the body, ask the class:

¿Qué es? ¿Cómo se dice?

4. ¿Cómo estás?

Page 24

Presenting vocabulary

Use the puppets to introduce *Estás* and *Estoy*. One puppet would ask the other *¿cómo estás?*. The second would answer with the variations *bien, más o menos, mal...* Try to use the expression of your voice to convey the feelings.

Show the pictures on p. 24 of the text and teach the words:

está bien – está cansado - está regular or más o menos –está mal.

Draw four faces on the board and repeat the words. Then ask the class *¿Cómo está?* for each of your drawings.

Ask each child, “*¿Cómo estás?*” and point to the faces, repeating the words to help them with their answer.

Encourage a volunteer the perform the dialogue with the puppets.

¿Cómo está la muñeca?

Looking at the pictures of the three dolls on p.24, ask the class:

¿De qué color es el pelo de la muñeca? ¿Tiene pantalón o vestido? ¿De qué color es?.

Review vocabulary by asking *¿cómo está la muñeca?* for # 1 and #2, and then add the new one: *triste, contenta* and *enojada*.

Ask several volunteers to draw a face on the board and ask the class *¿Cómo está?* Make sure that all the learned expressions are represented.

Then go back to the three pictures and add the expressions *¡Pobrecita! ¡Qué bueno!* and *Qué pena....*

Tell the class to look at picture #1, and say:
La muñeca está triste. ¿Qué decimos? (What do we say?)
- *¡Pobrecita!*
Repeat the exercise with the other expressions.

Review activities

Page 25

Audio-Visual activity

Have the children circle the numbers corresponding to the faces, according to what they hear from you or the CD:

Está contenta. ¡Qué bueno!
Está triste. ¡Qué pena! or Pobrecito!
Está enojada. ¡Qué pena!
Está cansado. ¡Pobrecito!

Drawing

Teach the adverb “MUY” (*very*) which they can use before any of the learned adjectives. Have children draw their own faces on the spaces provided in p. 25 for the expressions written in each cell, which you will read for them:

Dialogue *¿Cómo estoy?*

Working in pairs, a child will make a face expressing being happy, angry, sad, very happy, tired., etc., and ask the other *¿Cómo estoy?*

Alternatively, they can make masks with a piece of paper with a simple face showing the various expressions, and ask the same question.

Play **Bingo** with all the nouns learned so far.

Unit 6. En la casa

(At home)

Suggested materials: Home magazines, soap, towel.

Toys: sofa, bed, stove, chair, table, flowers, bathtub. Modeling clay.

1. Los cuartos y los muebles

Page 26

Presenting vocabulary

- If possible, use a doll house to teach new vocabulary. Use also the text picture to teach the rooms: *la cocina, la sala, el baño, el dormitorio*.

- Ask: *¿Qué hay en la casa* (or, *en la casa de la muñeca?*) *¿Hay una cocina?*
¿Hay un garage? etc. *¿Es bonita?* *¿Te gusta?*

Page 27

Writing and Drawing

First let children practice writing by copying the words on p. 27. Then say the same words, one at a time, and ask children to place the rooms in the house below. Simple line sketches delineating each room will be enough.

2. ¿Dónde está? ¿Dónde estás? ¿Dónde estoy?

Page 28 and 29

- Teach *dónde* and *aquí* vs. *allá*

Go around the class and, using the previous drawing activity, ask:

¿Dónde está la cocina? *¿Dónde está la sala?*, etc. prompting the answer *¡Aquí!*

- Mimic somebody sleeping, cooking, washing or reading a book. For each mimicked action, ask: *¿Dónde estoy?* *En el dormitorio o en el baño?* *¿En la sala o en la cocina?*

- Ask for volunteers to come to the front and mimic actions while asking the class: *¿Dónde estoy?*

- Encourage children to do the same exercise in pairs.

- Use the exercises to reinforce personal pronouns. Join the students and perform the action yourself, asking, *¿Dónde estoy yo?* *¿Dónde está él?* *¿Dónde está ella?*

Más palabras

-Use the classroom to teach *puerta, ventana*, and real or pictured flowers to teach *flores*. Go to the picture and show the words again, including *escalera*.

-Look around the classroom and ask:

¿Hay una puerta? ¿Hay una ventana? ¿Cuántas puertas hay aquí? ¿Cuántas ventanas hay aquí? ¿Hay un jardín en la escuela? ¿Hay flores en el jardín? ¿Hay un baño? ¿una cocina? ¿una escalera? Etc.

On the board, draw windows and doors of different sizes. Ask:

Esta puerta, ¿Es pequeña o es grande? Esta ventana, ¿Es pequeña o es grande?

Drawing

Ask children to draw a rectangle on a big piece of paper, as if it were the facade of a school. Ask them to draw doors and windows of different sizes with gardens in front. For example: *una puerta grande, una puerta pequeña, cuatro ventanas pequeñas y dos ventanas grandes, un jardín con flores*. Then go around the class and ask, *¿Esta puerta es pequeña o es grande? ¿Este jardín tiene flores? ¿Es bonito?* Etc.

Furniture

- Use the big picture on p. 26 to teach furniture, one room at a time. Use your toys, if you have them, or model some with clay, and ask *¿Qué es?*

- On p. 28, do a dialogue using the pictures. For example:

- *¿Dónde está el sillón? - Está en la sala.*

- Use the text illustration on p. 29 for the bathroom vocabulary.

Ask *¿Dónde está el nene?*

Furnishing the house

Give each child four different sheets of paper, one for each room: *la cocina, la sala, el baño, el dormitorio*.

Put the four words on the board and ask the children to copy one word on the top of each page.

Provide old magazines for children to cut out different pieces of furniture, or ask them to cut out the corresponding flash cards from their Activity Book. Children can work on this project for a few days, adding furniture for each room item by item. For example, say, “we are going to put *una mesa y unas sillas en la cocina; busquen mesa y sillas*.

Ask children to repeat the word each time they find a picture before gluing it onto the page.

Repeat this activity for *la sala, el baño* and *el dormitorio*. Go around the class looking at the pages and ask *¿Qué es?* Have older children write the name of the furniture underneath. Smaller children can copy the words from the board.

Audio-visual activity

On p.29, have children circle the number that corresponds to the picture according to what they hear. For example, say:

jardín, estufa, flores , sillón , escalera, puerta, cama, jabón, ventana, bañera, toalla, agua.

Then ask: *¿Qué número es ella.....?*

Review activities

¿Dónde está?

Ask children to look at the picture on p.28 and ask:

¿Dónde está la cama? ¿Dónde está la televisión? ¿Dónde está el sillón? ¿Dónde está la bañera? ¿Dónde están las flores?

Hot potato

Play the game as suggested in the Appendix.

Play **Bingo**, **Gallina Ciega** or **Red Light Green light**.

Song:

El hornero is an Argentinean bird that makes his home with mud and straw. His house is very elaborate, because it has several rooms. Children can color the hornero's house on p.28 and then learn the poem. After having learned the poem they can learn the song, listening to the CD.

La casita del hornero

<p>La casita del hornero Tiene sala y comedor Tiene baño y cocina Dormitorio y un corredor Por la noche entra la luna Por la tarde entra el sol</p>	<p><i>The "hornero's" little house has living room and dining room It has bathroom and a kitchen, bedroom and corridor. At night enters the moon In the afternoon enters the sun.</i></p>
<p>La casita del hornero Tiene silla y sillón Tiene techo y tiene piso Y es redonda y marrón. Por la noche entra la luna Por la tarde entra el sol</p>	<p><i>The "hornero's" little house has chair and armchair It has roof and it has floor and it is round and brown. At enters the moon In the afternoon enters the sun.</i></p>
<p>La casita del hornero Tiene puerta y portón Tiene alfombra y tiene plantas, Y una flor en el balcón. Por la noche entra la luna Por la tarde entra el sol</p>	<p><i>The "hornero's" little house has door and it has gate, It has carpets, it has plants And a flower in the balcony; At night enters the moon At evening enters the sun.</i></p>

El Gran Bonetón

Children can play the Gran Bonetón as described in the Appendix with selected flash cards from their Activity Book.

Jeopardy

Play Jeopardy first from Spanish to English and then from English to Spanish as described at the end of this Manual.

Building a house

Have a big box for every 4 or 5 students, and a cat on one side. Each box will be a room. Then if you have enough toys, ask each team to look for the “furniture” that corresponds to their room. Or, students can make their furniture with modeling clay. Be sure that they use the target language when they place the furniture, saying

Aquí está la cama. Aquí está el sillón, etc.

Unit 7. ¡A comer!

(Let's eat)

Suggested Materials: Real food (fruit, salt, sugar, boiled eggs, bread); an empty milk carton, paper or plastic plates, forks, spoons, cups, mugs and knives. Plastic fruit or any other food. Newspapers with ads for food. Beans.

1. En la mesa

Page 30

Presenting vocabulary

- Use your props to teach vocabulary, first the utensils and then the food.
Reinforce utensil vocabulary asking *¿Qué es? ¿Es un tenedor o un cuchillo? ¿Es un vaso o una taza?*
- Ask children to identify utensils in the picture asking:
¿Hay platos en la mesa? ¿Cuántos hay? ¿Hay tenedores en la mesa? ¿Hay vasos en la mesa? ¿Cuántos hay? etc.
- Have a child go to the front and, taking paper utensils and plates or plastic utensils from your table, ask the class: *¿Qué es?*
- Teach food words in groups of three or four. Then test vocabulary using the picture. For this exercise, teach the negative *No hay*, and ask questions related to any food, even if they are not in the picture, to prompt the answers in positive and negative form. For example:
¿Hay manzanas en la mesa? ¿Hay uvas en la mesa?
Repeat the exercise with other food groups.
- After children have managed several words for each group, try these questions.
For the first food group:
What do we need to eat a *sopa*? To cut a *naranja*? To eat a *papa*?
¿El cuchillo, la cuchara o el tenedor?
- For the second food group:
What do we need to drink *café con leche*? *¿Un vaso o una taza? Y...¿agua?*
Y...¿jugo de naranja?
- For the third food group:
What do we put *en la leche*? *¿Azúcar o sal? Y en la sopa ¿Azúcar o sal?*

Drawing

Ask children to draw utensils on the table according to what they hear. For example, you can start by telling the kids to draw the plates and silverware, then mention other utensils and, finally, the food.

Go around the class and ask each student *¿Qué es?*

Pictionary

Ask children to do their own drawings and ask a partner (or the group) *¿Qué es?*

Tasting

Have an apple, an orange and a banana. Cut them in little pieces and put them on a plate.

Ask a volunteer to “try” the fruit. With blindfolded eyes, the child has to pick a piece of fruit and say the name in Spanish.

2. ¿Qué te gusta comer? ¿Qué quieres comer?

Review “*Me gusta*” and “*Te gusta*”. Introduce “*Le gusta*”.

Go back to the picture and show the first child saying:

Le gusta, quiere más. Dice “¿Qué rico!”

For the second child, say *le gusta mucho. ¡Está delicioso!*

For the third child says *¡No le gusta!*

Page 31

-Ask children: *¿Te gusta la manzana? ¿La banana? ¿La naranja? ¿La leche? ¿La sopa? ¿Qué te gusta comer?*

- Have children perform the dialogue with different foods, following the model.

- *¿Te gusta el helado?*

- *Sí, me gusta*

- *Te gusta el hígado (liver)*

- *No, no me gusta. ¡Es horrible!*

- Do the same dialogue, introducing *¿Quieres? No quiero...*

Audio-visual activity

Say the vocabulary words one at a time (or play the CD) and ask them to circle the corresponding number according to what they hear. After each word ask, *¿Qué número es el / la...?*

Guessing

Ask students to guess the name according to the color, shape, etc.

For example:

Es una fruta, es anaranjada¿Qué es?

Es para tomar agua.. (mimic the action of drinking) ¿Qué es?

Es para cortar (mimic the action of cutting) ¿Qué es?

Es para tomar la sopa (mimic the movement and noise of eating soup) ¿Qué es?

Es una fruta, roja o verde (show the picture above) ¿Qué es?

Hot potato

Sitting in a circle, play the game as suggested in the Appendix.

3. Tengo hambre. Tengo sed

Page 32

Presenting vocabulary and expressions

- Pointing at each illustration, say:

El gatito tiene hambre. He says ¡Tengo hambre!

El pájaro tiene sed. He says: ¡Tengo sed!

El osito quiere helado. Dice: ¡Está frío!

El gato quiere sopa. Dice: ¡Está caliente!

- Repeat the vocabulary with your puppets. One will touch his/her tummy saying *tengo hambre* and the other will offer something saying *come un ...or una...;* or *tengo sed*, and the other will say *¡toma agua!*

-Go back to the figures on the text and say: *El gatito tiene hambre. ¿Qué dice?* and repeat the questions for each of the four animals.

-Ask the following questions, helping with the answers:

If you want *agua*, what do you say? *Tengo ...*

If you want *pizza*, what do you say? *Tengo ...*

If the *sopa* is hot, what do you say? *Está ...*

If the *sopa* is cold, what do you say? *Está ...*

- Ask *Sí / No* questions, using *quieres* and *te gusta*. For example:

¿Quieres sopa fría? ¿Te gusta la sopa fría? ¿Quieres helado caliente? ¿Te gusta el helado caliente? ¿Quieres pizza caliente? ¿Te gusta la pizza caliente?

Audio-visual activity

Ask children to look at the pictures and circle the number that corresponds to what they hear from you or the CD. Check the answers afterwards.

1. *Tengo hambre. Quiero comer un sándwich.*

2. *La sopa está caliente*

3. *Tengo sed. Quiero agua fría*

4. *Tengo sed. Quiero un jugo*

- Ask children to copy the sentences *Me gusta* or *Me gusta mucho*, or *¡Qué rico!* Or *No me gusta* ...for each food item below. Repeat the words until non-readers can remember or, at least, identify them.

Dialog

Ask children to perform the dialog on p. 33 and help them to write down their answers.

Review exercises

TPR. Simón dice:

Play *Simón dice* with the new vocabulary. Ask children to mimic the actions. For example: *Toma agua, come un sándwich, toma la sopa, corta una naranja...*

Bingo

Ask each child to cut a bingo sheet from their Activity Book and cut and glue the vocabulary words for food, one in each box, at random. Children can add more food by cutting pictures from magazines. Go around the class and ask each of one, *¿Qué es?* before starting the game.

Setting the table

Ask children to cut the vocabulary flash cards from the Activity Book, and other food from magazines. Have a big poster paper on the board, with an empty table drawn on it, or draw your table directly on the board. Say the word and call the child. For example:

¡Atencion! ¡la manzana, ven! The child with the *manzana* has to run to the picture and place it on the table.

Play Spanish tag with vocabulary

More dialog

- Put all the food and other flash cards that the children have cut out on the table. They can perform the dialogue:

Student 1 *¿Te gusta.....(name of the food/flash card)?*

Student 2 *Sí, me gusta*, or *No me gusta*.

If student 2 says *Si, me gusta*, student 2 hands over the card, saying *¡Toma!*

- Review the verb “*quieres*”, offering children play food, saying: *¿Quieres un chocolate? ¿Quieres un caramelo? ¿Quieres una banana? etc.* Encourage children to continue the charade saying *Mmm, ¡qué rico! ¡Me gusta!* Or *No me gusta...*

- Have the children perform the dialogs using puppets.

- Play *restaurante* in groups, performing variations of this dialogue:

-Tengo hambre -¿Qué quieres comer? - ¡Carne!

Rhyme : Con el cuchillo

Before this activity, explain some rudimentary grammar.

Review the verbs *tomar*, *cortar*, introduce *usar*, and explain the use of the endings

“o” for *yo*,

“s” for *tú*,

“a” for *él* or *ella*:

Ask students to mimic using a knife, a spoon or licking an ice cream cone.

Then ask them to draw a fruit, a soup and an ice cream cone to go with the following verses.

YO Con el cuchillo Yo corto la fruta Con el cuchillo ¡Si señor! <i>With the knife I cut the fruit With the knife, Yes, Sir!</i>	YO Con la cuchara Yo tomo la sopa Con la cuchara ¡Si señor! <i>With the spoon I sip the soup, With the spoon Yes, Sir!</i>	YO Con el helado Yo uso la lengua Con el helado No uso el tenedor! <i>With the ice cream I use the tongue, With the ice cream, Yes, Sir!</i>
TÚ Con el cuchillo Tú cortas la fruta Con el cuchillo ¡Si señor!	TÚ Con la cuchara Tú tomas la sopa Con la cuchara ¡Si señor!	TÚ Con el helado Tú usas la lengua Con el helado ¡No usas tenedor!
MI AMIGO Con el cuchillo Él corta la fruta Con el cuchillo ¡Si señor!	MI AMIGO Con la cuchara Él toma la sopa Con la cuchara ¡Si señor!	MI AMIGO Con el helado Él usa la lengua Con el helado ¡No usa tenedor!
NOSOTROS Con el cuchillo Cortamos la fruta Con el cuchillo ¡Si señor!	NOSOTROS Con la cuchara Tomamos la sopa Con la cuchara ¡Si señor!	NOSOTROS Con el helado Usamos la lengua Con el helado ¡No usamos tenedor!
MIS AMIGOS Con el cuchillo ellos cortan la fruta Con el cuchillo ¡Si señor!	MIS AMIGOS Con la cuchara ellos toman la sopa Con la cuchara ¡Si señor!	MIS AMIGOS Con el helado ellos usan la lengua Con el helado ¡No usan tenedor! ¡NO SEÑOR!

Unit 8. En el parque

(In the park)

Suggested Material: Two puppets

Toys: ball, pacifier, bike, roller skates.

La gente en el parque

Page 34.

Presenting vocabulary

Using the illustration, teach *parque, lago, señor, señora, chico, chica, bebé, bicicleta, triciclo, sol* and *árbol*.

Give examples with names of parks or lakes in your area. Ask children:

¿Do you know any *lago*? ¿Do you know any *parque*?

Ask questions about the picture: ¿*Qué hay en el lago*? ¿*Hay flores*? ¿*Cuántas personas hay*? ¿*De qué color es la ropa del chico*? ¿*Dónde está el nene*? ¿*Te gusta el parque*?

Writing

Ask children to copy the words in the space provided. Call their attention to the endings *-os* and *-as* for plural masculine and feminine (*chicos* and *chicas*.)

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Audio-visual activity

Go over the vocabulary words (or play the CD) one at a time and ask the children to circle the corresponding number according to what they hear. After each word ask, ¿*Qué número es el...la...*? This exercise is only to identify nouns, not actions.

2. Llueve... Hace sol.

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More sentences

- Indicate the sun and say: *Hay sol* or *hace sol. Es un buen día!*
 - Draw a sun on the board and repeat: *¡Es un buen día! ¡Es un día bonito!*
 - Do the same with “llueve” and “arco iris”.
 - Then add the sentences and ask them to guess what we say for each situation.”
- For example: *Llueve en el parque. ¿Qué decimos?*

Drawing

- Tell children to draw the sun, the rain and the rainbow in the spaces provided.
- Then go around the class and ask, for each drawing, ¿*Dónde está el sol*? ¿*El arco iris*? ¿*La lluvia*? ¿*Es un buen día*? ¿*Llueve o hace sol*?

- Ask them *¿Qué decimos cuando llueve? ¿Y cuando sale el sol? ¿Y cuando sale el arco iris?*

3.¿Qué hacen?

Presenting actions

- Teach the verbs that appear in the illustration on p.34, mimicking the actions when possible with body motions, or use puppets. Then ask the children to look at the picture. Show the actions, saying:

Esta chica anda en bicicleta. Este chico juega a la pelota. Este señor camina y habla con el chico. La chica lee. El chico y la chica corren. La chica patina. La señora saluda a la amiga. El nene anda en triciclo. Él tiene el chupete. La nena pasea con el perro. El bebé llora. ¡Quiere el chupete! El bebé dice “¡Dame mi chupete!”

- Ask children to repeat the verbs and imitate you or the puppets. Verbs like *jugar a la pelota, leer, correr, saludar, pasear con el perro* and *llorar* are easily performed .

- Go back to the picture and ask the children, *¿Qué hace el chico? ¿Anda en bicicleta o juega a la pelota? ¿Qué hace el señor? ¿Corre o camina? ¿Qué hace el bebé? ¿Habla o llora? ¿Qué hace la señora? ¿Quién anda en bicicleta? ¿Quién anda en triciclo?* etc.

TPR.

Play **Simón dice** with the actions. Give the new verbs in two stages, three or four at a time, until the children can recall them. For example.

Simón dice: “corre” Simón dice: “camina”, Simón dice: “anda en bicicleta”, Simón dice: “anda en triciclo”.

Then proceed to the other group

Simón dice: “habla”, Simón dice: “llora”, Simón dice: “pasea con el perro”, etc.

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Audio-visual Activity

Ask children to circle the number corresponding to the action they hear. For example:

Llora, anda en bicicleta, lee, camina y habla, juega a la pelota, corre, patina, saluda, pasea con el perro. Then check the answers.

Review activities

Drawing

Have children draw their own park. Tell them what to do using the vocabulary:

Dibujen un lago. Dibujen 3 patitos en el lago. Dibujen 3 chicos, un señor, una señora, etc.

Go around the class and ask each child about a particular part of the drawing:

¿Qué es? ¿Quién es?

Making a park

Hang a large poster paper on the board. Ask children to prepare one or two flash cards at random by cutting them out of their Activity Book. Make sure that all the actions are represented.

When you say the words for a certain action, the child or children with the picture will come to the board and place it on the “park” with scotch tape or other device.

Charade

- Working in pairs, one child mimics an action while the other tries to guess what the action is. For example, “*corre*”, “*camina*”, “*patina*”, “*llora*”, etc.

- Have one volunteer go to the front and mimic an action, then ask the class *¿Qué hace.....* (say the child’s name)?

Play any of the games already known as explained in Appendix I.

Song

Learn our version of *La Cucaracha* (poem next page).

- Before teaching the lyrics, go over the known verbs.

- Present new vocabulary:

puede = he/she can

no puede = he/she cannot

le falta = he /she is lacking.

de atrás = behind, rear (legs)

perezoso/a = lazy

Then listen to the song of on the CD and use it to review personal pronouns and verbs.

La cucaracha

<p style="text-align: center;">I</p> <p>La cucaracha la cucaracha ya no puede CAMINAR porque no tiene, porque le faltan las dos patitas de atrás Cucaracha, cucaracha no seas tan perezosa mira como yo camino y no tengo más que dos.¹</p>	<p style="text-align: center;">III</p> <p>La cucaracha la cucaracha ya no puede MAS PASEAR porque no tiene, porque le faltan las dos patitas de atrás Cucaracha, cucaracha no seas tan perezosa mira como yo PASEO y no tengo más que dos.</p>
<p style="text-align: center;">II</p> <p>La cucaracha la cucaracha ya no puede PATINAR porque no tiene, porque le faltan las dos patitas de atrás. Cucaracha, cucaracha no seas tan perezosa mira como yo PATINO y no tengo más que dos.</p>	<p style="text-align: center;">IV</p> <p>La cucaracha la cucaracha ya no puede CORRER porque no tiene, porque le faltan las dos patitas de atrás Cucaracha, cucaracha no seas tan perezosa mira como ELLOS CORREN y no TIENEN más que dos.</p>
<p style="text-align: center;">V</p> <p>La cucaracha la cucaracha ya no puede MÁS JUGAR porque no tiene, porque le faltan las dos patitas de atrás Cucaracha, cucaracha no seas tan perezosa mira como ELLOS JUEGAN y no TIENEN más que dos.</p>	<p style="text-align: center;">VI</p> <p>La cucaracha EN BICICLETA ya no puede MÁS ANDAR porque no tiene, porque le faltan las dos patitas de atrás Cucaracha, cucaracha no seas tan perezosa mira COMO EN BICICLETA ANDAMOS NOSOTROS DOS</p>

¹

The cockroach, the cockroach/cannot walk anymore/because it doesn't have,/because it lacks,/the two rear little legs.

Cockroach, Cockroach,/don't be so lazy/look how I am walking/ And I have only two.

Unit 9. En la calle

(On the street)

Suggested Materials: Toys for vehicles such as a car, a truck, a motorcycle and a bus.

1. Los vehículos

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Presenting vocabulary

- Whenever possible, introduce vocabulary with real toys. Although not in the picture, you may use words like *avión* and *tren*.

- Point to the picture and show the objects again in order to complete the vocabulary. Have children repeat the words. Then ask them, one by one: *¿Qué es esto?*

Then, proceed to more elaborate questions: *¿Cuántas personas hay en el coche? ¿Qué color es el camión? ¿Y el autobús? ¿Dónde está el perro? ¿Dónde está el gato? ¿Te gusta el coche? ¿Es bonito? ¿Te gusta la moto? ¿Qué dice el papá? ¿Que dice el chico? ¿El conductor del coche? ¿El perro?*

- Ask a child to go to the front, take a toy from your table, and ask the class: *¿Qué es?*

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Copia las palabras.

Audio-visual activity

Say the vocabulary words (or play the CD) and ask children to circle the corresponding numbers. This activity is for nouns only. Check the answers afterwards.

Hot potato

Sitting in a circle, play the game as suggested in the Appendix.

¿Qué quieres?

- Ask children to prepare their flash cards from the Activity Book.

Alternatively, distribute magazines and ask the children to cut these objects out and glue them onto blank cards.

- Ask each child to give you some flash cards, such as *coche*, *camión*, *moto*, etc. When you have enough in your hand, you can play Vendor and Clients, asking one child at a time, *¿Qué quieres?* If the child says one of the vocabulary words, you hand him/her a flash card saying *Toma...* Remind children to use the *un* or *una* articles. The child who collects the most flash cards becomes the vendor, and repeats the activity with the rest of the class.

Working in pairs

Same exercise as above.

Drawing

Hand out large sheets of paper and instruct children to draw a street. Then say the words for vehicles one by one for them to make their drawings, using their flashcards or magazine selections as models if needed. Be sure that they know feminine articles for *la calle* and *la motocicleta*.

2. ¡Cuidado! ¡Es peligroso!

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Presenting vocabulary.

In English, discuss with the children some situations that are *peligrosas*. Ask them what sorts of situations are “*peligrosas*” in their opinion. Then introduce *¡Cuidado!* and ask examples of when you have to *tener cuidado*. Finally say *prohibido pasar* and ask again for examples on where one may find these signs in real life.

Writing

Ask children to copy the words beside each picture in the space provided.

¿Qué decimos?

Ask children what they would say, in Spanish, for certain situations. For example: a road is blocked, a person is close to a cliff, a child is handling some harmful product, etc. You want to elicit the words *es peligroso*, or *peligro*, *prohibido pasar*, and *cuidado*.

3. ¿Qué está haciendo?

- Teach the *-ando* – *iendo* endings using known verbs and actions like *escribir*, *dibujar*, *caminar*, *llorar*. Mimic the actions and say *¿Qué estoy haciendo? Estoy escribiendo, estoy dibujando, estoy caminando, etc.*

Do this exercise with as many different verbs as you can until the children know how to say *-ando* and *-iendo*.

- Show the two pictures and ask children to repeat the sentences written on their texts.

- Then use your puppets to represent an action. For example, *dormir*, *caminar*, *llorar*, and ask, *¿Qué está haciendo?* You need to elicit the *-ando* / *-iendo* endings to show action in progress.

Working in pairs

Have children mimic different actions according to the vocabulary and ask to his/her partner: *¿Qué estoy haciendo?*

Charade

Ask a child go to the front and, miming an action verb, ask the class: *¿Qué estoy haciendo?*

¡Yo la tengo!

Have a big poster board on the board with a picture of an empty patio or park, or draw your own patio space on the board. Ask each child to select a flash card depicting an action from their Activity Books. Make sure that there is a variety of actions. Ask children to come to the board when you say the name of the action. For example: *Está caminando ¿Quién tiene la figura?* The child with the action has to answer *¡Yo la tengo!* and run to affix the picture / flash card, with a tape or thumbtack, if appropriate, on the board.

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Audio-visual activity

-Have children draw a circle on the numbers according to what they hear from you (or the CD):

está comiendo, está andando en bicicleta, está llorando, está durmiendo, está bebiendo, está jugando a la pelota, está caminando, está corriendo, está cruzando la calle, está diciendo “¡quiero mi chupete!”, *está lloviendo, está patinando.*

- Then, change the statements for these questions, and ask children to answer them:

1. *¿Quién está cruzando la calle?* 2. *¿Quién está corriendo?* 3. *¿Quién está patinando?* 4. *¿Quién está durmiendo?* 5. *¿Quién está jugando a la pelota?* 6. *¿Quién está andando en bicicleta?* 7. *¿Quién está caminando?* 8. *¿Quién está comiendo?* 9. *¿Quién está tomando agua?* 10. *¿Quién está llorando?* 11. *¿Quién está diciendo “dame mi chupete?”* 12. *¿Y aquí ¿qué pasa?*

-A variation could be to ask children the question, this time including choices. For example: *¿Qué está haciendo? Está caminando o comiendo?* etc.

Review:

¡Es verdad, no es verdad!

Have children collect all the flashcards with objects they have been using so far. Divide the class into groups of 3 or 4. Children take turns playing. Each child places a card on the table face down, while saying what it is. Anybody from the group can challenge, saying “no es verdad”. When looking at the card, if the object does not match what the child says, the one that challenged him/her can collect the card.

Other games

You can use one of the games like **Red Light Green Light**, *El Gran Bonetón*, **Jeopardy**, **Gallina ciega** or **Bingo** with new vocabulary.

Little rhythm

Explain the meaning of the words *tranvía* and *sandía*. Ask the students to point to themselves for the *me gusta* verses, and point to a classmate for the verses with *te gusta*, giving the interrogatory intonation. Teach the words and then listen the CD.

Me gusta ir...

Me gusta ir en moto, ¡Qué alboroto! <i>I like to ride a motorcycle What a noise!</i>	¿Te gusta ir en moto y hacer alboroto? <i>Do you like to ride a motorcycle and make lots of noise?</i>
Me gusta ir en tren ¡Tracatatén! <i>I like to go in a train ¡Tracatatén!</i>	¿Te gusta ir en tren, tracatatén? <i>Do you like to go in a train, Tracatatén?</i>
Me gusta ir en coche Por la noche <i>I like to go by car At night</i>	¿Te gusta ir en coche por la noche? <i>Do you like to go by car At night?</i>
Y en bus de mañana (comiendo banana) <i>And by bus in the morning (Eating banana)</i>	¿Y en bus de mañana. (Comiendo banana)? <i>And by bus in the morning (Eating banana)?</i>
Y andar en tranvía Comiendo sandía <i>And go in a tram eating watermelon</i>	¿Y andar en tranvía Comiendo sandía? <i>And go in a tram eating watermelon?</i>
¿Y andar en camión? ¡Me gusta un montón! <i>And to go in a truck? I like it a lot!</i>	¿Y andar en camión? ¡Te gusta un montón! <i>And to go in a truck? You like it a lot!</i>

- Ask children to draw the vehicles in the order they appear in the stanzas. This will serve as a mnemonic device.

Unit 10. Días de la semana

(Days of the week)

Suggested Materials: Construction papers, calendars

1. ¿Qué día es hoy?

- Introduce the days of the week, showing a calendar. Ask children to memorize the days.

Introduce the questions: *¿Qué día es hoy? Hoy es... ¿Qué día es mañana? Mañana es ...*

Repeat the exercise every day at the beginning of class.

- Play **Hot potato** with the days of the week.

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One by one, say the words *música, dentista, futbol, doctor, español, parque, zoológico*, and ask children to repeat the words. Ask them to identify the pictures on p.42 while slowly repeating the corresponding words.

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Writing

Ask children to copy the words for the days of the week in the space provided.

Matching

Then, following Luisito's schedule on p.42, ask them to trace a line connecting the day to the pictures. For example, *jueves* will be connected to the guitar.

2. ¿Adónde va? ¿Cuándo va?

- Go to the schedule drawing on the text and ask:

¿Adónde va Luisito el lunes? Va a la escuela y al dentista.

¿Adónde va el martes? Va a la escuela y a jugar al fútbol.

- Then change your questions, using “*Cuándo*”.

¿Cuándo va Luisito al dentista?

Working in pairs

Using the information from pp. 42-3, encourage children to ask these questions of each other.

Ve, vayan, ven, vengan

- Have children form a row of seven, each child representing a day of the week, from *lunes* to *domingo*. Give each child a sheet of construction paper with the name of the day written on it. Young children memorize their day. Draw seven squares on the board representing the days of the week, just above head level of the tallest children, so all of them can see. Then position yourself far from the board, among the students, and ask the “days” to run to the corresponding square on the board. Start with *lunes*, following the sequence, using *ve* and *vayan*. For example: *lunes, ¡ve! Martes y miércoles, ¡vayan!*

Jueves y viernes, ¡vayan! Sábado, ¡ve! Domingo, ¡ve!

Each child has to position himself/herself under the right square.

- Repeat the exercises, but this time position yourself closer to the board and far from the students, using *ven* and *vengan*. The idea is to differentiate between *ve/vayan* vs. *ve/vengan*.

3 ¿Te gusta ir a.....?

Ask children *Si* or *No* questions using “¿Te gusta ir a...? ¿Les gustan ir a...?”

First ask the whole class *¿Les gusta ir a...?* and then ask individual students, *¿Te gusta ir a...?* to emphasize the difference between “TE” and “LES”. For example:

¿Les gusta ir a la escuela? ¿a patinar? ¿al hospital?

¿a la tienda? ¿al parque? ¿al zoológico? ¿al restaurante? ¿al médico? ¿al dentista? ¿a la clase de español?

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- Ask children to circle the number according to what they hear. (*¿Te gusta ir a.....?*) Repeat the questions above in a different order (or play the CD). Then check the answers. After the children have identified the actions, ask them to write “Sí” or “No” under each picture.

¡A mí!

Have children gather flash cards from this chapter. Then ask:

¿A quién le gusta ir al zoológico? The child with the picture answers

¡A mí me gusta! Do the same with the other actions. Also teach children to say,

¡A mí no me gusta!

Working in pairs

Use the same pictures. One child places the pictures he/she has face down on the table for a classmate to choose one. The other child looks at the drawing and reacts by saying, *me gusta ir a...*, or *no me gusta ir a...*. For example: *No me gusta ir al médico*, or *Me gusta ir al zoológico*, etc.

Ask children to write, in the space provided, the days of the week they have Spanish class.

4 . Más números

Teach numbers from 10 to 40 while children look at the written numbers on their text.

Once they are memorized, ask children to say the numbers, looking at the text if necessary.

Hot Potato

Sitting in a circle, children say the numbers in sequence, one for each student, from 1 to 40, passing the “potato”.

Writing

Ask children to complete the sequence after 24 and 25 on their texts, and then to complete the sequence after 30 saying the numbers aloud as they write them.

Audio-visual activity

Say the numbers written in the text inside the squares, in a different order, or play the CD, and ask children to circle what they hear.

Rhyme

Teach the following verse, listen the CD and ask children to perform it in dialogue form.

- Diez, once, doce, y trece, - <i>Quiero comer una torta de nueces.</i>	<i>10, 11, 12, 13</i> <i>I want to eat a nut cake</i>
- Catorce, quince, dieciséis, diecisiete, - <i>¿Tienes hambre? toma un chupete,</i>	<i>14, 15, 16, 17,</i> <i>Are you hungry? Take the pacifier</i>
- Dieciocho, diecinueve, veinte y veintiuno, - <i>¿dónde está? ¡ no tienes ninguno!</i>	<i>18, 19, 20, 21,</i> <i>Where is it? You don't have any!</i>

Voy, vas, va, vamos , van

Ask students to repeat the conjugation of *ir* to a rhythm, as on the CD: *voy, vas, va, vamos , van,* several times.

TPR

-Once students have learned the rhythmic exercises, combine them with arm movements: they say *Voy*, while touching their chest with both hands; *vas*, while stretching both arms forward , while pointing at another child; *va*, while stretching

their right arms to the right, (have children spread out so they don't touch each other); *vamos*, while making an imaginary circle with one hand, including themselves; and *van*, while stretching both arms upwards making a semicircle (that is, not including themselves) or pointing at another child.

-Then say the verb in any conjugation while children perform the corresponding motions.

- Finally, do the motions while children say the verbs.

This is a good moment to introduce *nosotros* and *ellas/ellos* (*ustedes* will be taught later).

Al ritmo de “Voy – vas - va - vamos - van”

Play the CD until children learn it. (It may take several days).

Before each verse, children say the personal pronoun aloud, as on the CD.

<p>YO Voy siempre a la escuela, si llueve y si hace sol Y canto todo el día en inglés y en español ²</p> <p>TÚ Vas siempre a la escuela, si llueve y si hace sol, Y cantas todo el día en inglés y en español</p> <p>ÉL or ELLA Va ella a la escuela si llueve y si hace sol, Y canta todo el día en inglés y en español.</p>	<p>NOSOTROS Vamos a la escuela si llueve y si hace sol, Cantamos todo el día en inglés y en español</p> <p>ELLOS Van siempre a la escuela si llueve y si hace sol, Y cantan todo el día en inglés y en español</p>
---	--

Have children accompany each verse with hand movements, signaling the five personal pronouns

Bingo

Provide students with old calendars. Ask them to cut out any numbers from 1 to 31 and glue them at random on a bingo sheet. (each student will have any 16 numbers).

Play any other game like **Gallina ciega**, **Jeopardy** or **Red light Green light**.

² I always go to school / if it rains or if it is sunny/ I sing all day long / in English and in Spanish.

Unit 11. El calendario

(The calendar)

Suggested Materials: Construction paper. A current calendar

1. ¿Cuándo es tu cumpleaños?

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Presenting vocabulary

Teach children the 12 months, looking at the 12 “calendars” on their text.

Finding their birthdays

-Children already know the word *cumpleaños* from Unit 4. Ask children to find, on p.46, the calendar that corresponds to the month of their birthdays. Tell them that each month corresponds to a number, (for example, *agosto* will be #8) so that it will be easy for the ones who cannot read to find their month.

Afterwards, ask children to put the first letter of the days of the week in due order, in the month that corresponds to their birthdays. (Write on the board the D for *domingo*, L for *lunes*, M for *martes*, M for *miércoles*, etc.).

For example, if a *cumpleaños* is in February, the second calendar will be marked with the letters:

L	M	M	J	V	S	D

Then, using a current calendar, you can help them determine which day of the week is their birthday, so they can write the number on the correct day of the week. Try to do this activity using as much Spanish as you can.

At the end of this exercise, each student will have his/her own birthday written in the corresponding month. For example:

D	L	M	M	J	V	S
			11			

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Based on the previous exercise, teach children how to say a date. For example: *4 de julio*. Then ask each of them to say the date of their birthday.

Writing

Ask children to fill in the blanks the answers to the questions:

¿Cuándo es tu cumpleaños? ¿Cuántos años cumples?

:

Mi cumpleaños es elde

Cumploaños

Proceed with the other dates given on their text.

You may add holiday dates as appropriate, according to your group's composition.

2. ¿Qué fecha es hoy?

Ask the children to write on the calendar (p.46) the number corresponding to “*la fecha de hoy*”. Trying to figure out where to write the number will help them to practice the days of the week. You can help them by pointing to the current calendar.

Hot potato

Sitting in a circle, play hot potato using birthdays. Each children has to say “*Mi cumpleaños es el...de.....*”

3. Las estaciones

Teach the four seasons using the pictures in the text and others from calendars or magazines.

Drawing

Ask children to draw their own *árbol en primavera (con flores)*, *árbol en verano (con hojas verdes)*, *árbol en otoño (con hojas amarillas y marrones)* y *un árbol en invierno (sin hojas)* Or, have children find corresponding pictures in magazines.

Page 48

4. La temperatura

- Show the temperature on each thermometer in the illustration to teach *hace frío* and *hace calor*. (Point out the difference between “calor” for the weather and “caliente” for food.)

- Then, teach *tengo frío* and *tengo calor* with arm motions (cuddling or fanning yourself). Ask children to imitate you .

- Go back to the seasonal pictures on p. 47 and say:

Es verano ¿Hace frío o hace calor?

Es Invierno ¿Hace frío o hace calor?

Más números

- Introduce the numbers as you did the previous ones, by repetition, paying attention to the difference between 60 and 70.

-Ask questions about peoples' ages. For example:

Laura (on p. 18) ¿tiene 6 años o tiene 60 años?

Y Luisito ¿tiene 7 años o 70 años?
Y tú ¿tienes 5 años o 50?
Y yo ¿tengo 4 años o 40 años?
Y tu mamá (or papá) ¿cuántos años tiene?
Y el abuelo, ¿tiene 8 años u 80 años?

- Draw a big thermometer on the board, and the degrees from 30 to 100 (in increments of 10) . Point to different numbers and ask?

¿Cuántos grados hace? ¿Hace frío o hace calor?

- Summarize the use of the two verbs, saying .

Cuando hace frío, yo tengo frío. Cuando hace calor, yo tengo calor.

¿ En Alaska hace frío? Sí, hace frío.

¿Y el oso tiene frío? No, no tiene frío. ¡Al oso le gusta el frío!

¿En verano hace calor? Sí, hace calor.

¿Y el mosquito tiene calor? No, no tiene calor. ¡Al mosquito le gusta el calor!

¿Y ustedes tienen frío? ¿Les gusta el frío o el calor?

Writing

Looking at the numbers, children decide which one is “frío” or “calor”. Ask them to complete the sentences copying the words from the board.

Dialog

Teach the following traditional children's sayings:

- Tengo frío -Ponte el sombrero de tu tío
- Tengo calor - Ponte el ventilador

After students have memorized the dialog-rhyme, ask them to think about possible answers to the statements *tengo frío* and *tengo calor*

-Examples for *Tengo frío*:

ponte el suéter, ponte la chaqueta, ponte el sombrero, ponte las medias, ponte ...

-Examples for *Tengo calor*:

toma un helado, toma un jugo.

More expressions with “tengo...”

-Ask children to mimic, as everyone repeats: *tengo frío*, (hugging themselves, shivering), *tengo calor*, (fanning themselves), *tengo hambre* (touching their tummies), *tengo sed* (pointing to their mouths or throats).

This will be a good occasion to introduce *tengo sueño*. Closing your eyes, pillow your head on your hands and ask children to imitate you.

-Then reverse the exercise, mimicking one of the above sensations and asking children *¿Qué tengo?*

Review activities

Page 49

Audio-visual exercise.

Ask children to circle the number above each of the four drawings according to the season and the temperature they hear. For example, you (or the CD) will say: *es el verano, es el invierno, hace frío, hace calor, es primavera, es el otoño, es el 25 de diciembre, es el 4 de julio...* (some numbers will have several circles)

¿Qué número es?

Ask children to circle the number they hear.

Associations

Ask the children to cut out the flash cards depicting seasons from the Activity Book and place them on their table together with pictures they have cut out of magazines, and their own drawings. Then say different sentences associated with the weather, and they have to show to the class some pictures they can associate with your statement.

Poem

Teach the poem. Ask children to look at the two pictures on p.49, and to fill in the space after *Hace* for each illustration. Then ask the class *¿Quién habla en el poema?* (The answer is, of course, the dog!)

¡Que bueno el verano!

Que bueno el verano Porque hay mucho sol Me meto en el agua Si tengo calor Que bueno el verano Porque hay mucho sol	<i>How good is the Summer because there is lots of sun I get into the water If I feel warm How good is the Summer because there is lots of sun</i>
Que bueno el invierno me río y me río Me meto en la cama Si yo tengo frío Que bueno el invierno me río y me río	<i>How good is the Winter, I laugh and laugh I get into bed If I feel cold. How good is the Winter, I laugh and laugh</i>
Otoño y primavera, me gustan las dos, Yo no tengo frío Ni tengo calor. Yo tengo a mi amigo en mi corazón.	<i>Fall and Spring, I like both I am not cold Nor I am hot I have my friend In my heart.</i>

Unit 12 ¡Al aire libre!

(Outdoors)

1. Vamos al zoológico

Suggested materials: animal toys (elephant, giraffe, camel, deer, horse, snake, lion, crocodile, tiger, turtle, rabbit, monkey, fish, worm, bee, butterfly, fly and any other domestic animal). Gold and silver paper (wrapping paper, for instance) and large blue and black art work paper.

Page 50

Presenting vocabulary

Use your toys to teach animals and the illustration on p.50.

Most of these animal words are cognates, so children will have no difficulty in learning them fast. Once they recognize them, say:

Miren el dibujo. el león y el tigre son animales carnívoros. ¿Que dicen el tigre y el león? Dicen ¡Vamos a comer a los animales!

Pero los otros animales, on the other side of the fence, se ríen: ja ja ja, ji ji ji...

¿Por qué se ríen? Porque...el león y el tigre no pueden pasar por las rejas (cannot go through the fence)

Then ask the questions:

¿Cómo se ríe el elefante? ¿Cómo se ríe el camello? ¿Cómo se ríe el caballo?

¿Cómo te ríes tú? ¿Como el elefante o como el caballo?

Page 51

Audio-visual activity

Ask children to circle the number corresponding to the animal you (or the CD) say.

¿Qué animal es?

Ask students to cut out a few flash cards depicting animals they have just learned, and place them on the table. Then say a few sentences. Children identify the animal you have mentioned. For example:

- *¡Animal carnívoro!* Children should look for a carnivorous animal and show the card to the class, saying, for example, *el león*.

- *¡Come zanahorias* (carrots)! Children show, and say, *el conejo* or *el caballo*.

- *¡Come insectos!* Children show, and say, *la araña*.

2. El día y la noche

Presenting vocabulary

- Draw a sun, a moon, some stars and some clouds on the board to teach these words, and ask children to repeat them.

- Divide the board in three parts. In one part, show a sun on the horizon, and say: *Es de mañana. Sale el sol*
- On the second one draw a sun high on the sky and say: *Es de tarde.*
- On the third draw a half moon and say: *Es de noche.*

- Then tell children different times, for example, it is 8:00 AM, it is 2:00 PM, it is 11:00 PM, and ask them *¿Es de mañana, de tarde o de noche?*

Artwork: El día y la noche

Give the children two large sheets of paper, one blue and one black, and some gold and silver paper, and ask them to make *el día* and *la noche*. For example, *el día* might be done on blue artwork paper with a gold paper sun and white paper clouds. Help children draw the clouds, if necessary, so they can cut them out. *La noche* can be done on black paper and may have stars and the moon made of silver paper. Children may complete this artwork later on after they know more nature vocabulary, such as that on p.52.

3. Un picnic en el campo

Page 52

Presenting vocabulary

- Show the illustration on p.52 and ask children:

¿Es de día o de noche? ¿Cuántas personas hay en el picnic? ¿Cuántos chicos hay? ¿Hay un abuelo? ¿Hay animales? ¿Hay pájaros? ¿Hay flores? ¿Hay sol? ¿Hay animales grandes? ¿Hay insectos?

- Introduce the new words saying some sentences like these ones. For example:

- *La montaña es blanca. Tiene nieve. ¿Hay montañas aquí en ?* (give the name of the town or city where you live).

- *Estos son los pajaritos. La mamá pájara les da gusanos* (show the other *gusano* on the leaf). *¿Nosotros comemos gusanos? ¿Quién come gusanos?*

- *El abuelo y el niño están cocinando salchichas en el fuego ¿A ustedes les gusta comer salchichas?*

- Then show the mountain, the bird, the worm and the fire and ask *¿Cómo se dice....?*

- Proceed with new sentences:

- *La mamá, el papá y el niño están mirando el río. Aquí hay un señor en el río.*

Está pescando. Hay peces en el río. El niño mira el pez (explain the difference between *pez* and *pescado*). Then ask *¿Hay un río aquí en.... ?* (give the name of the town or city where you live).

¿Quién tiene peces en su casa? ¿Quién tiene pecera?

Then show the river, the fish, the mountain, the fire, etc. and ask *Cómo se dice...?*

- Point to the other figures and say:

El gusano está en la hoja. La abeja está en la flor. La mosca está en la tierra. Los pajaritos están en el nido. El nido está en el árbol.

Then show the bee, the nest and the tree, and ask *¿Dónde está el gusano? ¿Dónde está la abeja? ¿Dónde está la mosca? ¿Dónde están los pajaritos? ¿Dónde está el nido?*

- Indicate the different actions and say

La abeja está comiendo el néctar de la flor. La mariposa está volando.

La mosca, la mariposa, los pájaros y la abeja vuelan. ¿El gusano vuela? ¿El pez vuela? ¿El niño vuela?

¿Dónde viven?

Flash cards activity

Review all the vocabulary and ask children to prepare their flash cards from the Activity Book. Then ask them to group animals that know how to fly, that live in the water, that eat meat, that eat plants, etc.

Children show the class their flash cards according to what they hear. For example:

Animales que vuelan. Animales que viven en el agua. Animales que viven en los árboles, etc.

Making sentences

Ask children to make their own sentences while looking at the drawings for *¿Dónde viven?* and listening to your questions:

- *¿Dónde vive el pájaro?*

- *¿Dónde vive la tortuga?*

- *¿Dónde viven las personas? ¿Dónde vives tú?*

Writing

Ask children to write the name of the animals and habitats on the spaces provided. For example:

pájaro/ nido

tortuga / agua

casa

Red light Green light

Play this game according to the explanations in the appendix, with the vocabulary just learned. You can use two groups of animals categorized according to their eating habits, for example, the carnivores and the vegetarians will make two different categories. You can use *animales que vuelan*, *animales peligrosos*, etc.

Page 53

Audio-visual activity

Ask children to circle the numbers according to what they hear and then check the answers.

árboles – abeja- gusano – flores – hoja – fuego – río – nido – montaña

Audio-visual and speaking activity: a escuchar y decir. ¿Qué animal es?

Ask children to name the animal you are describing. Use animals represented in the 12 illustrations. You may use sentences such as:

- 1- *Este animal vive en el agua y en la tierra. Cuando camina, lleva su casa.* (turtle)
- 2- *Este animal vuela, vive en los árboles y come gusanos y semillas.* (seeds) (bird)
- 3- *Este insecto vuela, tiene 6 patas y es color anaranjado y negro.* (bee)
- 4- *Este animal es el más grande de todos los animales.* (elephant)
- 5- *Este animal vive en el agua solamente.* (fish)
- 6- *Este animal tiene muchas patas, y come insectos. A veces es peligroso para las personas.* (spider)
- 7- *Este animal vive en la tierra y en los árboles. No tiene patas. A veces es peligroso.* (snake)
- 8- *Este animal vive en la tierra y en el agua. Tiene muchos dientes peligrosos.* (crocodile)
- 9- *Este insecto vuela, es molesto, le gusta comer cosas que no están buenas.* (fly)
10. *Este animal corre rápido, tiene orejas grandes y le gustan los vegetales.* (rabbit)
11. *Este animal vive en la tierra. No tiene patas.* (worm)
12. *Este animal vive en la jungla. Come carne.* (tiger)

Bingo!

Ask children to cut and color the small animal pictures and glue them on a bingo sheet. There are more than 12 animals in this lesson, so not all of them will have to be on all the bingo sheets, but make sure that all of them are represented in the class, and that they glue them randomly.

Hot potato

Sitting in a circle, play the game as suggested in the Appendix. You could add other animals if you have them among your toys, such as *gallina*, *pato* and *cerdo* (or *chanchito*).

Song

Start by teaching the words that are not part of previous vocabulary.

Corre que corre

<p style="text-align: center;">I</p> <p>Corre que corre La linda jirafa Dos piernas cortas Y dos piernas largas Corre que corre La linda jirafa No tiene miedo de correr.</p>	<p><i>It runs and runs, the pretty giraffe Two short legs and two long legs It runs and runs, the pretty giraffe, she is not afraid of running.</i></p>	<p style="text-align: center;">II</p> <p>Camina lento La tortuguita Porque ella tiene La pata cortita Camina lento La tortuguita pero camina sin parar</p>	<p><i>It walks and does not run, The little turtle Because she has short little legs It walks and does not run, The little turtle, but she walks without stopping.</i></p>
<p style="text-align: center;">III</p> <p>Trota que trota El elefante Con una trompa Muy elegante Trota que trota El elefante con sus orejas de gran señor</p>	<p><i>It trots and trots, the elephant With a trumpet very elegant (He) trots and trots, the elephant with his ears of grand Lord</i></p>	<p style="text-align: center;">IV</p> <p>Duerme que duerme La bella serpiente No tiene patas ¡Pero tiene dientes! Duerme que duerme La bella serpiente si hace frío o calor.</p>	<p><i>It sleeps and sleeps, the beautiful snake, It doesn't have legs but it has teeth! It sleeps and sleeps, the beautiful snake, if it is cold and if it is hot.</i></p>
<p style="text-align: center;">V</p> <p>Vuela que vuela La mariposa Vuela en el campo De rosa en rosa Vuela que vuela La mariposa Vuela en el campo de flor en flor.</p>	<p><i>It flies and flies, the butterfly Flies in the fields from rose to rose It flies and flies, the butterfly Flies in the fields from flower to flower</i></p>	<p style="text-align: center;">VI</p> <p>Llora que llora El cocodrilo, y tiene dientes con mucho filo. Llora y muerde El cocodrilo, Nunca te bañes cerca de él!</p>	<p><i>It cries and cries. The crocodile And he has very sharp teeth It cries and bite the crocodile, Never bathe near him!</i></p>
<p style="text-align: center;">VII</p> <p>Anda el mono En la bicicleta Y anda el gorila En la motoneta Anda el mono En la bicicleta Y anda la mona en monopatín</p>	<p><i>(He) rides, the monkey, on the bicycle. And (he) rides, the gorila, in the motorcycle. (He) rides, the monkey, on the bicycle and (she) rides, the she monkey on a skateboard.</i></p>	<p style="text-align: center;">VIII</p> <p>Pone un huevo la gallinita para las Pascuas de mañanita. Pone un huevo la gallinita para las Pascuas y para ti.</p>	<p><i>Lays an egg the little hen, for Easter early in the morning. Lays an egg the little hen, for Easter and for you.</i></p>
<p style="text-align: center;">IX</p> <p>Mira que lindo Se puso el día y aquí termina Nuestra poesía!</p>	<p><i>Look how beautiful the day turned out, And here we finish our poesy.</i></p>	<p style="text-align: center;">X</p> <p>Mira que lindo Se puso el día Vamos afuera por fin a jugar!</p>	<p><i>Look how beautiful the day turned out, Let's go outside to play at last!</i></p>

To help memorize it, let children listen to one stanza at a time and ask them to draw each animal as it is mentioned. Then have them listen to the songs while looking at their own drawings, until they memorize the words.

Page 54

Audio-visual and writing activity

Ask children to circle the number according to what they hear, and then to write the words accordingly. For the first row of illustrations (1-3), say the words

sol, estrella, luna

For the second row (4-6), say:

Es de noche. En el cielo está la luna y hay muchas estrellas.

Es de tarde. Hay nubes y sol en el cielo

Es de mañana. Hay nubes en el cielo pero no hay sol.

Ask children to copy *mañana, tarde, noche*, after you say these words.

Finish the artwork: el día y la noche

Play *Es verdad, no es verdad*, as explained in Appendix I.

4. ¿Qué decimos?

Introduce *Buenos días, Buenas tardes* and *Buenas noches* pointing at the illustrations.

Then say:

Es de mañana. Hay un pajarito en la ventana. El sol está saliendo. ¿Qué decimos?

Es de tarde. El sol está alto en el cielo. ¿Qué decimos?

Es de noche. Hay estrellas en el cielo. ¿Qué decimos?

Ahora, es el fin de la clase. ¿Qué decimos?

¡Adiós amiguitos!

You can finish the school year by presenting a play. See our adaptation of **Little Red Riding Hood** (*Caperucita Roja*) in The Appendix (p. 60) which will be easy to be followed by parents.

Appendix I

Games and activities for all occasions

This and the following game can be played at any time. They reinforce vocabulary learning given prior to the game and stimulate concentration and enthusiasm at any stage of the learning.

Red Light Green Light

A student, or the instructor, stands in front of the class facing a row of children standing side by side in a row separated by as many steps as practical from the leader.

The leader announces the identities of the red light and the green light. A simple form of the game is to use, for example, animal names as one light and names of things -- fruit, for instance, as the other.

The leader then says a word. If the word is a fruit the children advance. They stop when the leader says the name of an animal.

Of course, the identities of the red and green lights should change as the children learn new vocabulary

Hide and Seek

Before, class, hide a variety of figurines and toys from your Magic Box around the classroom. When the children come in, have them search for the toys. Give hints to children who are not finding any. Once everything (or most things) have been found, bring the students into a circle and have them count, in Spanish, how many objects they have found. Go through all the names of the objects, asking students to repeat them in Spanish.

Bingo

To play bingo children need to cut out one of the bingo sheets or grids from their Activity Book. Then they need to select the small pictures according to the theme, cut them out and glue them randomly on the sheet. You have to make sure that they are placed at random so everyone will have a different board. Provide beans to put on the squares. One child will announce the words from a list of words (looking at the pictures provided by the teacher). The first student who finishes the first row can be the next announcer.

Jeopardy

Divide the class into two teams and make sure there are kids of all levels in each team (don't let them choose their own teams). Have them choose Spanish team names, such as "Los Burros!" Ask Spanish questions of each team. For example, for Unit 4 (about family and parties), ask questions such as: "What does *regalos* mean? Make the questions increasingly difficult, such as what does *Laura tiene 6 años* mean? Mark each team point on the board as questions are answered correctly.

A Variation of Jeopardy. Questions can be from English to Spanish. For example, the teacher may ask *¿Cómo se dice...book?* Single words or expressions such as *ball, bike, take, give me, thank you*, etc., may be used.

Spanish Basquetbol

This game is the same as jeopardy, except that each time a team member answers correctly, they get to take a “shot” and if they make it, the team gets a point. (Set up a basket and a stuffed animal or ball to throw).

Spanish tag

(Works best outside). Choose the vocabulary of the lesson being studied. You can choose food, for example, as your category. Everyone runs away from the person who is “it” and if a student ducks down on the floor and says a food related word in Spanish, such as *plato, sal, leche*, etc. they cannot be tagged. They can only stay down for 2 seconds, however, and then have to get up and run again. Each kid can only say each word once (i.e. cannot repeat the same word every time).

La gallina ciega (The blind chicken)

To play “gallina ciega” you need to use objects from your “Caja mágica” (Teaching material box).

Collect 8 or 10 objects (one for each child in the group). Divide the class into small groups. Children form a circle, each child holding an object, except for the child who is acting as the *gallina ciega*. This child is blindfolded. The teacher turns the *gallina ciega* child around a few times and then asks him/her to walk towards a classmate in the circle. The chosen child in the circle will hand his/her object to the “gallina ciega” and asks *¿Qué es?* The “gallina ciega” has to guess what the object is in Spanish, or say “*ayuda*” if he/she doesn’t know.

The other children can give a few clues, with the teacher’s help. For example, they may say: *es un animal, es un vehículo, es ropa, es una comida, es una fruta*. They may add colors or any other clue that is part of their vocabulary.

The child whose object was chosen will be the next “gallina ciega”.

Hot potato with objects

To play *Papa Caliente* with the vocabulary you have just covered, start by throwing one object to a student in the circle, and say the name in Spanish. The student who has the new toy then throws one of the old toys to a different classmate in the circle and says the name in Spanish. The 2nd student keeps the new toy and throws an old toy to a 3rd classmate in the circle while saying its name in Spanish. Continue doing this until everyone has a new batch of toys. If a student forgets an object’s name, see if one of the other students can help out.

Hot potato can be played with abstract nouns, such as numbers, colors, or full sentences, such as “*Mi cumpleaños es...*”

El Gran Bonetón

Ask children to gather all of the flash cards they have been using so far.

Each child is given a conical hat, all of different colors. The teacher plays first with a card that nobody has, in order to make the game longer. After all the kids have played, the teacher gets another card. Each student has to look at their cards to see if they have what the teacher (*El Gran Bonetón*) is saying.

The teacher starts the speech:

Gran Bonetón: *El Gran Bonetón perdió subicicleta. Y dice que el bonete blanco (for example) la tiene.*

Bonete Blanco: *¿Yo señor?*

Gran Bonetón: *¡Sí señor!*

Bonete Blanco: *¡No señor!*

Gran Bonetón: *Y entonces, ¿Quién la tiene?*

Bonete Blanco: *El bonete... ¡amarillo!* (for example- they can choose any bonete)

Bonete amarillo: *¿Yo señor?*

Bonete Blanco: *¡ Sí señor!*

Bonete amarillo: *¡No señor!*

Bonete Blanco: *Y entonces, ¿Quién la tiene?*

Bonete amarillo: *El bonete.....and he / she will choose another classmate with a different bonete.*

On the second round, if the *bonete* has the object, he/she will say: *¡Yo la tengo!* and will be the next *Gran Bonetón*.

¡Es verdad, no es verdad!

This game works better at the end of the year, when children have collected many flash cards from the activity books, so they will have more than one of the same.

Divide the class into groups of 3 or 4. Groups play independently.

One player starts the game by putting a card face down, while saying the name of the object it represents. The player may or may not be bluffing. Let's say that the child says "silla". Everybody else has to continue putting a card face down and saying "silla". They may or may not have a "silla" in reality. The pile of cards in the center will keep growing until someone in the group, and at any point of the game, challenges by saying: "no lo creo" (I don't believe you). At this point, the card in question has to be displayed. If the object is not a "silla", then the one that bluffed has to collect all the cards from the pile. If the object is a "silla", (and the player was telling the truth), then the challenger collects the cards. The player who ends up with no cards is the winner.

Storytelling

Choose any of the bilingual Hoopoe books and read one sentence at a time, first in English, then in Spanish. Periodically stop and ask, "¿Qué quiere decir 'perro'?" for example, or whatever characters, animals, or objects you have just read in English. This is a very good way for children to learn new words.

Spanish movie

Show the Spanish version of an English language movie, preferably one that they have seen (like *The Little Mermaid*) and periodically pause the film and repeat a simple phrase or word that has just been said in the movie. Then, rewind the film a couple of seconds and see if the kids can recognize the phrase or word for themselves. Have a sheet of paper numbered from 1-50 beforehand for the children to write down words as the film goes on. Set a goal, such as learning 50 different words.

Cultural lessons

Contact All Bilingual Website (orders@allbilingual.com) and ask for cultural videos. We have a 15 minute video that shows children in Perú, Cuba and Guatemala. We will send it to teachers upon request, together with a short script for teachers to explain to the children what they are seeing. More cultural DVD for children are being developed.

Drama time

Children perform a short play, either using puppets if you have them, or acting themselves. Alternatively, you may have children dressed as the characters in the story.

The following is an example of how to adapt a traditional story to children's Spanish classes.

Caperucita Roja (Little Red Riding Hood)

This play is appropriate for practicing parts of the body, fruits, and the verb “ir”.

Props: mustaches, a tail, big ears and nose made with cardboard, to portray the wolf; a scarf and glasses for grandmother, and a red scarf for Little Red Riding hood. Plastic fruits, cookies and a basket.

PRIMER ACTO: EN EL BOSQUE

Caperucita enters, singing. *la laa la laa, la laa la laa....*

El lobo intercepts her

Lobo: *¿Adonde vas Caperucita?*

Caperucita: *Voy a la casa de mi abuelita.*

Lobo: *¿Y adónde vive tu abuelita?*

Caperucita: *Allá en la casita...* (pointing to a far away place at the end of the classroom)

Lobo: *¿Y qué tienes en la cesta?*

Caperucita: (taking all kinds of plastic fruit and cookies). *Mira, tengo manzanas, bananas, naranjas,... Son para mi abuelita que está enferma.*

Lobo: *Bueno, ¡ Adiós!* (the lobo leaves the scene, running and rubbing his hands together)

SEGUNDO ACTO: EN LA CASA (put some chairs together as scenery to make the *casa de la abuelita*)

Lobo: (knocking at a fictitious door): *Knock knock*

Abuela: (from the other side of the chairs): *¿Quién es?*

Lobo: (simulating a child's voice): *Soy yo abuela, Caperucita.*

Abuela: (looking through the window): *¡No no! ¡tú eres el lobo malo!*

(grandmother hides under a table or chair)

(The lobo finds a scarf, puts it on his head and lays down on the floor covering himself with a blanket)

TERCER ACTO: EN LA CASA

Caperucita: (at the door of grandma's house): *Knock Knock!*

Lobo: (simulating grandma's voice): *¿Quién es?*

Caperucita: *¡Soy yo, abuelita, Caperucita! Tengo fruta y galletas para ti.*

Lobo: *Entra, Caperucita*

Caperucita: *Hola abuela. ¿Cómo estás? Pero... ¡qué ojos grandes tienes!*

Lobo: *Para mirarte mejor, Caperucita*

Caperucita: *Pero...abuelita... ¡que orejas grandes tienes!*

Lobo: *Para escucharte mejor, Caperucita.*

Caperucita: *Pero...abuelita, ¡qué boca grande tienes!*

Lobo: *Para hablarte mejor, Caperucita.*

Caperucita: *Pero...abuelita, ¡qué dientes grande tienes!*

Lobo: *Para....*

Abuela: (at this point grandma comes out of her hiding place and screams): *¡ Lobo malo! ¡Lobo tonto! ¡Lobo ridículo! ¡Lobo estúpido! ¡Vete vete!* (while hitting the lobo with her scarf...and the lobo leaves the scene running , saying *Uy uy uy*, with the two women after him).

Appendix II

GLOSSARY FOR PARENTS

<p>A</p> <p>abrazo = <i>embrace</i> , hug abuela = <i>grand-mother</i> abuelo = <i>grand-father</i> abuelos = <i>grand-parents</i> actividad = <i>activity</i> adiós = <i>good bye</i> agua = <i>water</i> aire libre = <i>open air</i> amarillo= <i>yellow</i> amigo = <i>friend</i> anaranjado = <i>orange</i> años = <i>years</i> araña = <i>spider</i> árbol = <i>tree</i> arco iris = <i>rainbow</i> auto = <i>car</i> autobús = <i>bus</i> azúcar = <i>sugar</i> azul= <i>blue</i></p> <p>B</p> <p>bañera = <i>bath-tub</i> baño = <i>bath-room</i> barriga = <i>belly</i> bebe = <i>he / she drinks</i> bebé = <i>baby</i> beso = <i>kiss</i> bicicleta = <i>bicycle, bike</i> bien = <i>well</i> blanco = <i>white</i> boca = <i>mouth</i> bonito = <i>pretty</i> brazos = <i>arms</i> bueno = <i>good</i></p>	<p>C</p> <p>caballo = <i>horse</i> cabeza = <i>head</i> calcetines = <i>socks</i> calendario = <i>calendar</i> caliente = <i>hot</i> calle = <i>street</i> calor = <i>heat</i> hace calor = <i>It is hot (weather)</i> cama = <i>bed</i> camello = <i>camel</i> camión = <i>truck</i> camisa = <i>shirt</i> camiseta = <i>t-shirt</i> canción = <i>song</i> cansado = <i>tired</i> cara = <i>face</i> caramelos = <i>candy</i> casa = <i>house</i> ciervo = <i>deer</i> cocina = <i>kitchen</i> cocodrilo = <i>crocodile</i> coche = <i>car</i> color = <i>color</i> comedor = <i>dining-room</i> come = <i>he / she eats</i> comer = <i>to eat</i> conductor = <i>driver</i> conejo = <i>rabbit</i> contento = <i>glad</i> corre = <i>he / she runs</i> cuaderno = <i>note-book</i> cuándo = <i>when</i> cuarto = <i>room</i> cuchara = <i>spoon</i> cuchillo = <i>knife</i> cuentos = <i>stories</i> cuerpo = <i>body</i> cuidado = <i>be careful</i> cumpleaños = <i>birthday</i></p> <p>Ch</p> <p>chaqueta = <i>jacket</i> chico = <i>small, boy</i> chupete = <i>pacifier</i></p>
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D

dedos = *fingers*
 día = *day*
 dice = *he / she says*
 dientes = *teeth*
 domingo = *Sunday*
 dormitorio = *bed-room*
 duerme = *he / she sleeps*

E

edificio = *building*
 él = *he*
 elefante = *elephant*
 ella = *she*
 enojado = *mad, angry*
 escalera = *stairs*
 escritorio = *desk*
 escuela = *school*
 estaciones = *seasons*
 estómago = *stomach*
 estrella = *star*
 extraterrestre = *extraterrestrial*

F

falda = *skirt*
 familia = *family*
 fecha = *date*
 feo = *ugly*
 fiesta = *party*
 flores = *flowers*
 frío = *cold*

G

gato = *cat*
 globos = *balloons*
 goma = *eraser*
 gorro = *cap*
 gracias = *thank you*
 grande = *big*
 gris = *grey*

H

hacer = *to do*
 hace calor = *It is hot (weather)*
 hace frío = *It is cold (weather)*
 hay = *there is / there are*
 helado = *ice-cream*
 hermana = *sister*
 hermano = *brother*
 hola = *hello*
 hoy = *today*
 huevos = *eggs*

O

ojos = *eyes*
 ombligo = *navel*
 orejas = *ears*
 oso = *bear*

I

invierno = *winter*

J

jabón = *soap*
 jardín = *garden*
 jirafa = *giraffe*
 jueves = *Thursday*
 jugo = *juice*

L

lago = *lake*
 lápiz = *pencil*
 leche = *milk*
 lee = *he / she reads*
 león = *lion*
 libro = *book*
 luna = *moon*
 lunes = *Monday*
 luz = *light*

LL

llueve = *it rains*

M

mal = *bad*
 mamá = *mother, mom*
 manos = *hands*
 manzanas = *apples*
 mañana = *morning / tomorrow*
 mariposa = *butterfly*
 marrón = *brown*
 martes = *Tuesday*
 mesa = *table*
 meses = *months*
 mi = *my*
 miércoles = *Wednesday*
 mono = *monkey*
 mosca = *fly*
 moto = *motorcycle*
 muebles = *furniture*
 muñeca = *doll*

N

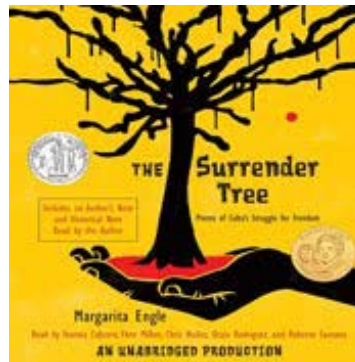
naranja = *orange*
 nariz = *nose*
 negro = *black*
 nena = *girl*
 nene = *boy*
 nido = *nest*
 noche = *night*
 nube = *cloud*
 números = *numbers*

<p>otoño = <i>fall, autumn</i></p> <p>P</p> <p>pájaro = <i>bird</i> pan = <i>bread</i> pantalón = <i>pants</i> papá = <i>father, dad</i> papas fritas = <i>french fries</i> papel = <i>paper</i> parque = <i>park</i> pasar = <i>to spend / to pass / to happen</i> pastel = <i>pie, cake</i> patina = <i>he / she skates</i> patines = <i>roller skates</i> peligroso = <i>dangerous</i> pelo = <i>hair</i> pelota = <i>ball</i> pequeño = <i>small</i> perro = <i>dog</i> pescado = <i>fish</i> pez = <i>fish</i> pies = <i>feet</i> piernas = <i>legs</i> piso = <i>floor</i> plato = <i>plate</i> pollo = <i>chicken</i> primavera = <i>spring</i> primos = <i>cousins</i> puerta = <i>door</i></p> <p>Q</p> <p>queso = <i>cheese</i></p> <p>R</p> <p>ratón = <i>mouse</i> regalo = <i>present, gift</i> regla = <i>ruler</i> rojo = <i>red</i> ropa = <i>clothes</i> rosado = <i>pink</i> ruido = <i>noise</i></p> <p>S</p> <p>sábado = <i>Saturday</i> sala = <i>living-room</i> semáforo = <i>traffic lights</i> señor = <i>mister</i> señora = <i>missis, madam</i> serpiente = <i>snake, serpent</i> silla = <i>chair</i> sillón = <i>arm-chair</i> sol = <i>sun</i> sombrero = <i>hat</i> sopa = <i>soup</i></p>	<p>T</p> <p>tarde = <i>afternoon / late</i> taza = <i>cup</i> tenedor = <i>fork</i> tener = <i>to have</i> tener calor = <i>to be hot</i> tener frío = <i>to be cold</i> tener hambre = <i>to be hungry</i> tener sed = <i>to be thirsty</i> tía = <i>aunt</i> tienda = <i>store</i> tigre = <i>tiger</i> tío = <i>uncle</i> toalla = <i>towel</i> torta = <i>cake</i> tortuga = <i>turtle</i> triciclo = <i>tricycle</i> triste = <i>sad</i> tu = <i>your</i> tú = <i>you</i></p> <p>U</p> <p>uva = <i>grape</i></p> <p>V</p> <p>va = <i>he / she goes</i> vamos = <i>we go</i> vas = <i>you go</i> vaso = <i>glass</i> vehículos = <i>vehicles</i> velas = <i>candles</i> ventana = <i>window</i> verano = <i>summer</i> verde = <i>green</i> vestido = <i>dress</i> viernes = <i>Friday</i> violeta = <i>violet</i> voy = <i>I go</i></p> <p>Y</p> <p>yo = <i>I</i></p> <p>Z</p> <p>zapatilla (tenis) = <i>tennis-shoes</i> zapatos = <i>shoes</i></p>
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VAMOS A LEER

Educator's Guide

THE SURRENDER TREE:
POEMS OF CUBA'S STRUGGLE FOR FREEDOM
Written by Margarita Engle
Published by Square Fish, Holt, 2008
ISBN: 0312608713



BOOK SUMMARY

It is 1896. Cuba has fought three wars for independence and still is not free. People have been rounded up in concentration camps with too little food and too much illness. Rosa is a nurse, but with a price on her head for helping the rebels, she dares not go to the camps. Instead, she turns hidden caves into hospitals for those who know how to find her. Black, white, Cuban, Spanish—Rosa does her best for everyone. Yet who can heal a country so torn apart by war?

AWARDS & RECOGNITIONS

- Newbery Honor
 - Pura Belpré Award
 - Américas Award
 - Jane Addams Award
 - Claudia Lewis Poetry Award
- (among many others)*

AUTHOR'S CORNER

Margarita Engle's own thoughts on writing, novels-in-verse, and the influence of her family's history:

"Writing a historical novel in verse feels like time travel, a dreamlike blend of imagination and reality. It is an exploration. It is also a chance to communicate with the future, through young readers.

I love to write about young people who made hopeful choices in situations that seemed hopeless. My own hope is that tales of courage and compassion will ring true for youthful readers as they make their own difficult decisions in modern times.



My connection to the history of Cuba is personal. My American father traveled to the island after seeing National Geographic pictures of my Cuban mother's hometown, Trinidad. Even though they did not speak the same language, they fell in love and got married. I was born and raised in my father's hometown of Los Angeles, California, but we spent summers in Cuba, where I developed a deep bond with my extended family. I also developed a lifelong passion for tropical nature, which led me to study agronomy and botany, along with creative writing" (<http://margaritaengle.com/about.html>).

"When I wrote *The Poet Slave of Cuba* and *The Surrender Tree* as historical novels in free verse, I hoped that the form would appeal to young adult readers who want a full-length book with mature topics, but may be intimidated by the more crowded pages of traditional prose. Personally, I am in love with the novel in verse form. Poetry allows me to distill a complex story down to its emotional essence. I think students focus on the challenges characters face. The one comment I consistently get when teenagers write to me is: "I thought my own life was hard, but now I really appreciate all that I have." (<http://www.schoollibraryjournal.com/article/CA6640331.html>)

Check out [Margarita Engle's website](#) for more information.

USING *THE SURRENDER TREE* IN THE CLASSROOM

The Surrender Tree is a unique novel, both for its content and its style. It tells the story of an often overlooked or overshadowed period in early Cuban history when the country was embroiled in three different wars for independence between 1868-1898. In an unexpected move, the author, Margarita Engle, chooses to tell the story in verse form. Now, I have to admit to some hesitancy and a little bit of dread when I realized the novel

was written in free verse. Yet, I was captivated by the story almost immediately, finishing it in an afternoon.

Part of my initial hesitancy stemmed from the difficulty I imagined would present itself for a teacher using a verse novel in the classroom—unfortunately, for many students poetry can be difficult and intimidating. Yet, I soon realized that Engle’s use of verse to tell the story was actually quite brilliant. The verse form serves to make the story much more accessible to young adult readers. For one, the pages aren’t visually overwhelming. Each page is devoted to one poem told from one person’s point of view. This also makes the story easy to follow and the characters easy to track, students always know who is speaking. All of this creates a superficial simplicity that allows students to become easily engaged in a more complex narrative experience. Once engaged, students can take in the story of Rosa, the freed slave who worked to heal the injured in all three of Cuba’s wars for independence. They see everything unfold as Engle’s writing paints vibrant pictures of what life was like during this historical period. They are introduced to Cuban slavery, pre World War II concentration camps, and early U.S. involvement in Cuba.

Some have critiqued the novel for leaving the reader feeling incomplete, others for the seeming fading in and out of characters, with no real closure or explanation. While, I didn’t particularly feel that way, I have to wonder if any sense of incompleteness was intentional. It’s a story of a country torn apart by three different wars for independence over a period of 30 years. Lives are lost and people disappear, uprooted by the fighting and war, often times closure is never found. And, in fact, I don’t think Cuba found closure at the end of the last war. Despite 30 years of war, the Cuban flag could still not be flown. In the words of José—“We can only watch from far away/ as the Spanish flag is lowered/ and the American flag glides upward./ Our Cuban flag/ is still forbidden” (p. 156).

While it may not be a book most students would pick up on their own, I think many students would really like it if it was used in the classroom. For teachers, it’s an opportunity to introduce students to novels written in verse. It allows students a more sustained period of time to get comfortable reading in verse that poems often don’t. The novel could quite easily be converted to a Reader’s Theatre activity, having individual students ‘act out’ the parts by reading a specific character’s poems. The content is engaging—at times the descriptions offered are gruesome—all the more interesting to students because it is a story based upon real events and real people.

LESSON PLANS & ACTIVITIES

In addition to the lesson plans and activities included here, check out the other resources below:

- [The Surrender Tree’s Publisher’s website](#) for a discussion guide to to use with your students.
- [Teacher’s Guide for *The Surrender Tree* for middle school students](#)

Literary
Interpretation:
Guided
Reading
Questions and
Writing
Prompts

- [An interview with Engle on *The Surrender Tree*](#)
- [A reader's guide created by graduate student Layota T. Colley found in the Lee Bennett Hopkins Teaching Toolbox](#)

The following lesson plans include detailed Guided Reading Questions organized by the chapter they pertain to in *The Surrender Tree*. This section also includes accompanying writing prompts to conclude each of the five parts of the book.

Common Core Standards Addressed:

K-12

Reading

Key Ideas and Details

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- Assess how point of view or purpose shapes the content and style of a text.

Range of Reading and Level of Text Complexity

- Read and comprehend complex literary and informational texts independently and proficiently.

Part One: The Names of the Flowers 1850-1851

Pages 1-22

1. Why would those on the 'outside' (slave hunters, plantation owners) call Rosa a witch?
2. Who are the *cimarrones*? (p. 4)
3. What is a barracoon? (p. 7)
4. Why does Lt. Death's father tell him to just call Rosa 'little witch' instead of 'little witch girl'? (p. 9)

5. How does Rosa contrast the slave and the rich man? (p. 10)
6. There are more than just Africans enslaved in Cuba. What are the other nationalities or ethnicities of slaves in Cuba?
7. What does Rosa mean when she says that hatred must be a hard thing to learn? (p. 22)

Writing Prompt:

1. On page 4 Rosa writes that the runaway slaves and their hidden villages are “protected by words—tales of guardian angels, mermaids, witches, giants, ghosts”. What does she mean by “protected by words”? How do these words protect the runaway slaves or *cimarrones*? Think about how Lt. Death describes the runaway slaves and their hideouts. Re-read pages 3 and 15 to help you answer the question.

Part Two: The Ten Years War 1868-1878

Pages 23-66

1. Why do the plantation owners burn their fields and free their slaves? (p. 26).
2. What does Rosa mean when she says, “Can it be true that freedom only exists when it is a treasure, shared by all?” (p. 26).
3. What is Rosa’s war? What is she fighting against? How does she fight? What does she fight with? (p. 26).
4. What does Rosa’s nickname become? Why? (p. 28).
5. What is the sad, confusing fragrance? Why is it sad and confusing? (p. 28).
6. On page 33 Rosa contrasts how the Spanish soldiers look and move with how the rebels look and move. What is the difference between the two? (p. 33). Why do you think they are so different?
7. According to Lt. Death and Lt.-Gen. Valeriano Wegler, why won’t Spain recognize freed slaves? (p. 37-38).
8. What types of injuries and illnesses do Rosa and Jose treat? (p. 44-45).
9. What is the one thing that Rosa wishes for? Why do you think she wishes for this? (p. 47).
10. Rosa remembers Lt. Death, but does it seem like he remembers her from the time that she treated his wounds? (p. 58).
11. Would you have healed Lt. Death? Why or why not?
12. Why does Rosa heal him? (p. 58).
13. Did anything change when the war ended? (p. 66).

Writing Prompts:

1. What do you think it would be like to be Rosa? What do you think would be the most difficult part of her life? What do you think would be the best part of her life?
2. Think about what Rosa and Jose wish for (p. 47 and p. 50). Compare what they wish for to the things that people typically wish for today, or even the things that you wish for. How are our wishes different from theirs? Does it make you think any differently about the things we wish for today when we compare them to Jose and Rosa's wishes?
3. Compare and Contrast how Rosa and Jose describe the island with how Lt. General Valerian Weylar y Nicolau and Lt. Death describe it.

Part Three: The Little War 1878-1880

Pages 67-75

1. What do you think of Rosa's question "How can there be a little war?" What does she mean by this? (p. 76).

Part Four: The War of Independence 1895-1898

Pages 77-138

1. Who does Lt. Death hunt now that slavery is outlawed? (p. 82).
2. Where do peasants have to report? (p. 83).
3. What is the difference between the young and the old according to Rosa? (p. 113).
4. How does the 2nd stanza on pg. 120 describe or represent Lt. Death? (p. 120).
5. Contrast Captain General Valerian Weyler y Nicolau's life with that of the rebels in this war. How are they different? Are there any similarities? (p. 130).
6. Why does Rosa think the U.S. is interested in Cuba? (p. 131).
7. What happens to Lt. General Valerian Weylar y Nicolau? (p. 138).
8. How does the U.S. get involved in Cuba? What major event happens? (p. 141).

Writing Prompts:

1. Describe the events that transpire in Silvia's life from the beginning of part IV to when she escapes the reconcentration camp. How has her life changed?

Part Five: The Surrender Tree 1898-1899

Pages 139-158

1. What does Rosa notice about the U.S. troops? (p. 147).
2. Who are the members of the Rough Riders?(p. 146).
3. How does the 3rd War end? (p. 154-155).
4. Are the Cubans free now? (p. 154-155).
5. Who cedes power to the U.S.? Does he really have that power? (p. 154-155).
6. What flag now flies in Cuba? Why is this significant? (p. 154-155).
7. How does the U.S. involvement change things? (p. 139-158).

Writing Prompts:

1. Is peace what Rosa and Silvia thought it would be? What is peace like in Cuba at the end of the book? How is it different from what Rosa and Silvia imagined?

HISTORY

Common Core Standards Addressed:

K-12

Reading

Integration of Knowledge and Ideas

- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Range of Reading and Level of Text Complexity

- Read and comprehend complex literary and informational texts independently and proficiently.

Writing

Text Types and Purposes

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Production and Distribution of Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Research to Build and Present Knowledge

- Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- Gather relevant information from multiple print and digital

sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

- Draw evidence from literary or informational texts to support analysis, reflection, and research.

Timeline of Early Cuban History

Create an initial timeline of early Cuban History using the text of *The Surrender Tree*. Then, using appropriate print and online resources, research early Cuban History in greater detail. Create a timeline of early Cuban History with descriptions and illustrations of important events. *The Surrender Tree* also includes a timeline at the end of the book under *Chronology*.

Important People

In the section “Historical Note” at the end of the book, Engle writes that the majority of the characters are historical figures. Choose one character to research. Choose from the following: Rosario Castellanos Castellanos or Rosa la Bayamesa, Jose Francisco Varona, El Grillo, or El Joven.

Slavery

Compare slavery in Cuba, based upon Rosa’s descriptions in the beginning of the book, to slavery in the U.S

Concentration Camps

The words “concentration camp” are often associated with The Holocaust in World War II, but there have been other significant uses of concentration camps that are often overlooked. The use of concentration camps in Cuba as referred to in *The Surrender Tree* is just one example. They were also used in the western United States during World War II. Research these and other examples of the use of concentration camps during wars. Pick two examples and write an essay that compares and contrasts them. What do they have in common? Why were they used? Did the majority of people at the time accept their use? Was there any political resistance to their implementation?

SCIENCE

Common Core Standards Addressed:

K-12

Reading

Key Ideas and Details

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from

the text.

- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

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- Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.

Medicinal Plants

Research the use of medicinal plants, perhaps those specific to Cuba or the Caribbean. Write a paper about one or more of these plants, their use, and any interesting historical facts or stories.

RESOURCES

Vamos A Leer blog

<http://teachinglatinamericathroughliterature.wordpress.com/>

The online accompaniment to the LAII's Vamos a Leer teacher-oriented book group, this blog provides a space for exploring how to use literature to teach about Latin America, the Caribbean, and Latinos in the United States. In addition to promoting discussion, the blog also shares relevant resources and curriculum materials.

Latin American & Iberian Institute

<http://lail.unm.edu/outreach>

The Latin American & Iberian Institute (LAII) receives resources from the U.S. Department of Education to support K-12 teachers teaching about Latin America. Our goal is to provide a supportive environment for teachers across grade levels and subject areas so they can bring regional and linguistic knowledge of Latin America into their classrooms. As such as we provide curriculum materials, professional development works, and many more resources - nearly all of which are available on our website.

ABOUT THIS GUIDE



Written by staff at the UNM Latin American & Iberian Institute (LAII), **Vamos a Leer Educator's Guides** provide an excellent way to teach about Latin America through literacy. Each guide is based upon a book featured in the Vamos a Leer book group. For more on Vamos a Leer, visit our blog at bit.ly/vamosaleer. For more materials that support teaching about Latin America in the classroom, visit the LAII online at <http://lail.unm.edu/outreach>. This guide was prepared 04/ 2012 by Katrina Dillon, LAII Project Assistant, and Kathryn Peters, LAII Graduate Assistant.

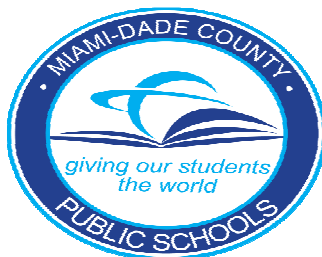
Operation Pedro Pan
A leap of faith for the sake of freedom



“The real heroes of Pedro Pan were the parents who made the hardest decision that any parent can make.” Monsignor Bryan O. Wash, March 1, 2001

Instructional Resources
Created by the Division of Social Sciences and Life Skills in cooperation
with Operation Pedro Pan Inc.

Miami-Dade County Public Schools



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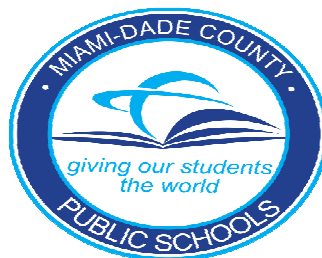


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Purpose of the Instructional Packet

The purpose of this instructional resource packet is to provide information to teachers and students regarding Operation Pedro Pan (Peter Pan), also known in Spanish as Operación Pedro Pan, and to shed light on the incredible sacrifice that thousands of Cuban parents made on behalf of their children so that they could live in a free society in the United States of America. The instructional resources are divided into the following sections: a brief history of the communist revolution in Cuba; a brief history of the exodus of children from Cuba and an overview of Operation Pedro Pan; lesson plans for upper elementary, and secondary students complete with quiz questions that can be used for post-instruction assessments; a list of ideas that can be used for developing student projects or extension activities; and a list of Internet resources which can be used to further understanding of Operation Pedro Pan.

The following information is provided as background information for teachers to use as part of their instruction regarding Operation Pedro Pan. This background information may be shared with middle and senior high students and discussed accordingly. With elementary students, teachers should utilize the following background information as a guide to inform students of the history that led up to Operation Pedro Pan through direct instruction.

Background Information #1: Brief History of the Communist Revolution in Cuba

In the final days of 1958, ragged rebels began the process of driving out forces loyal to Cuban dictator/president Fulgencio Batista. By New Year's Day, the nation was theirs, and Fidel Castro, Ché Guevara, Raúl Castro, Camilo Cienfuegos and their companions rode into Havana and history. The revolution began long before, however, and the eventual rebel triumph was the result of many years of hardship, guerrilla warfare and propaganda battles.

Batista Seizes Power: The revolution began in 1952, when former army Sergeant Fulgencio Batista seized power during a hotly contested election. Batista had been president from 1940-1944 and ran for president again in 1952. When it became apparent that he would lose, he seized power before the elections, which were cancelled. Many people in Cuba were disgusted by his power grab, preferring Cuba's democracy. One such person was rising politician-Fidel Castro, who would likely have won a seat in Congress had the 1952 elections taken place. Castro immediately began plotting Batista's downfall.

Assault on Moncada: On the morning of July 26, 1953, Castro made his move. For a revolution to succeed, he needed weapons, and he selected the isolated Moncada barracks as his target. One hundred and thirty-eight (138) men attacked the compound at dawn: it was hoped that the element of surprise would make up for the rebels' lack of numbers and arms. The attack was a fiasco almost from the start and the rebels were routed after a firefight that lasted a few hours. Many were captured. Nineteen federal soldiers were killed, and the remaining ones took out their anger on captured rebels and most of them were shot. Fidel and Raul Castro escaped, but were captured later.

"History Will Absolve Me": The Castro brothers and surviving rebels were put on public trial. Fidel, a trained lawyer, turned the tables on the Batista dictatorship by making the trial about the power grab. Basically, his argument was that as a loyal Cuban, he had taken up arms against the dictatorship because it was his civic duty. He made long speeches and the government belatedly tried to shut him up by claiming he was too ill to attend his own trial. His most famous quote from the trial was "History will absolve me." He was sentenced to fifteen years in prison, but had become a nationally recognized figure and a hero to many poor Cubans.

Mexico and the Granma: In May of 1955 the Batista government, bending to international pressure to reform, released many political prisoners, including those who had taken part in the Moncada assault. Fidel and Raul Castro went to Mexico to regroup and plan the next step in the revolution. There they met up with many disaffected Cuban exiles who joined the new “26th of July Movement,” named after the date of the Moncada assault. Among the new recruits were charismatic Cuban exile Camilo Cienfuegos and Argentine doctor Ernesto “Ché” Guevara. In November, 1956, 82 men crowded onto the tiny yacht Granma and set sail for Cuba and revolution.

In the Highlands: Batista’s men had learned of the returning rebels and ambushed them. Fidel and Raul made it into the wooded central highlands with only a handful of survivors from Mexico. Cienfuegos and Guevara were among them. In the impenetrable highlands the rebels regrouped, attracting new members, collecting weapons and staging guerrilla attacks on military targets. Try as he might, Batista could not root them out. The leaders of the revolution permitted foreign journalists to visit and interviews with them were published around the world.

The Movement Gains Strength: As the July 26th movement gained power in the mountains, other rebel groups took up the fight as well. In the cities, rebel groups loosely allied with Castro carried out hit-and-run attacks and nearly succeeded in assassinating Batista. Batista decided on a bold move: he sent a large portion of his army into the highlands in the summer of 1958 to try and flush out Castro once and for all. The move backfired: the nimble rebels carried out guerrilla attacks on the soldiers, many of whom switched sides or deserted. By the end of 1958, Castro was ready to deliver the knockout punch.

Castro Tightens the Noose: In late 1958 Castro divided his forces, sending Cienfuegos and Guevara into the plains with small armies. Castro followed them with the remaining rebels. The rebels captured towns and villages along the way, where they were greeted as liberators. Cienfuegos captured the small garrison at Yaguajay on December 30. Defying the odds, Guevara and 300 weary rebels defeated a much larger force at the city of Santa Clara on December 28-30, capturing valuable munitions in the process. Meanwhile, government officials were negotiating with Castro, trying to salvage the situation and halt the bloodshed.

Victory for the Revolution: Batista and his inner circle, seeing that Castro’s victory was inevitable, took what loot they could gather up and fled. Batista authorized some of his subordinates to deal with Castro and the rebels. The people of Cuba took to the streets, joyfully greeting the rebels. Cienfuegos and Guevara and their men entered Havana on January 2nd and disarmed the remaining military installations. Castro made his way into Havana slowly, pausing

in every town, city and village along the way to give speeches to the cheering crowds, finally entering Havana on January 9.

Aftermath and Legacy: The Castro brothers quickly consolidated their power, sweeping away all remnants of the Batista regime and muscling out all of the rival rebel groups that had aided them in their rise to power. Raul Castro and Ché Guevara were put in charge of organizing squads to bring to trial and execute Batista era “war criminals” who had engaged in torture and murder under the old regime.

Castro was an unknown factor in 1959; he would not declare himself as a communist until later. Communist Cuba has been a thorn in the side of the United States for decades, causing international incidents such as the Bay of Pigs and the Cuban Missile Crisis. The United States imposed a trade embargo in 1962 which led to years of hardship for the Cuban people due to the unwillingness of Castro to change his policies and practices.

Under Castro, Cuba has become a player on the international stage. The prime example is its intervention in Angola. Thousands of Cuban troops were sent there in the 1970's to support a leftist movement. (information adapted from: <http://latinamericanhistory.about.com/od/historyofthecaribbean/p/08cubanrevo.htm>).

Since his rise to power, Fidel Castro and his communist government has drastically limited the rights and freedoms of the Cuban people. Shortly after the onset of his successful overthrow of the Batista government in Cuba, Castro took control of Cuba's public and private institutions. In the name of communism and in the spirit of indoctrinating the Cuban people to his idea of the revolution, Castro seized private property long held by private Cuban citizens, took control of the media, limited citizens' basic and fundamental freedoms, and jailed and often times sentenced to death people who opposed his actions. These deplorable actions and policies established by Castro's Communist Revolution have caused and continue to cause tense relationships between the United States and Cuba and have been marked by historical events such as the failed U.S. Bay of Pigs invasion and the Cold War Cuban Missile Crisis. Due to these policies and the long and tragic suffering endured by the Cuban people under Castro's regime, Cuban citizens have always looked for ways to escape to the United States and other countries in search of freedom.

Background Information #2:
Timeline of the Communist Revolution in Cuba

(click on the following link to access a detailed timeline of the communist revolution in Cuba)

<http://www.history-timelines.org.uk/places-timelines/14-cuban-timeline.htm>

Background Information #3:

THE CUBAN CHILDREN'S EXODUS



Over four decades ago, Cuban parents fearing indoctrination and that the Cuban government would take away their parental authority, exercised one of the most fundamental human rights: the right to choose how their children would be educated.

From December 1960 to October 1962, more than fourteen thousand Cuban youths arrived alone in the United States. What is now known as Operation Pedro Pan was the largest recorded exodus of unaccompanied minors in the Western Hemisphere.

The exodus of the Cuban children was virtually unknown for over 30 years. Monsignor Bryan O. Walsh who is considered the Father of our Exodus stated that the name had only appeared in print in March of 62' and in a Reader's Digest article in 1988. It was through the effort and work of Operation Pedro Pan Group, Inc. that the name Operation Pedro Pan became known throughout the US and the world.

Approximately, half of the minors were reunited with relatives or friends at the airport. More than half were cared for by the Catholic Welfare Bureau, directed by a young 30 year old Irish priest, Bryan O. Walsh. The children from the Cuban Refugee Children's Program were placed in temporary shelters in Miami, and relocated in 30 States. Many children of the Unaccompanied Cuban Children's program, are unaware that they were part of history in the making. Today, we are trying to locate all the children that came alone and were part of this historical exodus. Please help us locate the grown children of Pedro Pan! (Source: <http://www.pedropan.org/category/history>)

Background Information #4:

THE HISTORY OF OPERATION PEDRO PAN



Pedro Pan was a program created by the Catholic Welfare Bureau (Catholic Charities) of Miami in December 1960 at the request of parents in Cuba to provide an opportunity for them to send their children to Miami to avoid Marxist-Leninist indoctrination. After the break in diplomatic relations on January 3, 1961, the Catholic Welfare Bureau was authorized by the U.S. Department of State to notify parents in Cuba that visa requirements had been waived for their children. This enabled the children to travel by commercial flights to Miami.

Father Bryan O. Walsh, the Director of Catholic Welfare Bureau (CWB), became aware of the plight of unaccompanied minors in November 1960 when a Cuban man brought a fifteen-year-old Cuban boy to his office. The boy, Pedro, had come to Miami to live with relatives. The family was in dire straits and the CWB was asked to provide foster care. Father Walsh realized that unaccompanied minors were always found among refugees seeking a safe haven. There would be many more "Pedros." Father Walsh brought the matter to the attention of Mr. Tracy Voorhees, sent by President Eisenhower to assess the needs of Cuban refugees in Miami. Mr. Voorhees recommended that the President approve funds for the care of unaccompanied minors. This meant that if the children could get to Miami, funds would be available to their care.

Mr. James Baker, the headmaster of Ruston Academy, an American school in Havana, was at the same time organizing a network of Cubans and expatriates to help get their children to Miami. On December 12, 1960, Mr. Baker and Fr. Walsh met to discuss how they could work together. This was the beginning of Operation Pedro Pan. Mr. Baker would get the children out of Cuba and Fr. Walsh would provide shelter care for those who had no one here.

In the course of twenty months between December 26, 1960 and October 23, 1962, over 14,000 unaccompanied minors arrived in Miami under the sponsorship of the Catholic Welfare Bureau. Those included youth from all parts of the island. While the majority were Catholic, several hundred were Protestant, Jewish or not religiously affiliated. Very few were from wealthy backgrounds. These were already in Miami with their families. Most were of the middle class or lower middle class and included children of different racial background, Black and Chinese.

A network was established which reached all over the island. At the heart of this network was Miss Penny Powers, a British citizen. Other names included Pancho and Bertha Finlay, Dr. Sergio and Serafina Giquel, Sara del Toro de Odio, Ramon and Polita Grau, Albertina O'Farril and many others.

Family reunions began in Miami shortly after the first arrivals. Approximately 50% were united with family members at the airport. Eighty-five (85%) of the 7,000 taken into care by the CWB were between the ages of 12 and 18 upon arrival. Seventy (70%) were boys over the age of 12. Because many of the minors were older teens, they became independent very quickly and statistical information on reunion with their parents is not available. Likewise, such information is not available on those who went to live with relatives upon arrival. However, it is reasonable to assume that the rate of family reunion of those who went to live with relatives is as high if not higher than those who were united while still under care.

Commercial flights between the US and Cuba ceased with the Missile Crisis of October 1962. This began a three-year period during which travel was through third countries, Spain and Mexico. Twice a day Freedom Flights began in December 1, 1965 under an agreement between the two governments for the purpose of family reunion. Parents of unaccompanied minors were accorded first priority. Close to 90% of those still in care were reunited with their parents by June of 1966.

After the Freedom Flights started in Dec. 1, 1965, the delays in family reunion were due primarily to the regulations of the Cuban Government in delaying the emigration of certain professionals and its refusal to let young men between 15 and 26 emigrate with their parents because of military service obligations. In the relatively few other cases where such reunions did not eventually take place this

was due to parental deaths, or a father or mother staying behind to take care of an elderly parent. The agency has no record of any case where a minor was lost. The agency has not received any request from anyone in Cuba asking for information on the whereabouts of a child. During the past thirty years, it has been relatively easy for people to travel to Cuba to look for family. Nor has the agency been asked by a former unaccompanied minor for help in finding a lost parent. Reports that great numbers of minors lost contact with their families is simply not true.

Every effort was made during the entire Operation Pedro Pan to avoid publicity and to avoid any effort to use it for political propaganda. The agency was often criticized for this by some elements in the exile community in Miami who wished to use the image of the children. The agency maintained minimum contacts with Cuba other than with the parents whose children were under its care. At no time was the Catholic Church as an institution in Cuba involved. Individual priests and other religious clerics did seek and receive visa waivers. Thousands of visa waivers were sought in Miami by exiles and sent to their relatives in Cuba along with required \$25.00 money order for the round-trip airfare. Within Cuba many networks were organized by Cuban parents to spread knowledge about the operation throughout the whole island.

The biggest problem for the Catholic Welfare Bureau as the number coming grew week by week was the lack of facilities to care for the minors in Miami. This was solved by asking Catholic Charities agencies around the country to provide foster homes and group care homes for the young exiles. This care was provided in over 100 cities in 35 states. All such foster and group homes were licensed by the state authorities. Special group homes, staffed by Cuban house-parents for Cuban adolescent boys were opened in several cities such as Wilmington, Delaware, Fort Wayne, Indiana; Albuquerque, New Mexico; Lincoln, Nebraska; Jacksonville and Orlando, Florida, as well as Miami. Contrary to reports, no children were placed in reformatories or facilities for delinquent children. This would not have been permitted under state law.

No children were placed for adoption, since the whole purpose of the program was to safeguard parental rights. The Cuban parents who sent their children to the US were exercising a fundamental human right which antecedes any human constitution or law.

The Catholic Welfare Bureau had no means of influencing Cuban parents to send their children to the United States. In fact, every effort was made to avoid publicity or propaganda. This was not its role or mission. Rather, the CWB responded to the desire of Cuban parents to protect their children from Marxist-Leninist indoctrination after the experience of the literacy campaign in the summer of 1960 and the closing the Catholic and private schools in June of 1961. What the Catholic Welfare Bureau did was to provide a means for the

Cuban parents of that period to exercise their fundamental human right to direct the education of their children.

Source: <http://www.pedropan.org/category/history>



Reading: #1: “Operation Pedro Pan- How thousands of children shuffled under Castro’s nose.” by Marjorie L. Donohoue, *The Miami Voice*, Friday, March 3, 1978.

Between 1960 and 1962 the Unaccompanied Cuban Children’s program, of which Msgr. Bryan O. Walsh was director, had brought more than 14,000 boys and girls to South Florida.

The first program to employ the technique of child-welfare agencies in caring for refugee children had the complete approbation and wholehearted support of the Federal government. This was accomplished through the State Department, Justice Department, and Health Education and Welfare Department.

U.S. and other foreign firms, whose assets had been confiscated by the Castro regime contributed money for travel tickets which in turn was administered by the Miami Catholic Service Bureau headed by Msgr. Walsh. The Bureau then sent the money for tickets to the Henry W. Smith organization, a travel agency in Havana. Meanwhile the U.S. Embassy there would grant student visas to the Cuban children and vouch that they were formally registered in U.S. Schools.

Not all came from Havana, some came via Jamaica and Puerto Rico while others arrived by boat in Key West where anxious parents handed them to waiting relatives or friends and then returned to their native island 90 miles away. It was not unheard of for a desperate parent to approach an airplane ready to leave Havana airport and hand a young child, to whom identification was attached, to the pilot and then rush away into a crowded terminal.

Meanwhile the Cuban Children’s Program was inaugurated to provide foster care for the refugee youngsters in the U.S. without their parents as part of the Cuban Relief Program approved by the late president John F. Kennedy.

Involved in “Operation Pedro Pan” were thousands of families, Cubans and Americans; several foreign governments, more than 100 child welfare agencies and the three major faiths, all of whom cooperated to help the children.

Since most of the boys and girls were Catholic the main burden of the project was placed on Miami’s Catholic Service Bureau which at one time had under its care some 8,000 youngsters, with the largest number cared for directly in the Archdiocese of Miami and the other residing in 30 other states through the cooperation of 56 archdioceses and dioceses.

Two centers in Dade County provided care on a permanent basis while three “transit centers” offered temporary shelter until the young refugees could be assigned to foster homes of centers in other dioceses. Many of the children arriving in Miami were reunited immediately with family or friends, or placed in foster homes.

“Never did we think that it would go beyond a handful,” Msgr. Walsh, Who himself was a director at one of the permanent centers, recalls. “Never in our wildest dreams did we think we’d have 8,000 children in our care.”

He added that the problem of “homesickness” was much more readily overcome in children’s homes than it would have been in boarding schools, and that the majority of youngsters settled down and became “quite accustomed” to their new surroundings.

Throughout the program great emphasis was placed on the spiritual development of the children with the doctrine and teachings of the Church and integral part of the curriculum both at the schools the youngsters attended and at the centers. An intensive course in English was compulsory in order to simplify the future education of the children. Msgr. Walsh explained.

When Freedom Flights from Cuba began in 1965, parents of unaccompanied children were given priority and during the next 10 years most of the children under care were reunited with parents. Complete records were kept at the Catholic Service Bureau on each child to eliminate any danger of families becoming permanently separated.

Still in 1978, Msgr. Walsh, who had become an expert at being a foster parent, had under his care 14 boys. And so, although “Operation Pedro Pan” ceased many years ago the Cuban Children’s Program, for which he was still responsible at the time, continued to provide loving care, understanding, and discipline when needed to unaccompanied Cuban youngsters.



Reading #2: “Operation Pedro Pan” by John G. Hubbell, *Reader’s Digest*, February, 1988.

On Christmas Eve, 1960, Father Byran Walsh was alone in the office of the Miami diocese’s Catholic Welfare Bureau when a call came from Frank Auerbach of the State Department in Washington, D.C.

The U.S. embassy in Havana, Auerbach said, had entry-visa applications for 200 unaccompanied minors. Their parents, members of Cuba’s middle class, were afraid the children would be shipped to Russia for “re-education”—part of the process of fashioning a new generation of communists. The United States wanted to grant the visas, Auerbach added, but needed a reputable agency to look after the youngsters. Would the diocese help? He needed a quick answer.

The notion of a state confiscating child appalled the young priest. But he had no authority to speak for his bishop. Never mind: he would worry about that later. “Sure,” Walsh told Auerbach, “get the kids out of there.”

Then 30 years old, Father Walsh had grown up with a strong sense of family. One of five children of a prosperous grocer in Limerick, Ireland, he had entered the Catholic priesthood immediately after college. His first assignment was in central Florida, and then to the Miami diocese.

“Take all They’ll Send.” As Father Walsh drove home that Christmas Eve, it suddenly struck him: 200 kids! What if they all arrived at once? In the next day or so? Where would he put them? How would he feed them? How would he educate them? And how would he explain all this to his bishop?

On Christmas morning, Walsh hurried to the airport. Immigration officials agreed to help him identify refugee children. They also promised to keep quiet about the program. There was no need to call Castro’s attention to the fact that many Cuban families were shipping their children to freedom.

However, there was a need to explain things to Bishop Coleman Carroll when he called, saying, “Someone from the State Department is trying to reach you. He said you’d agreed to take 200 kids from Cuba—”

“Uh, about that, Bishop—”

“Why only 200? Take all they’ll send. Bryan, I want you to handle the whole thing. Look after them.”

Castro’s secret police clamped a tight surveillance on the American embassy, and during that first week, only 22 children got out. Then, on January

3, the United States severed diplomatic relations with Castro. With the Havana embassy closed, no visas could be granted. Without them, there was no way for the youngsters to leave Cuba.

Walsh hurried to Washington to meet with Auerbach and Robert F. Hale, director of the State Department's visa office. A special visa "waiver" was designed—a letter from Father Walsh and indicating that the state Department had authorized entry into the United States for the bearer. In the following months, some 50,000 visa waivers were shipped into Cuba in the diplomatic pouches of several friendly nations. These were delivered to the underground, which got them into the hands of parents who wanted their children out.

A secondary route was also established. The British government agreed to grant Cuban children visas into Jamaica, where the Catholic bishop of Kingston would shelter them overnight. Then the U.S. consul would provide them visas for them to travel to Miami.

A Rising Flood. To pay air fares, the underground collected U.S. currency remaining in Cuba and sent it to Walsh. A number of major American companies also contributed generously. Walsh bought money orders in Miami. These were delivered to the Henry Smith Travel Agency in Havana, which then issued tickets.

Soon the children began to flood in—by the scores, then by the hundreds. Incredibly, despite all the activity at the Havana airport, Castro's officials never questioned the exodus.

However, there was no way to keep the secret from the Miami media. Walsh briefed reporters, stressing the need for secrecy. They christened the effort Operation Pedro (Peter) Pan, named for the boy who could fly in the James Barrie play. For nearly a year and a half no word of Pedro Pan leaked out.

The young refugees arrived in Miami heartbroken and frightened, many with only the clothing they wore. Typical was 12-year-old Armando Codina, who knew only two words in English: "hamburger" and "Coke." He couldn't help wondering, *What's to become of me?*

Brothers and sisters were kept together, sometimes with imaginative help. The age limit for incoming children was 18. But one young woman, shepherding six younger brothers and sisters through immigration, listed her age on the immigration form as 19. Legally, that meant she would have to be deported back to Cuba. An alert immigration official laid a burning cigarette on that line of her form. "How clumsy of me!" he exclaimed. "Now we must do it all over again." He

helped her fill out a new form, and in a voice that brooked no argument, he recalled the exact month, day, and year of her birth—two years later than she had indicated on the first form.

Walsh was able to place half of the children with their relatives and family friends around Miami. For the others, he set up living facilities and created “families” of ten to 25 youngsters, recruiting middle-aged couples from the city’s large Cuban community as house parents.

Sense of Security. The Dade County Welfare Department lent a group of buildings in southwest Miami that had been used to house dependent and delinquent children. The diocese donated a 150 acre camp, 18 miles south of the city. Walsh also leased a block of apartment buildings in nearby Florida City, even fencing off the streets so they would be safe for play. As the kids continued to flood in, the federal government turned over some renovated World War II barracks northwest of the city.

The hundreds of incoming children swelled to thousands, and Father Walsh was soon running a support staff of 300 people. He also enlisted the help of hundreds of federal and state agencies nationwide. Directors of Catholic Charities around the country poured into Miami and returned home with busloads of kids and house parents. One priest from Rockford, Ill, who arrived saying there was no room in his program, left with 20 boys.

Walsh kept close track of all his children—their health, morale, grades, behavior. He soothed their fears and assured them they were there because of their parents’ great love for them. “You’ve come to a place where people care about you,” he told them. “There’s nothing to worry about. Until your parents come for you, you’ll have a home with us.”

He knew that the way to instill in the children the same sense of security they had known in their own homes was to treat them as a loving father would. He laid down the law: “All you have to do is go to school, study, do your best and behave as you know your parents would want to. If you don’t, there will be consequences.”

The children got the message. Teenager Moises Hernandez sometimes sneaked out a window at night and returned as late as 4 a.m. Once, he found Father Walsh waiting for him in his room. “I’ll never do it again,” Moises promised. Walsh just stood there, looking at Moises, saying nothing. The next day he grounded the youngster and suspended his weekly allowance. Moises learn his lesson.

The gravest sin was skipping school. For that infraction, Walsh kept a leather paddle, and was not reluctant to use it. But he tried other approaches too. Once, two boys, 14 and 15, declared they were fed up with school and refused to leave their room. Walsh had a friendly judge send police to collect the boys in a squad car and deliver them to juvenile detention center. There, they got a firsthand look at hardened criminals their own age. Walsh retrieved them that evening and had no problem extracting them promises that there would be no more nonsense about avoiding school.

In April 1962, a newspaper insisted on breaking the story. Unwilling to allow what deemed an undeserved news scoop, Walsh released the story to the reporters who had been sitting on it for a year and a half. But even that didn't end Operation Pedro Pan. What finally finished it was the October 1962 Cuban Missile Crisis, and the resulting break in all air traffic between Cuban and the United States.

In October 1965, Castro agreed to allow thousands of dissident Cubans to immigrate to this country. As part of the deal, parents of the Pedro Pan children received first priority. Overnight, South Florida was awash in tears of happiness as families were reunited. But a few children, whose parents had died or were political prisoners, would remain with Walsh for up to ten years.

In all, Father Bryan Walsh managed to bring more than 14,000 children out of Cuba. Today, as a monsignor, he heads up the Miami archdiocese's Catholic Community Services, a \$25 million a year social service agency. And he remains in close contact with many of Pedro Pan children. He has officiated at hundreds of their weddings, baptized scores of their babies.

"He was just like a father," says Ralph Sanchez, now a wealthy businessman. "On free days he would take us to the beach or buy us hamburgers. When you had a problem, he would help you straighten things out."

Moises Hernandez, the boy who stayed out until 4 a.m., is now a prominent Miami physician. He remembers the priest as "a towering figure," both in size and authority. "He was tough about living by the rules, but at the same time I always felt protected. It was good to know someone cares that much about me. He cared about everyone."

Land of Opportunity. Large numbers of the Pedro Pan children went on to college. Many entered the professions. Following in Father Walsh's footsteps, 27 became priests. Five are now pastors of large parishes in the Miami area. ("Be nice to your altar boy," Walsh laughs. "He may grow up to become your bishop!") Others became highly successful businessmen. One is Armando

Codina, the youngster who arrived in Miami with no money and two words of English. Today, at 40, Codina is one of South Florida's most active developers and civic leaders.

Codina considers his adopted country a land of unparalleled opportunity. "Where else in the world," he asks, "could a young kid go alone, with nothing, and grow up to do the things I have done? There is no other place!"

And for Codina—as well as all the other Pedro Pan children—there is (was) also no other man quite like Monsignor Bryan Walsh.



Reading #3: “Operation Pedro Pan- Cuban Tots, a Raggedy Ann Doll” by Gene Miller, *The Evansville Press*, March 10, 1962.

Fifty Cuban youngsters, uprooted from their homes and separated from their parents, have come to the Evansville area to live. The account of how five of them arrived here this week is told in the following story by Gene Miller, a former Press reporter. Now a Miami, FL., newsman, Miller accompanied the youngsters from there.

At 17,000 feet a frightened 11-year-old Cuban girl clings to a Raggedy Ann doll. The boy across the aisle of the airliner glances sheepishly at the ID card tied to his shirt button. This is the underground railway in the sky—Operation Peter Pan.

Maybe it should be called Operation Pedro Pan.

The children are refugees of Castro's Red Cuba. Their parents are a thousand miles away. For 15 months the Catholic Diocese of Miami quietly helped to relocate 7778 children—all fleeing from Cuba without their parents. Nearly 3000 have flown north.

The Communists are certain to call it child smuggling.

No one is Telling

No one is telling exactly how it is done. No one will. The risk of reprisal is too great. Faces of the children will be blacked out in newspapers and names used will not be real. At 9:05 a.m. Thursday, after delays and bumpy weather, they debarked in Evansville. “Snow? Snow?” asked an excited 12 year old boy as he walked into a bitter 38 degree rain. We'll call the boy Jose I, his brother 10 years old, Jose II. The Jose's furiously chewed bubble gum, a commodity rare in Cuba these days.

Hadn't Seen a School

They hadn't seen the inside of a school house since Castro closed the schools last year. That was the reason their parents called them aside one day last month and quietly told them they would have to leave. Another reason was they were hungry. And another was they were afraid the Communists might send them to Russia. “I cried just a little,” Jose I confessed. “Mother cried mucho.” Neither boy wore an overcoat. They didn't own any. As is the fashion of fleeing Cuban children, they wear shirts, lots of shirts. Jose I wore four. Of the 120 children Delta has flown north this month, the record wore nine shirts. That boy

also wore three pair of pants. Jose II, the 10 year old, clutched his most valued worldly possessions, a sack of marbles—103 of them.

Veteran of the Group

A third boy, a good looking kid with curly hair and big flapping ears, was also 10 years old. He was the veteran of the group. He'd been in Miami since early February at one of Dade County's four "transit camps." Most children fly north from Miami after only a week or so. Boys outnumber girls two to one. Ages range from 4 to 17. They all leave with \$5 bills tucked inside their plane tickets. Usually that's it; nothing more. The kid with the flappy ears carried a comic book entitled "Lorenzo," which means Dagwood. Across the aisle most of the day sat two little girls, sisters 11 and 13. Besides four thin dresses, the older wore her first pair of nylons and nobody seemed to mind that they had slipped.

Took Trip Calmly

At a stopover in Atlanta, an airline clerk noticed her plight and bought her her first pair of garters, fancy black ones with red roses. She was delighted. The 10-year-old clung for dear life to her little Raggedy Ann doll named Lulu. Lulu took the trip calmly, without a tear. The girls know only two words in English. They are simple words—"Thank You." With the five at first were two older children, a boy, 17, and his sister, 13. Only last Monday they slipped into this country. At Atlanta they transferred to a flight to Newark, NJ. There they were to be met by an aunt and uncle. Father Charles Schottelkotte, head of Catholic Charities in Evansville, met the delayed flight here. He bundled up the youngsters and sent them on their way to St. Vincent's Home in Vincennes, where they should find plenty of company. He has 34 Cuban children there. God willing, they will not stay too long. They pray to be reunited with the parents who sent them to America to escape Communism.



Reading #4: History of Operation Pedro Pan- By Monsignor Bryan O. Walsh

(This article is a primary source document since it was written by Monsignor Walsh on March 1, 2001. Monsignor Walsh, at the time of Operation Pedro Pan, then Father Walsh, was considered the "Father" of Operation Pedro Pan. The following article is a synopsis of the events written personally by him.)

Pedro Pan was a program created by the Catholic Welfare Bureau of Miami (Catholic Charities) in December of 1960 at the request of parents in Cuba to provide an opportunity for them to send their children to Miami to avoid indoctrination. After the break in diplomatic relations on January 3, 1961, the CWB was authorized by the U.S. Department of State to notify parents in Cuba that visa requirements had been waived for their children. This enabled these children to travel by commercial flights to Miami.

Father Bryan O. Walsh, the Director of CWB, became aware of the plight of unaccompanied minors in November 1960 when a Cuban man brought a fifteen-year-old Cuban boy to his office. The boy, Pedro, had come to Miami to live with relatives. The family was in dire straits and the CWB was asked to provide foster care. Father Walsh realized that unaccompanied minors were always found among refugees seeking a safe haven. There would be many more "Pedros." Father Walsh brought the matter to the attention of Mr. Tracy Voorhees, sent by President Eisenhower to assess the needs of Cuban refugees in Miami. Mr. Voorhees recommended that the President approve funds for the care of unaccompanied minors. This meant that if the children could get to Miami, funds would be available for their care.

Mr. James Baker, the headmaster of Ruston Academy, an American school in Havana was at the same time organizing a network of Cubans and American expatriates to help their children to Miami. On December 12, 1960, Mr. Baker and Fr. Walsh met to discuss how they could work together. This was the beginning of Operation Pedro Pan. Mr. Baker would get their children out of Cuba and Fr. Walsh would provide shelter care for those who had no one in the U.S.

In the course of twenty months between December 26, 1960 and October 23, 1962, over 14,000 unaccompanied minors arrived in Miami under the sponsorship of the Catholic Welfare Bureau. Those included youths from all parts of the island. While the majority was Catholic, several hundred were Protestant, Jewish or non-believers. Very few were from wealthy backgrounds; these were already in Miami with their families. Most were of the middle class or lower middle class and included children of different racial background, including black and Chinese.

A network was established which reached all over the Island. At the heart of this network was Miss Penny Powers, a British citizen. Other people involved included Pancho and Bertha Finlay, Dr. Sergio & Serafina Giquel, Sara del Toro de Odio, Esther de la Portilla, Albertina O' Farril, Nenita Carames, Ramon Grau Alsina, and Polita Grau de Aguero and many others whose names are known only to God.

Family reunions began in Miami shortly after the first arrivals. Approximately 50% were united with family members at the airport. Eighty-five (85%) of the

7,000 taken into care by the CWB were between the ages of 12 and 18 upon arrival. Seventy (70%) were boys over the age of 12.

Commercial flights between the U.S. and Cuba ceased with the Missile Crisis of October 1962. This began a three-year period during which travel was through third countries, like Spain and Mexico. Twice a day Freedom Flights began in December 1, 1965 under an agreement between the two governments for the purpose of family reunification. Parents of unaccompanied minors were accorded first priority. Close to 90% of those still under care were reunited with their parents by June of 1966.

After the Freedom Flights started in December 1, 1965, the delays in family reunion were due primarily to the regulations of the Cuban Government in delaying the emigration of certain professionals and its refusal to let young men between 15 and 26 years emigrate with their parents because of military service obligations. In the relatively few other cases where such reunions did not eventually take place this was due to parental deaths, or a father or mother staying behind to take care of an elderly parent.

Every effort was made during the entire Operation Pedro Pan to avoid publicity and to avoid any effort to use it for political propaganda. The agency was often criticized for this by some elements in the exile community in Miami who wished to use the image of the children. The agency maintained minimum contacts with Cuba other than with the parents whose children were under its care. At no time was the Catholic Church as an institution in Cuba involved. Individual priests and religious did seek and receive visa waivers to distribute. Thousands of visa waivers were sought in Miami by exiles and sent to their relatives in Cuba along with required \$25.00 money order for the round-trip airfare. Within Cuba many networks were organized by Cuban parents to spread knowledge about the operation throughout the whole island.

The biggest problem for the CWB as the number coming grew week by week, was the lack of facilities to care for the minors in Miami. This was solved by asking Catholic Charities agencies around the country to provide foster homes and group care homes for the young exiles. This care was provided in over 100 cities in 35 States. The State authorities licensed all such foster and group homes. Special group homes, staffed by Cuban house-parents for Cuban adolescent boys were opened in several cities such as Wilmington, Delaware, Fort Wayne, Indiana, Albuquerque, New Mexico, Lincoln, Nebraska, Jacksonville and Orlando, Florida as well as Miami.

No children were placed for adoption, since the whole purpose of the program was to safeguard parental rights. The Cuban parents who sent their children to the US were exercising a fundamental human right which antecedes any human constitution or law.

The Catholic Welfare Bureau had no means of influencing Cuban parents to send their children to the United States. The CWB responded to the desire of Cuban parents to protect their children from Marxist- Leninist indoctrination after the experience of the literacy campaign in the summer of 1960 and the closing of Catholic and Private schools in June of 1961. What the CWB did was to provide a means for the Cuban parents of that period to exercise their human right to direct the education of their children.

Unfortunately, their fears have been proved by history to have been altogether too true. In January 22, 1998, Pope John Paul II in his Homily in the Instituto

Superior de Cultura Fisica "Manuel Faiardo" in Santa Clara said: *"experiences not easily accepted and often traumatic is the separation of children and the substitution of the role of parents as a result of schooling away from home even during adolescence. These experiences place young people in situations which sadly result in the spread of promiscuous behavior, loss of ethical values, coarseness, premarital sexual relations at an early age and easy recourse to abortion"*. What parents learned when their sons and daughters returned from the Literacy campaign of 1960 are still going on. In his Homily in Santa Clara, the Holy Father referred to *"a problem which has existed in Cuba for years, people being obliged to be away from the family within the country, and emigration which has torn apart whole families and caused suffering for a large part of the population"*. The Cuban government because of its ideological stance has imposed and is still imposing these sufferings on the Cuban people. No one can deny that separation from one's family is always traumatic and painful. How could it be otherwise? However, at times it is necessary because it is the lesser of the two evils. The real heroes of Pedro Pan were the parents who made the hardest decision that any parent can make.



Reading #5: Biography of Monsignor Bryan Oliver Walsh:

December 29, 2001- *New York Times* By ERIC PACE

Msgr. Bryan Oliver Walsh, 71; Led Effort to Aid Cuban Children

Msgr. Bryan Oliver Walsh, who played a crucial role in Operation Pedro Pan, which conveyed 14,000 Cuban children to Florida early in the 1960's, died on Dec. 20, 2001 in a Miami hospital. He was 71 and had long been active in the Roman Catholic archdiocese of Miami.

The cause was cardiac arrest, The Associated Press reported.

The people with him when he died included a number of beneficiaries of the Pedro Pan operation, which has also been called the Cuban Children's Program. Created in the wake of Fidel Castro's seizure of power in January 1959, the operation brought the children to the United States in 1961 and 1962.

Thousands of Cubans began arriving in Miami in 1959. From late 1960 to August 1964, more than 16,000 unaccompanied Cuban children had also come, sent by their parents to get them away from Mr. Castro.

Monsignor Walsh's program got under way in 1960 to help those children by finding housing in foster homes, with relatives or elsewhere until they could be reunited with their parents.

By 1964, when he was Miami director of the Catholic Welfare Service, he was a leader in finding foster care for unaccompanied children.

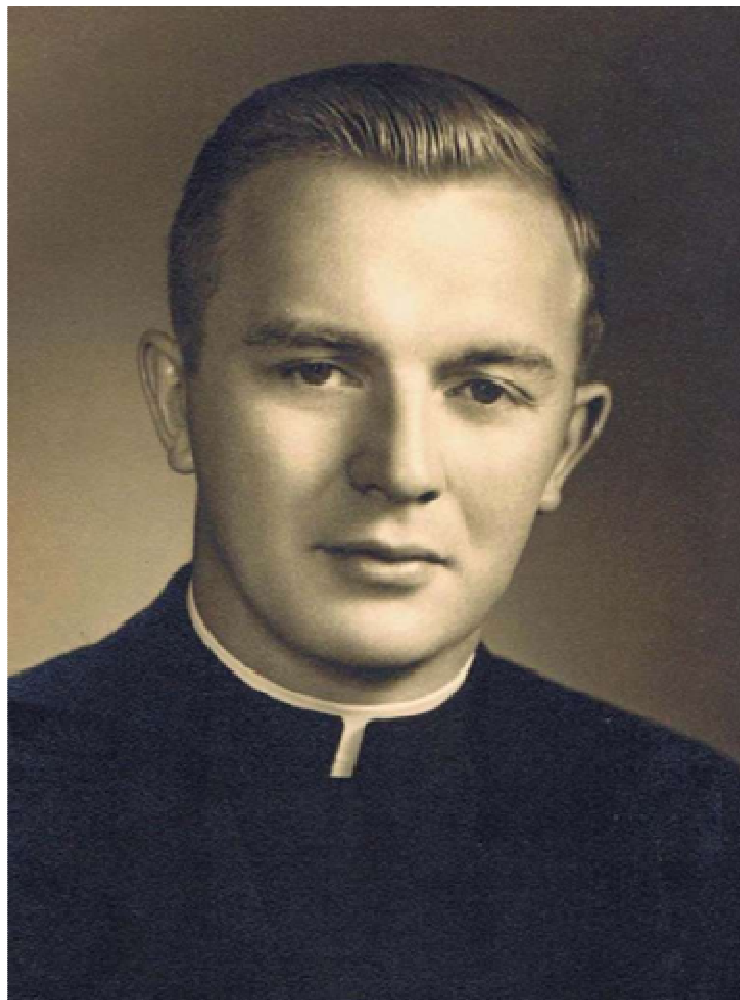
By 1970 the Cuban exodus was still continuing, at a rate of about 45,000 people a year, with most settling in the Miami area. Miami had also become the preferred destination of many immigrants from virtually every Latin American country.

Also by 1970, Monsignor Walsh was the vicar for the Spanish-speaking people of what was elevated from the diocese of Miami to the archdiocese of Miami in 1968. He coordinated social and ecclesiastical programs for the archdiocese's growing Latin membership.

At that time, he was also director of the Centro Hispánico Católico, a social agency founded in 1959 to serve the new Spanish-speaking parishioners.

In 1969, the agency answered more than 115,000 requests for aid, Monsignor Walsh said in an interview in 1970. He regarded himself as a sort of ombudsman for Latin-American Catholics in Miami.

Born in Portarlinton, Ireland, he attended Mungret College in Ireland and was recruited to pursue his priestly duties in Florida.



Lesson Plan- Operation Pedro Pan: Grades 3-5

1. Title: Operation Pedro Pan

2. Overview - Big Ideas:

Enduring Understandings

- Students will develop an appreciation for and empathy towards the sacrifice Cuban parents made by sending their children to the United States under Operation Pedro Pan.
- Students will develop an understanding of the limitations of individual freedoms established under Fidel Castro's indoctrination of communist practices in Cuba shortly after the Cuban Revolution.
- Students will be able to analyze and appreciate the efforts made by multiple parties in order to provide a safe haven for Cuban citizens, especially and mainly children, under Operation Pedro Pan.

Essential Questions

- What conditions would one be facing in order to make the decision to flee one's homeland or send loved ones to another land?
- How do various organizations tend to respond to citizens from other countries in crises and how have these organizations provided assistance to individuals in these situations?

3. Lesson Objectives:

Standards - Next Generation Sunshine State Standards- Social Studies

Grade 3:

- SS.3.C.2.1 Identify group and individual actions of citizens that demonstrate civility, cooperation, volunteerism, and other civic virtues.

Grade 4:

- SS.4.A.8.2 Describe how and why immigration impacts Florida today.
- SS.4.A.9.1 Utilize timelines to sequence key events in Florida history.

Grade 5:

SS.5.C.2.4 Evaluate the importance of civic responsibilities in American democracy.

Key Vocabulary or Identification: Operation Pedro Pan, Father (later Monsignor) Bryan Walsh, Catholic Charities, Cuban Children's Bureau, Freedom Flights, Communism, Fidel Castro, Individual Freedoms

4. Evidence of Student Understanding (Assessment) in this Lesson:

- Students will understand the sacrifice individuals make in the search of freedom and opportunities.
- Students will appreciate the assistance provided by either governments or individuals to people escaping places that limit freedoms and opportunities.
- Students will be able to successfully answer the questions included in the post-quiz contained in this resource packet and related to the content knowledge associated with Operation Pedro Pan.
- Students will be able to express empathy towards individuals who are forced to leave their homelands in order to seek out freedom and opportunity and develop an appreciation for organizations and individuals who assist people in crises.

5. Materials Needed: (Include primary sources you will use in this lesson)

- This instructional resource packet.

6. Steps to Deliver the Lesson:

Step 1: **Activate prior knowledge** by asking the students what they know about the government of Cuba. Write their responses on the board. Ask the students what the concept of freedom means to them. Write their responses on the board. Ask the students what they would do if someone or a group of people tried to take away the freedoms they enjoy. Write their responses on the board. (If the students have difficulty in imagining this concept, ask them what they would do if someone told them they were going to have to move away from their home to go to another school, live near the school not with their own parent (s)/guardian(s), and be taught to believe a different way from what their parent(s)/guardian(s) have told them). Finally, ask the students if they have ever heard of or know

anything about a time when Cuban children were sent to the United States, mainly in Miami, without their parent(s) under a program called Operation Pedro Pan (Operation Peter Pan). Write their responses on the board. If they do not know anything, inform them that today's lesson will be about a time when Cuban parents, fearing that their children would have to grow up differently than how they wanted them to under Fidel Castro's communist government, took a leap of faith and send their children to the United States unaccompanied. Ask the students how it would make them feel if they had to do something similar.

Step 2: **Provide Basic Background** Information about the Cuban Communist Revolution. Use information found in Background Information #1- The Cuban Communist Revolution- to provide a basic overview of how Fidel Castro came to power and what basic changes he established under his government. Create a timeline on the board with the students in order to shape their understanding of events. You may also refer to the electronic timeline found in the following link: <http://www.history-timelines.org.uk/places-timelines/14-cuban-timeline.htm> .

Step 3: **Direct Instruction:** Pass out Background Information #3- The Exodus of Cuban Children- and Background Information #4- The History of Operation Pedro Pan to the students. Use jump-in reading strategies or other reading strategies to read the background information with the students. Stop periodically and check for student understanding, clarify difficult vocabulary, and answer students' questions. When finished with these two readings, ask the students the following questions:

1. Why did Cuban parents send their children to the United States without them?
2. What was Operation Pedro Pan?
3. How did Operation Pedro Pan get its name?
4. Who was the main organizer of the Operation?
5. What were the various things that happened to the children once they arrived to the United States?

Step 4: **Journal Entry:** Have students think about what it must have been like to be one of the children, flying on a flight to the United States, alone, without parent(s)/guardian(s), to a land that they may have never been, in a place where their language was not spoken, to adapt to their new surroundings. Have students write a journal entry as if they were one of those students. Then have each student pick a partner, and share their journal entries with each other. Debrief the activity with the students by asking them how their journal entry was similar and different to the journal entry their partner wrote. Have them create a Venn diagram comparing and contrasting their journal entry to the journal entry of their partner. Have the students create a second journal entry as one of the

parent(s)/guardian(s) who left their child or children in the hands of strangers in the name of freedom. Have the students compare and contrast accordingly using the sharing method and Venn diagram. Finally, have the students write a third and final journal entry from the perspective of a family in the United States who cared for one or more of these newly arrived Cuban children. Have the student share, compare and contrast, accordingly.

Step 5: Go the next section- **Specific Activities**- and have the students complete the photo analysis worksheet either as a class assignment or for home learning.

Step 6: **Independent Activity:** Provide a copy of Reading #5 to each student in the class. Based on the information that students have read and learned through this lesson, have student re-write and or add to the biography of Monsignor Bryan O. Walsh.

Step 7: Have the students take the **post-quiz** found at the end of this lesson plan in order to check for student understanding. Grade the post-quiz and re-teach discuss with students accordingly in order to clarify any misconceptions.

7. Specific Activities: (From Guided to Independent)

Have the students complete some or all of the additional extension activities that are located at the end of this instructional packet. These activities are designed to solidify major concepts and learning outcomes associated with this content.

8. Differentiated Instruction Strategies:

For students who are English Language Learners, modify assignments/instruction using sound strategies for English Language Learners such as TPR (Total Physical Response), visual information, and graphic organizers. For students who have learning challenges modify the number and time allotted to complete assignments accordingly. For students who have challenges with reading, work with them in small groups to decode meaning of the readings provided and/or pair them with a student who is an avid and successful reader to provide them with additional assistance.

9. Technology Integration:

The following websites can provide additional information and resources for teachers and students:

<http://www.pedropan.org/> official website of Operation Pedro Pan

<http://www.miamiherald.com/pedropan/> The *Miami Herald's* website for Operation Pedro Pan

http://articles.philly.com/2010-09-05/news/24977167_1_pedro-pan-older-siblings-children. September 5, 2010 from the *Philadelphia Inquirer* titled: "Pedro Pans Reflect on Pivotal Cuba-to U.S. Trip."

<http://www.c-span.org/Events/The-Legacy-of-Operation-Pedro-Pan/10737423427/> C-Span's coverage from August 14, 2011 on "The Legacy of Operation Pedro Pan" and other related links to related events from this era.

10. Lesson Closure:

Civics Connection: Wrap up the lesson by asking the students to work in groups or pairs to write a letter to their state representative encouraging the representative to create a state day to recognize the sacrifice, courage, and charity of all those involved in Operation Pedro Pan. Students may look up their state representatives by clicking on the following website: <http://www.myfloridahouse.gov/> and clicking on the link: "Find Your Representative."

Final Discussion Questions: Assess students' knowledge based on this instructional unit by asking the following questions:

- What was Operation Pedro Pan?
- Why were Cuban children sent to the United States without their families during this time?
- Who was responsible for assisting them? What happened to most of these children when they arrived to the United States?
- What modern day examples exist when one country helps out members of other countries when a crisis occurs?
- What would you be willing to do to secure freedom for your loved ones?
- Cuban citizens, as of 2011, still struggle with economic and political repression, what can you do to assist them today as a resident or citizen of the United States?

Post-Quiz Assessment- Grades 3-5

Student Name: _____

Directions: Circle the letter of the best choice answer for each of the following questions. For the last question, provide an extended response answer.

1. Who was the leader/president of Cuba prior to Cuba becoming a communist country?
 - a. Fidel Castro
 - b. Fulgencio Batista
 - c. Raul Castro
 - d. Camilo Cienfuegos
2. Why did Castro invade the Moncada barracks on July 26, 1953?
 - a. He needed to convince soldiers to join his revolution.
 - b. He needed to meet his brother Raul who was stationed there.
 - c. He needed the weapons that were stored at the barracks.
 - d. He needed to control the strategic area surrounding the barracks.
3. What is the term for a government/economic system where the government controls and own most of the businesses and services in the country and the people's freedom to choose what they want to do with their lives is limited?
 - a. Communism
 - b. Capitalism
 - c. Socialism
 - d. Democracy
4. The effort to send Cuban children to freedom in the United States from December 1960 to October 1962 became know as:
 - a. The U.S. Cuban Children Assistance Program
 - b. The Ant-Castro Program
 - c. Operation Cuban Exodus
 - d. Operation Pedro Pan
5. The person considered the father of the exodus of the Cuban children from Cuba to the United States was:
 - a. Father Bryan O. Walsh
 - b. President John F. Kennedy
 - c. Mr. Tracy Voorhees
 - d. Mr. James Baker

6. Read the following sentence from the article:

"The Cuban parents who sent their children to the U.S. were exercising a fundamental human right."

What does the word **fundamental** mean?

- a. Extra
- b. Basic
- c. Given
- d. Guaranteed

7. Read the following excerpt from the article:

Approximately half of the minors were reunited with relatives or friends at the airport. More than half were cared for by the Catholic Welfare Bureau, directed by a young 30 year old Irish priest, Bryan O. Walsh. The children from the Refugee Children's Program were placed in temporary shelters in Miami, and related in 30 states.

Why did the author include this information?

- a. To explain that a priest was taking care of most of the children.
- b. To explain what happened to the children upon arrival to the United States and who cared for them.
- c. To explain that the children had nothing to fear and were all met with family when they arrived to the U.S.
- d. To explain that all of the children were relocated to states other than Florida.

8. Why did Cuban parent(s)/guardian(s) fear keeping their children in Cuba with them?

- a. They feared that their children would be taken away from them and educated in a way, under Castro's government, that they did not agree with.
- b. They feared their children would be taken away from them and sent to a country other than the United States.
- c. They feared that their children would be taken away from them and forced to serve in the Cuban army.
- d. They feared that their children would be taken away and forced to work for the Catholic Church.

9. Approximately, how many Cuban children were sent to the United States between 1960 and 1962 without their parents:

- a. 18,000
- b. 14,000
- c. 10,000
- d. 6,000

10. In a pledge of Thanksgiving on the 50th Anniversary of the operation, the “children” (now adults) stated:

To this noble nation, the United States of America, whose compassion is unlimited, and to its people, who embraced us and cared for us, we express our gratitude and pledge allegiance. We are proud to be Americans and to serve this nation.

Which of the following best summarizes the sentiment expressed in this passage?

- a. The individuals from the operation were happy to have left their families and live in the United States.
- b. The individuals from the operation were longing to return to Cuba, their homeland.
- c. The individuals from the operation feel thankful and blessed to have been helped and to be citizens of the United States.
- d. The individuals from the operation feel anger towards those who made them leave their homeland.

Extended Response:

Cuban parents took a “leap of faith” and sent their children to strangers in the honor of freedom and in the hopes that their children could live better lives in the United States. Write to explain to your reader what you would do in a similar situation if your freedoms were being denied.

Answers to Grades 3-5 Post-Quiz Assessment:

1. B
2. C
3. A
4. D
5. A
6. B
7. B
8. A
9. B
- 10.C

Extended Response: Answers will vary but teachers should assess students' ability to address the question, stay on topic, and include information learned from this instruction unit.

Lesson Plan- Operation Pedro Pan: Secondary

Title: Operation Pedro Pan

Overview - Big Ideas:

Enduring Understandings

- Students will develop an appreciation for and empathy towards the sacrifice Cuban parents made by sending their children to the United States under Operation Pedro Pan.
- Students will develop an understanding of the limitations of individual freedoms established under Fidel Castro's indoctrination of communist practices in Cuba shortly after the Cuban Revolution.
- Students will be able to analyze and appreciate the efforts made by multiple parties in order to provide a safe haven for Cuban citizens, especially and mainly children, under Operation Pedro Pan.
- Students will draw connections, make comparisons and conclusions to other similar historical events.

Essential Questions

- What conditions would one be facing in order to make the decision to flee one's homeland or send loved ones to another land?
- How do various organizations tend to respond to citizens from other countries in crises and how have these organizations provided assistance to individuals in these situations?
- What have been the short-term and long-term effects of Operation Pedro Pan in Cuba and in the United States?
- How have individuals who were part of Operation Pedro Pan, succeeded since the operation and what ways have they honored those who assisted them?
- How can other historical events be compared (similarities and differences) to Operation Pedro Pan?

Lesson Objectives:

Standards - Next Generation Sunshine State Standards- Social Studies

Grade 6:

- SS.6.G.2.6 Explain the concept of cultural diffusion, and identify the influences of different cultures on one another.

Grade 7:

- SS.7.C.2.3 Experience the responsibilities of citizens at the local, state, or federal levels.

Grade 8:

- SS.8.A.1.1 Provide supporting details for an answer from text, interview for oral history, check validity of information from research/text, and identify strong vs. weak arguments.
- SS.8.A.1.2 Analyze charts, graphs, maps, photographs and timelines; analyze political cartoons; determine cause and effect.
- SS.8.A.1.3 Analyze current events relevant to American History topics through a variety of electronic and print media resources.

Grade 9:

- SS.912.W.1.1 Use timelines to establish cause and effect relationships of historical events.
- SS.912.W.1.3 Interpret and evaluate primary and secondary sources.
- SS.912.W.1.4 Explain how historians use historical inquiry and other sciences to understand the past.

Grade 11:

- SS.912.A.1.1 Describe the importance of historiography, which includes how historical knowledge is obtained and transmitted, when interpreting events in history.
- SS.912.A.1.2 Utilize a variety of primary and secondary sources to identify author, historical significance, audience, and authenticity to understand a historical period.
- SS.912.A.1.3 Utilize timelines to identify the time sequence of historical data.

Grade 12:

- SS.912.C.4.1 Explain how the world's nations are governed differently.
- SS.912.E.3.5 Compare the current United States economy with other developed and developing nations.

Vocabulary/Identification: Operation Pedro Pan, Father (later Monsignor) Bryan Walsh, Catholic Charities, Cuban Children's Bureau, Freedom Flights, Communism, Fidel Castro, Individual Freedoms

Evidence of Student Understanding (Assessment) in this Lesson:

- Students will understand the sacrifice individuals make in the search of freedom and opportunities.
- Students will appreciate the assistance provided by either governments or individuals to people escaping places that limit freedoms and opportunities.
- Students will be able to successfully answer the questions included in the post-quiz contained in this resource packet and related to the content knowledge associated with Operation Pedro Pan.
- Students will be able to express empathy towards individuals who are forced to leave their homelands in order to seek out freedom and opportunity and develop an appreciation for organizations and individuals who assist people in crises.
- Students will be able to compare and contrast the events surrounding this historical event to others.

Materials Needed: This instructional resource packet.

Steps to Deliver the Lesson:

Step 1: **Activate prior knowledge** by asking the students what they know about the government of Cuba. Write their responses on the board. Ask the students what the concept of freedom means to them. Write their responses on the board. Ask the students what they would do if someone or a group of people tried to take away the freedoms they enjoy. Write their responses on the board. (If the students have difficulty in imagining this concept, ask them what they would do if someone told them they were going to have to move away from their home to go to another school, live near the school not with their own parent (s)/guardian(s), and be taught to

believe a different way from what their parent(s)/guardian(s) have told them). Finally, ask the students if they have ever heard of or know anything about a time when Cuban children were sent to the United States, mainly in Miami, without their parent(s) under a program called Operation Pedro Pan (Operation Peter Pan). Write their responses on the board. If they do not know anything, inform them that today's lesson will be about a time when Cuban parents, fearing that their children would have to grow up differently than how they wanted them to under Fidel Castro's communist government, took a leap of faith and send their children to the United States unaccompanied. Ask the students how it would make them feel if they had to do something similar.

Step 2: Provide Basic Background- Teacher Led Instruction

Information about the Cuban Communist Revolution. Use information found in Background Information #1- The Cuban Communist Revolution- to provide a basic overview of how Fidel Castro came to power and what basic changes he established under his government. Create a timeline on the board with the students in order to shape their understanding of events. You may also refer to the electronic timeline found in the following link: <http://www.history-timelines.org.uk/places-timelines/14-cuban-timeline.htm> .

Step 3: Student-Led Learning: Teachers should print out Background Information #1, #2, and #4 and provide for students to encourage the students to be responsible for their own learning: Divide the class into groups of 3. Assign one person in each group to read background information #1, the second person in the group to read background information #2, and the third person in the group to read background information #4. Have the students meet in their groups and share a summary of the information they have read. Next, require all the students who read #1 to meet, all the students who have read #2 to meet, and all the students who have read #4 to meet and provide chart paper for them to create a bulleted list summarize the most essential information from each reading. Next, have representatives from each group teach the basic information learned from each reading to the entire class. Next have the students return to their original group of 3 and create a 3 circle Venn diagram comparing and contrasting the information learned from the background information readings. Debrief the activity by having the students share what they found to be similar and different. Correct any misconceptions through class discussion.

Step 3: Time Line: Access the link to the timeline found in Background Information #3 in this packet. Review the information with the students. Use effective questioning strategies to ask the students appropriate information about information found in the timeline. Ask the students

questions about where the events learned from the former activity would fall on to the timeline.

Step 4: **Reading Activity:** Divide the class into groups of 4. Provide Reading #1 for the first person in each group; Reading #2 for the second person in each group; Reading #3 for the third person in each group; and Reading #4 for the fourth person in each group. Have each person in each group read their assigned reading and then teach the most important information from their reading to their entire group. Have the students create a cause and effect chart with the title Pedro Pan, using information from the readings. Have each group share with the entire class the information they placed on their cause and effect chart to debrief this activity with the entire class.

Step 5: **Journal Entry:** Have students think about what it must have been like to be one of the children, flying on a flight to the United States, alone, without parent(s)/guardian(s), to a land that they may have never been, in a place where their language was not spoken, to adapt to their new surroundings. Have students write a journal entry as if they were one of those students. Then have each student pick a partner, and share their journal entries with each other. Debrief the activity with the students by asking them how their journal entry was similar and different to the journal entry their partner wrote. Have them create a Venn diagram comparing and contrasting their journal entry to the journal entry of their partner. Have the students create a second journal entry as one of the parent(s)/guardian(s) who left their child or children in the hands of strangers in the name of freedom. Have the students compare and contrast accordingly using the sharing method and Venn diagram. Finally, have the students write a third and final journal entry from the perspective of a family in the United States who cared for one or more of these newly arrived Cuban children. Have the student share, compare and contrast, accordingly.

Step 5: Go the next section- **Specific Activities**- and have the students complete the photo analysis worksheet either as a class assignment or for home learning.

Step 6: Have the students take the **post-quiz** found at the end of this lesson plan in order to check for student understanding. Grade the post-quiz and re-teach and discuss with students accordingly in order to clarify any misconceptions.

Specific Activities: (From Guided to Independent)

Have the students complete some or all of the additional extension activities that are located at the end of this instructional packet. These activities are designed to solidify major concepts and learning outcomes associated with this content.

Differentiated Instruction Strategies:

For students who are English Language Learners, modify assignments/instruction using sound strategies for English Language Learners such as TPR (Total Physical Response), visual information, and graphic organizers. For students who have learning challenges modify the number and time allotted to complete assignments accordingly. For students who have challenges with reading, work with them in small groups to decode meaning of the readings provided and/or pair them with a student who is an avid and successful reader to provide them with additional assistance.

11. Technology Integration:

The following websites can provide additional information and resources for teachers and students:

<http://www.pedropan.org/> official website of Operation Pedro Pan

<http://www.miamiherald.com/pedropan/> The *Miami Herald's* website for Operation Pedro Pan

http://articles.philly.com/2010-09-05/news/24977167_1_pedro-pan-older-siblings-children. September 5, 2010 from the *Philadelphia Inquirer* titled: "Pedro Pans Reflect on Pivotal Cuba-to U.S. Trip."

<http://www.c-span.org/Events/The-Legacy-of-Operation-Pedro-Pan/10737423427/> C-Span's coverage from August 14, 2011 on "The Legacy of Operation Pedro Pan" and other related links to related events from this era.

12. Lesson Closure:

Civics Connection: Wrap up the lesson by asking the students to work in groups or pairs to write a letter to their state representative encouraging the representative to create a state day to recognize the sacrifice, courage, and charity of all those involved in Operation Pedro Pan. Students may look up their state representatives by clicking on the

following website: <http://www.myfloridahouse.gov/> and clicking on the link: "Find Your Representative."

Final Discussion Questions: Assess students' knowledge based on this instructional unit by asking the following questions:

- What was Operation Pedro Pan?
- Why were Cuban children sent to the United States without their families during this time?
- Who was responsible for assisting them? What happened to most of these children when they arrived to the United States?
- What modern day examples exist when one country helps out members of other countries when a crisis occurs?
- What would you be willing to do to secure freedom for your loved ones?
- Cuban citizens, as of 2011, still struggle with economic and political repression, what can you do to assist them today as a resident or citizen of the United States?

13. Home Learning Activity: Have student research on the Internet "Notable Pedro Pan Children.

Post Quiz Assessment: Secondary Level- Operation Pedro Pan

Directions: Circle the letter of the best choice answer for each of the following questions. For the last question, provide an extended response answer.

Name: _____

1. Which of the following statements accurately describes Operation Pedro Pan?
 - a. It was an operation, initiated by the U.S. government to provide freedom for Cuban children wanting to leave Cuba.
 - b. It was an operation, initiated by the Cuban government to send people who opposed communism to the U.S.
 - c. It was an operation, supported by the Catholic Church and Cuban parent(s)/guardian(s) to provide a better life for Cuban children in the United States.
 - d. It was an operation, supported by the Soviet Union, to keep children in Cuba and stop them from going to the U.S.
2. Which of the following individuals assisted Fidel Castro during his ousting of the Batista government in Havana?
 - a. Dwight D. Eisenhower
 - b. Camilo Cienfuegos
 - c. John F. Kennedy
 - d. Ernesto Castro
3. Read the following excerpt from the article:
The Castro brother quickly consolidated their power, sweeping away all remnants of the Batista regime and muscling out all of the rival rebel groups that had aided them in their rise to power.

What is the meaning of the word **consolidated** in the above excerpt?

- a. Combined
- b. Cooperated
- c. Categorized
- d. Conciliated

4. Read the following excerpt from the article:

Pedro Pan was a program created by the Catholic Welfare Bureau (Catholic Charities) of Miami in December 1960 at the request of parents in Cuba to provide an opportunity for them to send their children to Miami to avoid Marxist-Leninist indoctrination.

Why did the author include this information?

- a. To provide a definition of the term Marxist-Lennist.
 - b. To provide an explanation of the purpose of Pedro Pan.
 - c. To provide an explanation of the purpose of the Catholic Welfare Bureau.
 - d. To provide an explanation of what Cuban parents wanted.
5. According to the article, who stated: “*Experiences not easily accepted and often traumatic is the separation of children and the substitution of the role of parents as a result of schooling away from home even during adolescents.... A problem which has existed in Cuba for years, people being obliged to be away from the family within the country, and emigration which has torn apart whole families and cause suffering for a large part of the population.*”
- a. Father Bryan O. Walsh
 - b. Fidel Castro
 - c. Manuel Fajardo
 - d. Pope John Paul II
6. Who approved the Cuban Children's Program?
- a. Dwight D. Eisenhower
 - b. Pope John Paul II
 - c. John F. Kennedy
 - d. Father Bryan O. Walsh

7. Read the following excerpt from the article.

Moises Hernandez, a former child of Operation Pedro Pan, is now a prominent Miami physician. He remembers Father Walsh as “a towering figure,” both in size and authority. “He was tough about living by the rules, but at the same time I always felt protected. It was good to know someone cares that much about me. He cared about everyone.”

Which of the following statement would be a logical next sentence to be added to this excerpt?

- a. It is for these reasons that many children from Operation Pedro Pan drastically disliked Father Walsh so much.
- b. It is for these reasons that many children from Operation Pedro Pan had so many psychological problems after these experiences.
- c. It is for these reasons that many children from Operation Pedro Pan had such a strong desire to return to Cuba.
- d. It is for these reasons that many children from Operation Pedro Pan had such admiration and respect for Father Walsh.

8. Read the following excerpt from the article:

Large numbers of the Pedro Pan children went on to college. Many entered the professions. Following in Father Walsh’s footsteps, 27 became priests. Five are now pastors of large parishes in the Miami area. (“Be nice to your altar boy,” Walsh laughs. “He may grow up to become your bishop!”)

Which statement best describes why the author included the quote from Father Walsh?

- a. To emphasize that Father Walsh convinced many boys under his care to join the priesthood.
- b. To emphasize that Father Walsh also had a sense of humor.
- c. To emphasize that Father Walsh was well respected by the Catholic Church.
- d. To emphasize that Father Walsh always treated his altar boys with kindness and respect.

9. Which is a true statement about Operation Pedro Pan?
- a. Every effort was made during the entire operation to avoid publicity and to avoid any effort to use the operation for political purposes.
 - b. Every effort was made by Cuban leader, Fidel Castro, to stop the flights of children to reach the United States.
 - c. Every effort was made by Father Walsh to ensure that every single child in Cuba would eventually leave the island and have freedom in Cuba.
 - d. Every effort was made by the Cuban parents to have their children return safely to Cuba in order to begin their communist education.
10. Father Walsh wrote: "The real heroes of Pedro Pan were the parents who made the hardest decision that any parent can make."

Why did Father Walsh say this?

- a. To give credit to the Cuban parents for their desire to have their children learn as much as they could about the new Cuba under Fidel Castro.
- b. To give credit to the Cuban parents for having the courage to send their children, unaccompanied to the U.S. so their children could grow up free.
- c. To give credit to the Catholic Church for their support for Operation Pedro Pan.
- d. To give credit to the U.S. Government for their ability to allocate funds to support the operation.

Extended Response:

Cuban parents took a "leap of faith" and sent their children to strangers in the honor of freedom and in the hopes that their children could live better lives in the United States. Write to explain to your reader what you would do in a similar situation if your freedoms were being denied.

Answers to Secondary Post-Quiz Assessment:

1. C
2. B
3. A
4. B
5. D
6. C
7. D
8. B
9. A
10. B

Extended Response: Answers will vary but teachers should assess students' ability to address the question, stay on topic, and include information learned from this instruction unit.

Project Ideas/Extension Activities- the following activities may be done during class or assigned as home learning/extension activities.

Pictures Speak 1,000's of Words: Below are some pictures from Operation Pedro Pan's website depicting various scenes, mostly taken at airports, when young Cubans were either leaving Cuba, without their parents, or arriving to the United States, also without their parents or families. Look at the photos and answer the series of questions that follow for EACH photo. This may be done as a small group activity or individually or assigned as a home learning extension assignment.

Photo #1:



Photo #2



Photo #3



Photo #4



Photo Analysis Worksheet

Student's Name: _____

1. Look at the photograph, what would be an appropriate **caption** for the photo? (Use the information your teacher has shared with you about Operation Pedro Pan to assist you in developing appropriate captions for each photo).

Photo #1:

Photo #2:

Photo #3:

Photo #4:

2. What do you see in each photograph? List details such as: what are the people doing? What are their surroundings? What objects are in the photographs?

Photo #1:

Photo #2:

Photo #3:

Photo #4:

3. What is happening in each photo? Support your responses by clues you see?

Photo #1:

Photo #2:

Photo #3:

Photo #4:

4. Guess who might have taken each picture and for what purpose?

Photo #1: _____

Photo #2: _____

Photo #3: _____

Photo #4: _____

5. Consider how each image serves as a visual document or record of that time and place. What do all these photos tell you, in general, about this event?

6. What sentiments or feelings do you think the people in the photographs were having at the time the photos were taken?

Photo #1:

Photo #2:

Photo #3:

Photo #4:

7. Write a short statement that is true for all the photos and that provides insight into your understanding of Operation Pedro Pan.

INTERVIEW PROJECT: Use the list of notable “Pedro Pan” Persons in the appendix section of this packet. Invite a person from the list, or use the official Pedro Pan website to contact other individuals, www.pedropan.org, to speak to your class. Have the student come up with questions that they will use to interview the guest speaker. Teachers should approve the questions that students will ask the guest speaker ahead of time.

ALTERNATIVE INTERVIEW PROJECT: Have students work in pairs. Have one student assume the role of a reporter and the other takes the role of either a Cuban parent who sent their child or children to the United States through Operation Pedro Pan or a child who actually was sent to the United States through Operation Pedro Pan. Have the students create a skit of a mock interview. Students should base their questions and responses based on the information that they have learned from this instructional packet. Have students perform their skits in front of the class. Debrief the activity with the entire class regarding what was learned about Operation Pedro Pan and how the students felt assuming the identifies of these individuals after all groups have had a chance to present.

PLEDGE OF THANKSGIVING- 50TH ANNIVERSARY: Have students read the following Pledge of Thanksgiving, written by the “children” of Operation Pedro Pan for the 50th Anniversary of the operation. Have students think about heroes they have in their own lives and have them write a “Pledge of Thanksgiving” to honor that individual or individuals much like the “children” of Operation Pedro Pan did. Have students share their pledges with the class.

We, the 14,048 children of Operation Pedro Pan, in celebration of the 50th anniversary of our exodus, give thanks to Our Lord, without whose divine providence our journey could not have occurred or succeeded.

We hereby honor and express our gratitude to all responsible for the success of our exodus.

We honor our parents, who, fearing our indoctrination and oppression by the communist regime, made the unbearably painful sacrifice of parting with us; preferring to send us away from our homeland and our family to a life of freedom, uncertain of reunification, but certain of a better future than that which awaited us. We thank them for their courage and unconditional love.

To this noble nation, the United States of America, whose compassion is unlimited, and to its people, who embraced us and cared for us, we express our gratitude and pledge allegiance. We are proud to be Americans and to serve this nation.

We honor and remember all those, both living and deceased, on both sides of the Florida Straits, whose contributions were responsible for the success of Operation Pedro Pan.

We, the children of Operation Pedro Pan, as a token of gratitude, solemnly pledge, in the closeness of our shared experience, to actively help today's dependent children, and those who continue to arrive unaccompanied under the care of the Archdiocese of Miami and any other organization committed to providing a home, so that no child displaced from his homeland is left abandoned.

For it is in giving that we receive!

Through this pledge, we honor Monsignor Bryan O. Walsh, who will forever be in our hearts.

THE CHILDREN OF OPERATION PEDRO PAN

November 13, 2010, Miami, Florida Downloaded from:

<http://www.pedropan.org/category/news?page=1>

PICTORIAL TIMELINE OF OPERATION PEDRO PAN: Have students review the information found on Operation Pedro Pan's website, www.pedropan.org, and/or research other Internet websites containing information about the causes and effects of the operation. Have students gather their information and then work in groups to make a pictorial timeline of the events leading up to the eventual exodus of Cuban children from their homeland and the operation itself.

ARTISTS' RENDITION OF OPERATION PEDRO PAN: Based on the information found in this instructional packet and lessons delivered during instruction about Operation Pedro Pan, have students create a collage, poster, painting, poem, original song or other creative project that displays and represents their knowledge of Operation Pedro Pan.

The School Board of Miami-Dade County, Florida, adheres to a policy of nondiscrimination in employment and educational programs/activities and programs/activities receiving Federal

financial assistance from the Department of Education, and strives affirmatively to provide equal opportunity for all as required by:

Title VI of the Civil Rights Act of 1964 - prohibits discrimination on the basis of race, color, religion, or national origin.

Title VII of the Civil Rights Act of 1964, as amended - prohibits discrimination in employment on the basis of race, color, religion, gender, or national origin.

Title IX of the Education Amendments of 1972 - prohibits discrimination on the basis of gender.

Age Discrimination in Employment Act of 1967 (ADEA), as amended - prohibits discrimination on the basis of age with respect to individuals who are at least 40.

The Equal Pay Act of 1963, as amended - prohibits sex discrimination in payment of wages to women and men performing substantially equal work in the same establishment.

Section 504 of the Rehabilitation Act of 1973 - prohibits discrimination against the disabled.

Americans with Disabilities Act of 1990 (ADA) - prohibits discrimination against individuals with disabilities in employment, public service, public accommodations and telecommunications.

The Family and Medical Leave Act of 1993 (FMLA) - requires covered employers to provide up to 12 weeks of unpaid, job-protected leave to "eligible" employees for certain family and medical reasons.

The Pregnancy Discrimination Act of 1978 - prohibits discrimination in employment on the basis of pregnancy, childbirth, or related medical conditions.

Florida Educational Equity Act (FEEA) - prohibits discrimination on the basis of race, gender, national origin, marital status, or handicap against a student or employee.

Florida Civil Rights Act of 1992 - secures for all individuals within the state freedom from discrimination because of race, color, religion, sex, national origin, age, handicap, or marital status.

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Veterans are provided re-employment rights in accordance with P.L. 93-508 (Federal Law) and Section 295.07 (Florida Statutes), which stipulate categorical preferences for employment.

Revised 5/9/03

First Grade Hispanic/Latino Curriculum Lesson Plan

Children Leaving Cuba

Content/Theme: Children Leaving Cuba

Grade Level: 1

Textbook Correlation:

Primary Benchmark

- **SS.1.A.2.3. Identify celebrations and national holidays as a way of remembering and honoring the heroism and achievements of the people, events, and our nations's ethnic heritage. Identify people from the past who have shown character ideals and principles including honesty, courage, and responsibility.**

Time: One to two class periods.

Objectives:

1. The student will understand that people migrate to different places for different reasons
2. To state opinions
3. To describe similarities and differences between Cuban families and families in the United States.

Materials: Paper, pencils, and crayons.

Preparation: Prior to the lesson, view the following: <http://www.pedropan.org>

Activities:

1. Explain to the class that you will be talking about "Operation Peter Pan."
2. Ask the students what they know about "Operation Peter Pan."
3. Explain to the class that "Operation Peter Pan" was about a group of children that had to leave their homes in Cuba and come to the United States leaving behind their parents, homes, and families.
4. Explain to the class where the name "Peter Pan" came from.
5. Read the following multicultural information to the class:

Many groups of people have come to the United States in search of freedom and opportunities. Some people are forced to leave their homeland. Cuban exiles were most often forced to leave their homeland. They were forced out of their country because they were unhappy with their leader Fidel Castro. Cubans came to the United States and most settled in Miami, Florida. Another reason that some Cubans left their home was because they were going to be sent to another country or because they would lose rights to their children. Some people say that out of fear and desperation, thousands of Cuban children between ages six and sixteen were sent to the United States under the guardianship, or care, of the Catholic Church. Under "Operation Peter Pan," more than 14,000 children boarded planes and left Cuba between 1961 and 1963. They stayed with American families or in orphanages. The children were alone in a new country with a new culture and a new language. Often they stayed in foster homes until they were able to be reunited with their families when they were able to come to the United States.

6. Show the students a map showing the United States in relationship to Cuba.
7. Encourage the student to brainstorm about how the children in "Operation Peter Pan" felt when they had to leave their home and families.
8. Encourage the students to discuss about the problems that these children faced when going to school in a new country.
9. Ask students to give suggestions on how they can help new students adapt to a new school and culture.
10. In groups the students can make a mural showing how they would feel if they had to leave their home and families, and/or when faced with going to a new school in a new country.
11. Students may work in cooperative groups to make a brochure of immigrant students entering school.
12. Inquire in the Cuban American community if there are persons who immigrated via "Operation Peter Pan" and would be willing to speak to your class. Also, see the following website for further information: <http://www.pedropan.org>
13. After the speaker, divide the class into groups and ask them to write and/or draw a short story about "Operation Peter Pan." This can be done as a language experience activity with the students illustrating the pages.
14. An alternative activity would be to have each student write a story about how they would feel leaving behind their family and home. Copy the attached airplane and attach the story to the tail of the plane with a piece of string (see picture). Display all the stories on a bulletin board or wall.



ESOL Strategies:

- Cooperative Learning

Assessment:

1. Story books, individual student participation, and group participation.

Additional Resources:

Gernarnd, Renee. (1988). *The Cuban Americans*. New York: Chelsea House.

Haskins, James. (1982). *The new Americans. Cuban boat people*. New Jersey: Enslew Publishers.

Mendez, Adriana. (1994). *Cubans in America*. Minneapolis: Lerner Publishers.

Operation Pedro Pan Group, Inc.

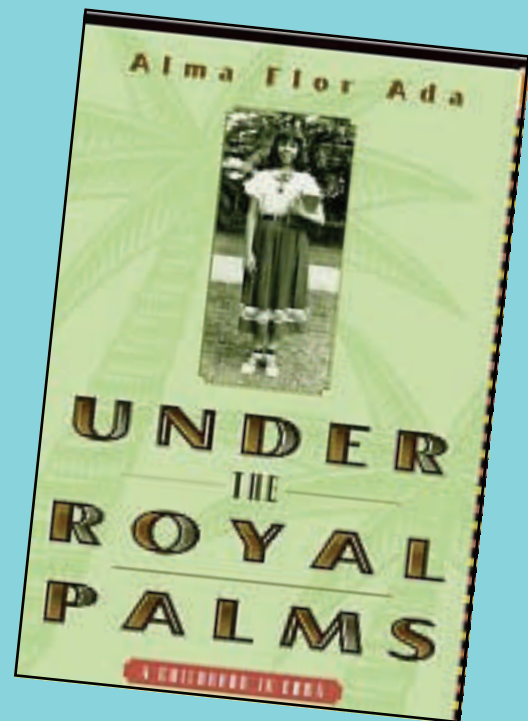
161 Madeira Avenue, Suite 61

Coral Gables, Florida 33134 USA

305-554-7196 Email Address -members@pedropan.org

¡Si Cuba!

CELEBRATING
CUBAN CULTURE,
FAMILY & COMMUNITY
FEATURING:
UNDER THE ROYAL PALMS



Program Goals & Objectives

Our program goals and objectives elaborate on some of the themes of Alma Flor Ada's *Under the Royal Palms*, such as: the culture, history, and folktales of Cuba; Family; Memory; Helping others/cooperation; Tradition; Loss; Inspiration; Imagination; Equality and diversity; Courage; and Understanding each other better through sharing stories, and activities that capture our imaginations and enrich our lives.

Age group: 8-12

GOAL: To promote cultural awareness for children and young adults in our community.

OBJECTIVE: Children will read and discuss *Under the Royal Palms*, and be provided with a recommended reading list of culturally diverse books.

GOAL: To identify our similarities, despite our differences.

OBJECTIVE: Children will identify experiences they've shared with those of Alma Flor Ada in *Under the Royal Palms*.

GOAL: To enhance children's knowledge of geography by putting it in the context of cultural history.

OBJECTIVE: Using My Maps/Google on library terminals, children will pin locations mentioned in the book.



Lead-In Activity:

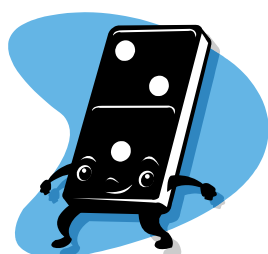
Cuban Dominoes

Dominoes is a very popular game in Cuba. For many, the game is a daily social event that combines competition with camaraderie. This is a great way to introduce a fun past-time in Cuba and start your programming. You'll need a set of 55 double nine dominoes. Teams of two children will play against each other.

1. Ask each player to draw 10 tiles from the bone yard. Place the remaining 15 tiles to the side, as they will not be part of this game.
2. Lay down the first domino if you have the highest double in your hand. If no one is holding a double, start over and re-deal the hand. Go around the circle to the left--or clockwise--as you play.
3. Play in teams taking turns as you place tiles in the game matching pips on one end of a played tile with one end of a tile in your hand, forming a train of dominoes.
4. Shout "Domino!" if you run out of dominoes in your hand which ends the game or end the game when no more moves can be made.
5. Count up the number of pips on the tiles left in each player's hand. The team that holds the lowest number of pips in their hand is the winner.

From:

http://www.ehow.comhow_2105093_playcubandominoes.html#ixzz1MvOh7PeG

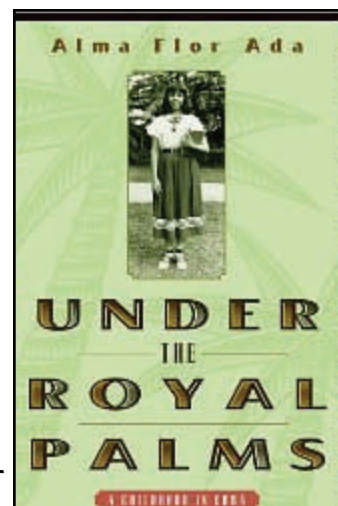


Focus Book & Supporting Books

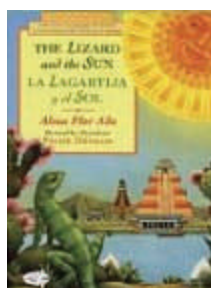
FOCUS BOOK:

***Under the Royal Palms*, by Alma Flor Ada.**

Through a series of ten short stories, this autobiographical book by Alma Flor Ada tells of her childhood in Cuba. Each story explores themes such as compassion, grief, friendship, and remembrance. Although chronological, every story can stand on its own as part of a program or lesson. While speaking of joyful childhood activities and remembrances, she also describes the poverty and illness common during that time. Ada's book records the pieces of her culture that have fallen away: the coal-makers, the porrons, the fresh milk and butter from the family cow. Her words evoke the strong sensory memories of childhood through descriptions of smells, tastes and physical sensations. Children see how each of their life experiences can shape who they become in this 2000 Pura Belpré Award winner.



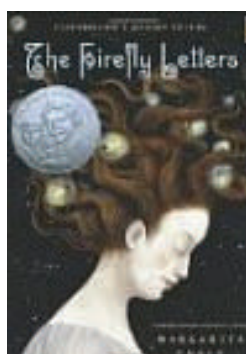
SUPPORTING BOOKS:



***The Lizard and the Sun*, by Alma Flor Ada.**

Presented in both Spanish and English, this traditional tale from Mexico shows how cooperation can get the job done. When the sun disappears from the sky, lizard discovers a rock that holds light. Lizard tells the emperor who orders her to move it. But when she is unable to, the emperor and the woodpecker help lizard release the sun trapped inside. According to the author's note, Ada remembers this pourquoi story from an old reading text.

The Malachite Palace, by Alma Flor Ada. With Leonid Gore's dreamlike art, Alma Flor Ada spins a lovely original fairy tale that celebrates the innocence of youth. The princess who lives in the malachite palace is not allowed to play with the children beyond the gates. But when the princess captures a beautiful songbird and watches as that bird loses its song in captivity, she learns a great deal of self-awareness. This is a story about trust, friendship, and acceptance.



***The Firefly Letters*, by Margarita Engle.**

In this poetic tale Frederika Bremer, an early women's rights pioneer, escapes the bonds of her Swedish aristocratic home to Cuba where she stays in the luxurious mansion belonging to Elena's family. Elena, a privileged young girl, is barely allowed out of the house. Frederika sets off to explore the magical land of Cuba with Cecilia, a young slave belonging to Elena's family, who longs for her lost home in Africa. It doesn't take long for Elena to envy Cecilia's freedom to move about the countryside, and sneaks out to join them. Told from each character's point of view the reader comes to know each woman's thoughts and evolving feelings. As the three women travel they form a bond that rises above barriers of language and culture.

***The Surrender Tree: Poems of Cuba's Struggle for Freedom*, by Margarita Engle.**

Written in clear, short lines of free verse Engle describes those who fought in the nineteenth-century Cuban struggle for independence. Narrated through multiple perspectives, including Rosa, a traditional healer, who nurses runaway slaves and deserters in caves. Her husband, José, a freed slave, also speaks, and so does a refugee child, whom Rosa teaches to be a healer. There is also a vicious slave hunter known as Lieutenant Death. A stunning narrative on the nature of war, colonialism, slavery, and risking one's own safety to help others.



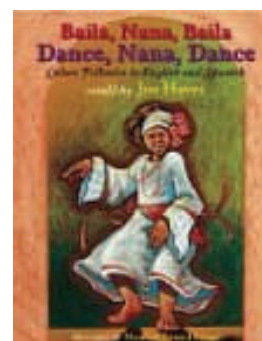


Tropical Secrets: Holocaust Refugees In Cuba, by Margarita Engle.

Daniel is a 13 year-old Jew living in Nazi Germany. His parents could afford to send only one family member away, and after being denied access to Canada and the USA, he is allowed to enter Cuba. He befriends Paloma, who treats the refugees with kindness while her father exploits them for financial gain. This book will expose children to a facet of Cuban history - the welcoming of Jewish refugees - of which they may not be aware. Themes of kindness, and lessons in accepting people for who they are, highlight this book which is rendered in a poetic style. Winner of the 2010 Sydney Taylor Book Award for teens' and children's literature that portray the Jewish experience.

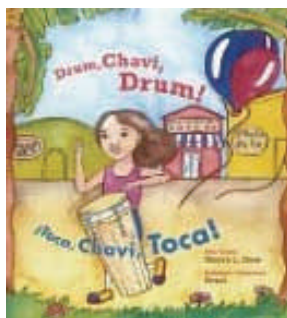
Dance, Nana, Dance / Baila, Nana, Baila: Cuban Folktales in English and Spanish, by Joe Hayes and Mauricio Trenard Sayago (illustrator).

Thirteen Cuban folktales incorporating the influence of Cuba's Spanish, African, and Caribbean heritage are presented in this Americas Honor Book. The book includes comprehensive notes for the reader or storyteller.



Cuban Ballet, by Octavio Roca, with Forewords by Alicia Alonso and Mikhail Baryshnikov.

This book about the National Ballet of Cuba provides many starting points for discussion for older children: while the Cuban government supports dancers, and access to the arts for all people, why do some dancers leave? Can you love your country and its heritage, and simultaneously disagree with some of its policies? Alicia Alonso - the Director of the National Ballet of Cuba and supporter of Fidel Castro, and Mikhail Baryshnikov - premier danseur and defector from the USSR - provide additional insights on the artistic experience. The themes for discussion can easily be extended beyond dance to all the fine arts, and politics as well, and show children how there are two sides to most important stories. Written by Octavio Roca, dance critic and native of Havana.



Drum, Chavi, Drum! / ¡Toca, Chavi, toca!, by Mayra L. Dole.

Even though drums are for boys only in her Cuban-American neighborhood, Chavi decides that she was born to make music with drums. Having the courage to follow her dreams despite family and societal gender roles, Chavi prevails and shows everyone how good she is at the drums. A great message for kids to believe in their dreams, and be proud of their talents, despite what family and society has defined as acceptable.

The Bossy Gallito / El gallo de bodas: a Traditional Cuban Folktale, by Lucia M. Gonzalez.

A bilingual Cuban folktale about a feisty little rooster on his way to a wedding who finds he needs help but is denied by everyone and everything until the Sun agrees to help. This is a classical “cumulative” tale told in a rhythmic repetitive style with bright, fun illustrations.

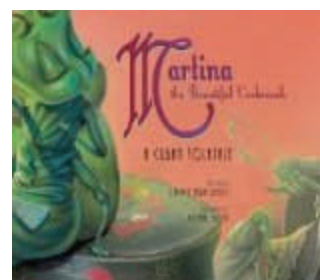


Juan Bobo Goes to Work: a Puerto Rican Folktale by Marisa Montes.

The Puerto Rican equivalent of a Foolish Jack tale. Juan is a bumbling boy and loses his payment from work in a series of humorous events, but he manages to get his reward in the end through his ability to make a young girl laugh.

Martina the Beautiful Cockroach, by Carmen Agra Deedy.

A sweet retelling of a Cuban folktale, Martina the beautiful cockroach finds love by listening to her grandmother’s hard to believe advice about finding a suitor.



Discussion Topics and Questions



1. Encouragement from your teachers. Alma's ballet lessons: although Alma was not a natural dancer, she loved the beautiful form of the dancers. Her teacher was supportive. Have you had a teacher encourage you in this way?

2. How did Alma's family help shape her life? In the story, there are many examples of Alma's family helping each other and the community. For example, Alma's mother helps Marie by providing space in her store for Marie to sell things, and Alma's father's uncle and aunt devote their medical careers to helping people with leprosy. Can you think of positive actions your family has done that might influence your life?



3. Alma's uncle loved flying even though he was risking his life. Alma's mother bucked societal gender roles by becoming the first female certified public accountant in Cuba. Can you think of people who love what they do, even though it might be risky or require courage? Why do you think they do that?

4. One of the themes in *Under the Royal Palms* is teamwork: Alma's family works together to make inexpensive Nativity figures so that anyone in the town had access to them. What are the benefits of doing things together? What activities do you do with your family and friends?



5. Find the stories in your own lives. What are some of your experiences - happy or sad - that have formed you? Talk about ways that children share the same feelings through the eyes of different cultures.

Hands-On Activities

Poetry Writing

In *Under the Royal Palms* Alma's grandmother has a shrine to the Cuban poet Jose Marti. Each day Alma and her grandmother collect flowers for a vase that is in front of a photograph of Marti. José Martí (1853-1895) is best remembered as a Cuban exile who spoke out against the injustices of government. Read a poem of Martí's, such as the one below, and identify themes from the poem that echo the book. Then have kids write a poem on the theme of friendship and tolerance.

I cultivate a White Rose
I cultivate a white rose
In July as in January
For the sincere friend
Who gives me his hand frankly.

And for the cruel person who tears out
the heart with which I live,
I cultivate neither nettles nor thorns:
I cultivate a white rose.



Family Tree

Making a family tree is a great way for children to understand where they came from.

MATERIALS:

Family tree templates (these are used by genealogists and are available from many historical associations and can be easily found on the Internet or you can create your own)
Crayons, Pencils

DIRECTIONS:

Ask each child to fill out the tree for his or her family, adding names they know. The children should ask parents, grandparents, aunts, and uncles for help filling in more names. After the family tree is completed, the children can decorate with photographs, and add the names of countries where family members are from.
(from texasdia.org/toolkit.html)

Hands-On Activities

Book making/write your biography

Under the Royal Palms is the autobiography of Alma Flor's life as a young girl. Having children write their own biography with the help of their parents or caregivers is a lovely way for children to be aware of the narrative of their own life.



Books can be made very simply by hole punching card stock and looping a plastic key ring through the hole. There are many ways to create books and another easy design is the accordion fold style. Take long strips of drawing paper, measure out the size of each page and mark it with a pencil. Use a bone folder (common book making tool that can be sourced at an art supply store) or a plastic ruler to fold the paper at the marks, in alternating directions to create the accordion. Cut book board into rectangles slightly larger than the accordion stack. Glue white or solid colored paper to the board, glue the boards to the first and last page. Children can decorate and title their autobiography.



Create-A-Map

To thoroughly understand a culture, you should be aware of its location, topography, and physical relation to other countries and the earth itself. This activity will put the setting of the book in geographic context using My Maps, by Google. Children can mark locations, physical features such as rivers, and regions of interest on a map. They can also add descriptive text, embed photos and videos, and view their maps on Google Earth.

It is recommended that the librarian set up program accounts, so children can log into their group's map after the program is over and continue to update it.

Using library computers, children can be broken up into small teams of 2-3 per computer. With the guidance of a librarian, children can brainstorm for the geographic details in the book. For example: "Where did Alma grow up?" "In what country was that?" "Where is Cuba in relation to the United States? Florida?". Other areas mentioned in the book are the islands of the Caribbean, the Gulf of Mexico, and the city of Havana. (continued next page)

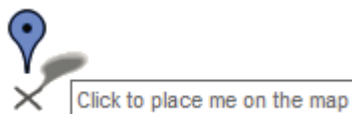
Hands-On Activities: Map

For this exercise, children can begin by creating a map, then inserting placemarkers and text at these points on the map:

1. Go to [Google Maps](https://www.google.com/maps).
2. Sign in to the library Google Account using the link on top right corner.
3. Click on the *My Maps* link under the search box.
4. Click the **Create new map** button.
5. Add a title and description for your map. You can make your map public or unlisted.
6. Click the **Save** button.
7. Type "Cuba" in the search box and zoom in to get a closer look. Once you've zoomed in, click the *My Maps* link to come back to your map.
8. Click on the **Satellite** button located at the top right of your map. Under the **Satellite** button, keep *Show labels checked*. This way you can see the aerial imagery as well as road information.
9. Continue; for example, search for "Hispaniola".

Next, placemarkers:

1. Click the blue pointer at the top left of the map. The cursor should change into a placemark icon with an "X" crosshairs. The crosshairs indicate where the place-



mark will fall.

2. Mark the starting point. Find Camaguey, and move the cursor to the appropriate location. If you want to dismiss this placemark, press the Escape key.
3. Click your mouse button to place your placemark. It should bounce into place.
4. Add a title and description.

Further activities, directions, and screenshots can be found at http://earth.google.com/outreach/tutorial_mymaps.html

Take-Home Craft Activities

Make your own clay sugar bowl: The clay pot used in this craft is evocative of the book, and echoes the surrealistic art for which Cuba is known. Sugar, a major crop of Cuba, can also be discussed. Patterns could be traced before hand, or simplified for younger children.



MATERIALS:

Small clay flower pot and saucer that will fit over the top; 1" wood ball, glue, small sponge, 1.5" wood disks, enamel paint in black, white, yellow, red, light blue, brown, and sienna; fine and round brushes, tracing paper, graphite paper.

DIRECTIONS:

1. Wash and dry the pots and saucer. Glue a wood disk in the bottom of the pot to cover the hole.
2. Use the 1" brush to basecoat the lid and wood ball with Christmas Red. The pot is Baby Blue. Dry.
3. Pick up a small amount of Gloss White with the corner of the sponge, then sponge clouds into the blue sky on the pot.
4. Trace the pattern onto tracing paper. Lay the pattern onto the surface, slide graphite paper under it, then go over the pattern with a stylus so that it shows on the surface.
5. Sugar canes are painted with the round brush with Sable Brown. Use the brush to mix a little white with Sable Brown to paint the ends. Use Burnt Sienna to make the sections in the canes. Notice that if you push a round brush down, the paint goes wide. If you paint on the very tip of the brush hairs, you can create thin lines.
6. Paint the letters with Gloss Black using the round brush.
7. Stars can be freehanded. Follow the step by step instruction below. Use the round brush to paint them with Cadmium Yellow.
8. Clean your brush out carefully with soap and water. Allow your painted pot to air dry for 7 days before hand washing it.

From http://www.crafts4kids.com/projects/900/908_2.htm

Take-Home Craft Activities

Placemats (mantelitos)

This activity is appropriate for programs in which family members have been asked to participate.



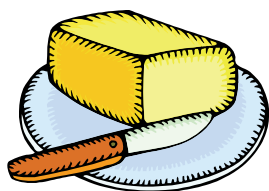
MATERIALS:

White construction, paper, crayons, colored pencils, laminating machine and laminating film.

DIRECTIONS:

Encourage adults to share memories of growing up or memories of a favorite relative or friend. Children can draw a picture to capture a scene from one of these experiences, to which the parent or family member can then add a caption. Laminate these to create keepsake placemats (mantelitos) that the families can take home.

(www.texasdia.org)



Homemade Butter

In this activity, children will learn what it's like to prepare their own butter, just as Alma did in the book. Each child will get to take home his or her own container. The butter can be enjoyed with bread, black beans and rice, and flan for a Cuban meal.

SUPPLIES:

1 jar for each child (you can use sterilized baby food jars)
heavy cream (enough to fill each jar $\frac{3}{4}$)
salt, cinnamon, or herbs (optional)

DIRECTIONS:

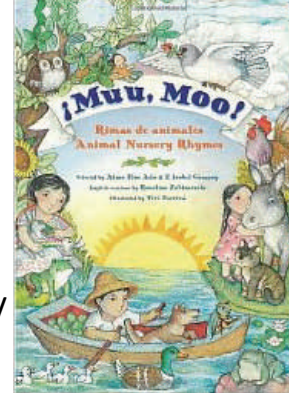
Fill each jar $\frac{3}{4}$ full with heavy cream, and refrigerate until very cold. Give each child a jar, and have them shake their jars very fast - perhaps in time to a song. Add herbs, or salt, as desired. Cinnamon is a traditional Cuban spice.

(Adapted from http://www.ehow.com/how_5458208_make-homemade-butter-children.html)

Rhymes and Songs

Muu, Moo! Rimas de animales/Animal Nursery Rhymes, By Isabel Campoy and Alma Flor Ada

There is an evocative passage of Under the Royal Palms where Alma's father goes out in a strong thunderstorm at night to check on their cow, who is in labor. If there are a group of younger kids, sing rhymes from Muu, Moo! Rimas de animales/Animal Nursery Rhymes.



Guantanamera

La Guantanamera is a world-famous Cuban song. The song is based on Simple Verses, a poem written by Jose Martí, a Cuban poet loved and admired by many, including Alma and her grandmother.

La Guantanamera, as it known today, was written by Julián Orbón, who combined Joseito Fernandez Diaz's original music with José Martí's lyrics. Both Díaz's and Orbón's Guantanamera versions share the famous chorus: "*Guantanamera, guajira guantanamera, Guantanamera, guajira guantanamera.*"

Teach children the chorus and play your favorite recordings of it, and have the children sing along when the chorus is sung. It's been recorded by many artists: Celia Cruz, Buena Vista Social Club, Los Lobos, The Gypsy Kings, and Pete Seeger, to name a few.; your library is sure to have one.

An excellent resource for world folk music lesson plans is at Smithsonian Folkways: http://www.folkways.si.edu/tools_for_teaching/lessons.aspx
Click on the two balloons marked on Cuba and there are many ideas, including two for La Guantanamera.

Websites/Non-Print Media

Interview with Alma Flor Ada about her love of reading and words.

<http://video.google.com/videoplay?docid=-4404051616850597391#>

Alma Flor Ada's website on TeachingBooks.net: http://www.teachingbooks.net/vlr.cgi?url_id=12438&r=7&ri=1615&i=280803

Alma Flor Ada's website: www.almaflorada.com

Information on Jose Marti

<http://www2.fiu.edu/~fcf/jmarti.html>

Google, My Maps: <http://bit.ly/bRkHkZ>

American Folkways:

http://www.folkways.si.edu/tools_for_teaching/lessons.aspx

Cuban Music History Timeline:

http://www.pbs.org/buenavista/music/timeline_1900.html

Nature exploration in Cuba:

<http://www.pbs.org/wnet/nature/episodes/cuba-wild-island-of-the-caribbean/introduction/1243/>

Multicultural Education Through Miniatures—Caribbean page.

<http://www.coedu.usf.edu/culture/Maps/Caribbean.htm>

Demographics of Cuba based on Census information:

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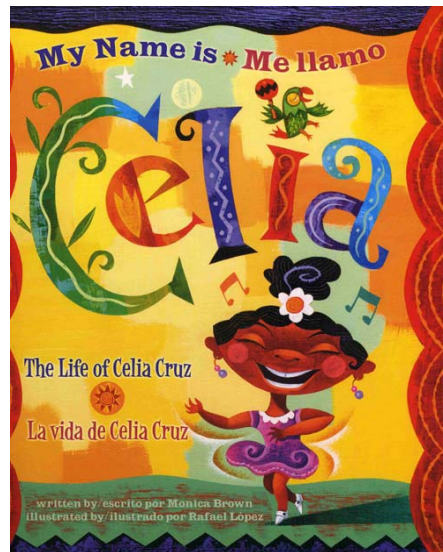
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"When Celia Cruz sang, she brought happiness to all those who heard her."



My Name is Celia: The Life of Celia Cruz/Me llamo Celia: La Vida de Celia Cruz

Text © 2004 by Monica Brown

Illustrations © 2004 by Rafael López

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Grade Levels

K-4

Curriculum Areas

Spanish and English Language • Music • Social Studies • Art

National Language Arts Standards

NL-ENG.K-12.7 EVALUATING DATA

Students conduct research on issues and interests by generating ideas and questions, and by posing problems.

They gather, evaluate, and synthesize data from a variety of sources [e.g., print and non-print texts, and artifacts].

NL-ENG.K-12.8

DEVELOPING RESEARCH SKILLS

Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

National Music Standards

CONTENT STANDARD 8

Understanding relationships between music, the other arts, and disciplines outside the arts.

Students identify similarities and differences in the meanings of common terms (e.g., form, line, contrast) used in the various arts.

Students identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music (e.g., foreign languages: singing songs in various languages; language arts: using the expressive elements of music in interpretive readings; mathematics: mathematical basis of values of notes, rests, and time signatures; science: vibration of strings, drum heads, or air columns generating sounds used in music; geography: songs associated with various countries or regions)

National Social Studies Standards

NSS-G.K-12.2 PLACES AND REGIONS

Students should understand how culture and experience influence people's perceptions of places and regions.

National Art Education Standards

**NA-VA.4 UNDERSTAND THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES
Grades K-4**

Students know that the visual arts have both a history and specific relationship to various cultures.

Students identify specific works of art as belonging to particular cultures, times, and places.

Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

Objectives

Analyze images and objects relating to Celia Cruz. Understand how artifacts such as costumes can help us to understand people in the past.

Explore Cuban and Mexican culture, history, and contemporary society.

Draw upon library resources, multimedia and the Internet to develop research skills.

To introduce to students that musicians may draw upon the influences of other cultures.

Overview

From her early childhood in Havana to her musical achievement and worldwide acclaim, Celia's story is told in a colorful, storybook style with the up-beat rhythms of Monica Brown's beautifully written text and Rafael Lopez' vibrant illustrations.

Over the course of a career that spanned six decades and took her from humble beginnings in Havana, Cuba, to acclaim as a world-renowned artist, Celia Cruz became the undisputed Queen of Latin Music. Combining a piercing and powerful voice with a larger-than-life personality and stage costumes, she was one of the few women to succeed in the male-dominated world of salsa music.

Author Monica Brown's Background

Monica Brown grew up speaking Spanish and English influenced by her Peruvian-born mother and North American father. Her bilingualism opened up the world to her as she worked as a journalist in Mexico, completed her Ph.D. in U.S. Latino/a Literature, and as she traversed the Americas and beyond. She delights in the opportunity to share her admiration of Celia Cruz with children in both languages.

In addition to her children's book, *My Name is Celia: The Life of Celia Cruz/Me Llamo Celia: La Vida de Celia Cruz*, Monica Brown is the author of the scholarly book *Gang Nation: Delinquent Citizens in Puerto Rican, Chicano and Chicana Narratives* (2002) and another children's book, based on the life of Chilean poet and Nobel laureate Gabriela Mistral. *My Name is Gabriela/Me Llamo Gabriela* from Luna Rising. Monica is currently at work on a children's chapter book entitled *Marisol McDonald Doesn't Match*. Monica is an associate professor of English at Northern Arizona University in Flagstaff, where she

resides with her husband Jeff Berglund and her daughters, Isabella and Juliana.

Illustrator Rafael López's Background

Apple Computers, Good Morning America, The Los Angeles Times, Amnesty International, The Sierra Club, IBM, World Wildlife Fund and scores of others have used Rafael's illustration work.

His trademark bold, vital, colors and vivid Mexican-influenced creations are featured at top international corporations. As a leader of the Urban Art Trail project, his mural work has helped transform 17 city blocks plagued by blight in San Diego's East Village.

Rafael's Mural work can also be found on cities like Seattle, Saint Luis, Missouri and currently is working on a Mural Project for the city of Minneapolis Minnesota.

His distinctive style can be found on publications like Communication Arts, Print Magazine, and How. He has received numerous awards and accolades including a Gold, Silver and Bronze from the Society of Illustrators West in Los Angeles. He has been exhibited at the Haaaaahn Ross Gallery in Santa Fe, New Mexico, The Society of Illustrators in New York, Minna Gallery in San Francisco among others.

He has taught illustration for Art Center College of Design and numerous illustration workshops in San Diego. Rafael continues to speak around the nation to conferences and groups of artist, designers and illustrators about the power of art in building community.



My Name is Celia: The Life of Celia Cruz/Me Llamo Celia: La Vida de Celia Cruz
Illustration Rafael López

Activity

The Looking Exercise #1 will provide an introduction to Celia Cruz and the Smithsonian Internet site on the Cuban born salsa queen.

LOOKING EXERCISE #1:

My Name is Celia: The Life of Celia Cruz/Me Llamo Celia: La Vida de Celia Cruz

Illustration Rafael López Text Page 3



Open your eyes. My costumes are as colorful as my music, with ruffles, beads, sparkles, and feathers...

What is going on in this picture? Describe everything you see. How has the illustrator used Celia Cruz's costumes to show her style and showmanship?



The DVD Celia Cruz ¡Azúcar! is a great start for you to show students images of Celia Cruz. Celia Cruz: Azúcar! presents a special tribute concert to benefit the Celia Cruz Foundation. Hosted by Gloria Estefan and Marc Anthony, the concert features more than a dozen Latin music performers and includes performances by Victor Manuelle, Paulina Rubio, and José Feliciano. Celia Cruz herself performs "Yo Vivire" and "Quimbara." ~ Andrea LeVasseur.



Celia Cruz Bata Dress

Courtesy of The Celia Cruz Foundation

Celia Cruz adapted the traditional bata cubana to the U.S. stage. This bata, designed by Enrique Arteaga, is polyester satin trimmed with insertion lace and interwoven with orange ribbon. Miles of white scalloped lace edging trim the many layers of ruffles on the sleeves, skirt, and train. Cruz first wore it at Carnegie Hall and later at the Apollo Theater.

Activity

Have students bring photographs of their special clothes. Choose an event that would show clothes that they normally would not wear to school. Have them ask their parents if they have special clothes that they have kept as a memento. Have the students bring their photos to develop a display or bulletin board.

Activity

¡Azúcar! The Life and Music of Celia Cruz highlights important moments in Cruz's life and career through photographs, personal documents, costumes, videos, and music.

[Smithsonian National Museum of American History. Behring Center, in Washington, D.C.

<http://americanhistory.si.edu/celiacruz/>]

Learn about Celia Cruz by looking at the objects displayed in the Smithsonian exhibition *¡Azúcar! The Life and Music of Celia Cruz*. Each object selected to tell the viewer something about her. Museums collect, study, and display objects, documents, and photographs because they can give us information about life in the past. In this lesson, students explore what can

be learned from objects, and how to create an exhibition using personal artifacts.

Activity

Salsa is not easily defined. Who invented salsa? The Cubans, Puerto Ricans? Salsa is a distillation of many Latin and Afro-Caribbean dances. Each played a large part in its evolution. Listen to Salsa music and dance.

Celia Cruz Online

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

A Look at the Origin of Salsa:

<http://www.centralhome.com/ballroomcountry/salsa.htm>

LOOKING EXERCISE #2:

My Name is Celia: The Life of Celia Cruz/Me Llamo Celia: La Vida de Celia Cruz

Illustration Rafael López Text Page 14



I was still a young woman when a revolution began in my country. Like many others, I left my Cuba forever. First I traveled to Mexico.

What architecture in the illustration is an indicator of her interest in Mexican culture?

Activity

This illustration is a great place to start with an introduction to Cuba and Mexico. The following websites are good for elementary students.

Welcome to Cuba: Time for Kids Classroom

<http://www.timeforkids.com/TFK/class/wr/article/0,17585,90053,00.html>

Mexico for Kids

http://www.elbalero.gob.mx/index_kids.html

Ancient Mexico: The Art, Culture and History of Ancient Mesoamerica:

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

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Luna Rising
<http://lunarisingbooks.com>

Mexico for Kids
http://www.elbalero.gob.mx/index_kids.html

Rafael López Studio
<http://www.rafaellopez.com/>

Smithsonian National Museum of American History. Behring Center, Washington, D.C.
<http://americanhistory.si.edu/celiacruz/>

Welcome to Cuba: Time for Kids Classroom
<http://www.timeforkids.com/TFK/class/wr/article/0,17585,90053,00.html>

Goals of the SeaWorld and Busch Gardens Education Departments

Based on a long-term commitment to education and conservation, SeaWorld and Busch Gardens strive to provide an enthusiastic, imaginative, and intellectually stimulating atmosphere to help students and guests develop a lifelong appreciation, understanding, and stewardship for our environment. Specifically, our goals are ...

- To instill in students and guests of all ages an appreciation for science and a respect for all living creatures and habitats.
- To conserve our valuable natural resources by increasing awareness of the interrelationships of humans and the environment.
- To increase students' and guests' basic competencies in science, math, and other disciplines.
- To be an educational resource to the world.

"For in the end we will conserve only what we love. We will love only what we understand. We will understand only what we are taught." — B. Dioum

Shark!

4-8 Teacher's Guide

PART OF THE SEAWORLD EDUCATION SERIES

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Front: sandtiger shark (*Carcharias taurus*)

Back (clockwise from left): bonnethead shark (*Sphyrna tiburo*), swell shark (*Cephaloscyllium ventriosum*), sandtiger shark (*Carcharias taurus*), brown shark (*Carcharhinus plumbeus*)

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Shark!

4–8 Teacher's Guide

A SEAWORLD EDUCATION DEPARTMENT PUBLICATION

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To the Teacher

The ***Shark!*** Teacher's Guide for grades 4–8 was developed at SeaWorld to help you teach your students—in an active, hands-on way—about sharks and the ecology of the ocean. Our goal was to integrate science, mathematics, art, and language. SeaWorld curriculum supports the *National Science Education Standards*.

The brief background information in this Guide was written for you, the teacher. It will help you do these activities with your students. We suggest you also refer to some of the materials listed on page 24 for more in-depth information. SeaWorld strives to provide teachers with up-to-date information and activities that motivate students to appreciate and conserve wildlife, the oceans, and the natural world.

Do you have comments or suggestions regarding the activities in this Teacher's Guide? We'd love to hear your opinion. Write the SeaWorld San Diego Education Department, email us at SWC.Education@Anheuser-Busch.com or call 1-800-380-3202.

Goal of the Shark! Unit

Students explore the natural history of sharks and recognize that humans are an interconnected part of sharks' ecosystems.

Objectives

After completing the SeaWorld Shark! Unit, the student will be able to...

1. Identify and describe various shark adaptations.
2. Compare and contrast sharks and bony fishes.
3. Use a dichotomous key to identify shark families.
4. Discuss what sharks eat.
5. Demonstrate the steps of the writing process.
6. Create an artistic impression of a fish.
7. Discuss why sharks need conservation and how people can help conserve sharks.
8. Share their learning experience with family and friends.

Vocabulary

anal fin — the median fin located on the underside of a fish, between the anus and the caudal fin. (Not all fishes have an anal fin.)

bony fish — any fish of the class Osteichthyes, characterized by a skeleton of bone.

bycatch — nontarget animals caught during a fishing operation.

cartilage (CAR-tih-lij) — a type of tough, flexible connective tissue. Cartilage composes the skeleton of sharks and all very young vertebrates.

caudal fin — the tail fin.

Chondrichthyes (kon-DRIK-theez) — a scientific class of fishes that have jaws, paired fins, paired nostrils, and a skeleton composed of cartilage.

conservation — taking care of our environment by wisely managing its resources.

dichotomous (die-KOT-uh-mus) **key** — a tool for identifying organisms, based

on answers to a sequence of questions. Each question offers two choices.

dorsal fin — a fin on the back of a whale or fish.

ecosystem — a unit of plants, animals, and nonliving components of an environment that interact.

finning — the practice of removing only a shark's fins, which are used in sharkfin soup.

gill slits — slitlike openings through which water leaves a shark's gills.

gyotaku (gyoh-TOCK-oo) - the art of fish printing, which originated in Japan or China in the early 1800s as a way for fishermen to record their catch.

pectoral fins — the pair of fins toward the front of a fish's body.

pelvic fins — the paired fins on the underside of a fish's body, behind the pectoral fins.

venomous — having venom-producing tissue and able to inflict a toxic wound.

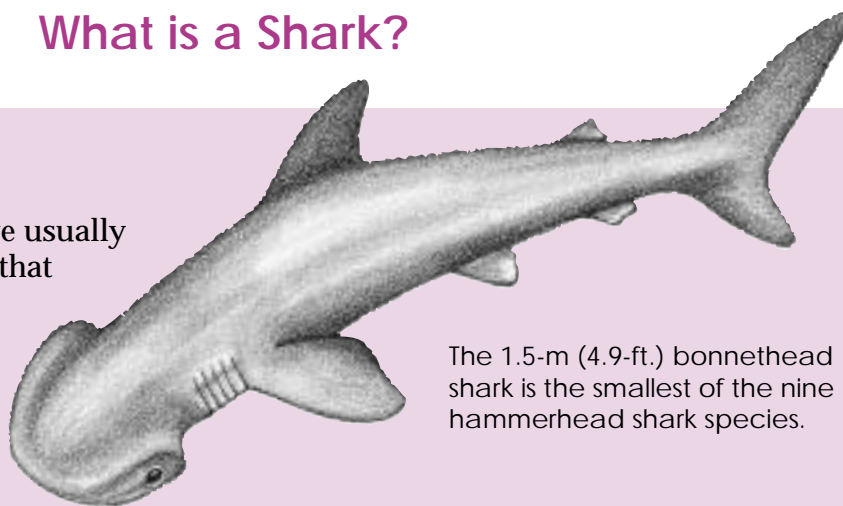
What is a Shark?

What do you picture?

When we think of sharks, we usually think of sleek, large species that stalk the seas for fishes and marine mammals. Some do just that. But not all. The huge basking shark feeds on plankton. And the small horn shark crushes and eats clams, lobsters, and crabs. Some sharks are giants—longer than a school bus. Some are tiny enough to hold in your hand. Some spend their entire lives in motion. And some rarely stir from the sea bottom. Yet they are all sharks.

A shark has five kinds of fins.

A shark's tail is called its *caudal fin*. The caudal fin propels the shark forward. The paired fins toward the front of a shark are its *pectoral fins*. Pectoral fins lift a shark as it swims. The fins on a shark's back are the *dorsal fins*. *Pelvic fins* are paired fins underneath the shark, and the *anal fin* is a single small fin near the tail. The dorsal, pelvic, and anal fins all stabilize the shark as it swims.



The 1.5-m (4.9-ft.) bonnethead shark is the smallest of the nine hammerhead shark species.

Sharks swam the seas long ago.

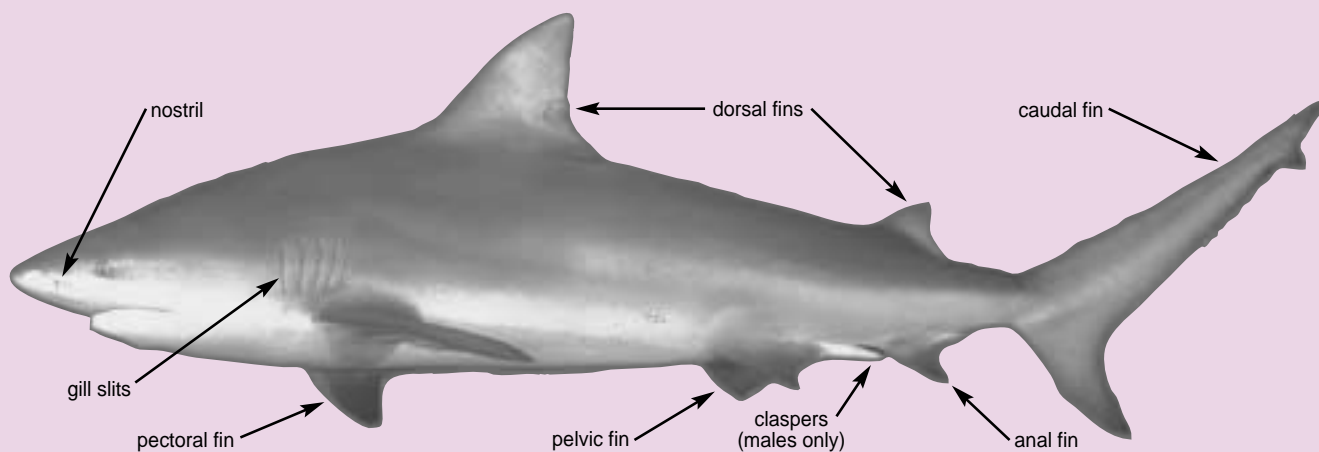
Sometimes people describe sharks as being “primitive” fishes. What does that mean? It means that most of the families of sharks alive now were swimming the seas when dinosaurs roamed the earth. Unlike other animals, sharks have changed very little since then.

You can tell males from females.

Only male sharks have claspers—a pair of organs attached to the pelvic fins. So it's easy to tell males from females.

Where do sharks live?

Sharks live all over the world, from tropical lagoons to polar seas. Some even inhabit freshwater lakes and rivers.



Fins lift, stabilize, and propel a shark as it swims.

A Shark is a Fish

Sharks have typical fish features.

Like other fishes, all sharks are cold-blooded. They have a skeleton and fins, live in the water, and breathe with gills. Most fish in the world are called *bony fishes*. Their skeletons are made of bone, as are ours. There are more than 23,500 different species of bony fishes in the world, but less than 400 different species of sharks.

So what's the difference?

One thing that makes sharks different from bony fishes is that a shark's skeleton is made of *cartilage*, not bone. Cartilage is a tough connective tissue. We have cartilage in parts of our bodies, too. Push on your nose or squeeze your ear to feel cartilage.

Another difference between sharks and bony fishes is their scales. Most bony

fish scales are round, and as the fish grows, so do its scales. In fact, you can estimate how old some

fish are by counting the rings in their scales, just like counting tree rings. Shark scales are different. Each one looks like a miniature tooth. And they have the same structure as a tooth: an outer layer of enamel, a layer of dentine, and a pulp cavity. Sharks' scales don't grow bigger as the shark ages. As a shark grows, it grows more scales. These toothlike scales make a shark's skin rough, like sandpaper.



Shark scales look like miniature teeth.

Sharks have lots of teeth.

A shark has several rows of teeth in its mouth. Sharks bite with the outer row of teeth, but eventually these teeth fall out. A tooth from the row behind moves up to take its place. Another difference between sharks and bony fishes is that sharks grow new teeth all the time. Some sharks may go through as many as 30,000 teeth in a lifetime.



A shark has several rows of teeth.

Think of a batoid as a flat shark.

The closest relatives of sharks are called batoids. Like sharks, they have toothlike scales and skeletons made of cartilage. What makes them different from sharks is that their bodies are flat, and the front fins are fused with the head. Some batoids, like stingrays, have one or more *venomous* spines on a whiplike tail. The sharp spine can deliver a painful sting.



A bat ray (*Myliobatis californica*) is a batoid.

Sharks are Predators



Most sharks would rather avoid you. But 32 kinds of sharks have been known to attack people.

What do sharks eat?

Some sharks are probably not very picky about what they eat. But certain kinds of sharks eat some foods more than others. Hammerhead sharks eat mostly stingrays. Smooth dogfish eat mostly crabs and lobsters. Tiger sharks eat mostly sea turtles. Blue sharks eat squids. And whale sharks eat plankton.

Many sharks prey most often on the weakest members of a population. Sharks eat weak, ill, or injured animals because they are the easiest to catch.

These predators have poor appetites.

Sharks eat far less than most people imagine. Remember that, like other fishes, sharks are cold-blooded. Cold-blooded animals have much lower metabolisms than warm-blooded animals such as mammals. So sharks don't need huge amounts of food. A shark probably eats between 1% and 10% of its body weight in a week, and

many sharks probably go several weeks between meals.

Who needs silverware?

Think of a shark's lower jaw teeth as a fork, and its upper jaw teeth as a knife. As a shark's jaws extend to bite its prey, teeth of the lower jaw puncture and hold prey. The upper jaw teeth slice. A shark's short jaws make the bite powerful.

Sharks don't eat people...very often.

Only 32 (of nearly 400) kinds of sharks have ever been known to attack people. Like other wild animals, most sharks would rather avoid you. Sharks that have attacked people probably mistook them for food or may have attacked to protect their territory.

Sharks have predators, too.

As a group, sharks and batoids have several predators, including other sharks, elephant seals, and killer whales.

Shark Conservation

People are predators too.

Over the years, people have used sharks for food, medicines, vitamins, weapons, jewelry—even sandpaper. But today some species are in trouble. Why? Shark meat has become a more popular food. Also each year, thousands of sharks are caught accidentally as *bycatch*, snagged in nets set out to catch other types of fish. The number of sharks taken this way can equal or exceed the number of sharks taken intentionally. A particularly wasteful practice is shark *finning*—removing only the fins and tossing back the rest of the shark to die at sea.

Sharks can't bounce back.

Sharks grow very slowly compared to other fishes. A female shark produces at most only a few hundred pups in her lifetime, compared with millions of offspring produced by other fishes. Depleted shark populations may take years to recover.



When we understand shark populations, we can better plan for the future of sharks.



A female shark produces at most only a few hundred pups in her lifetime. Depleted shark populations may take years to recover.

Go fish—wisely.

The United States is a world consumer and trader of shark meat. The National Marine Fisheries Service has developed management plans for 39 shark species in the Atlantic Ocean, Caribbean Sea, and Gulf of Mexico. While there is no federal management of sharks in Pacific waters, California and Alaska regulate shark fishing. Such plans and regulations address issues such as bycatch and include setting catch limits and closed seasons. Finning is prohibited in Alaska, California, and Atlantic waters.

What can we do to help?

Conservation begins with learning. Research into shark reproduction helps us understand shark population dynamics. And when we understand shark populations, we can better plan for the future of sharks. Keeping the ocean clean and adhering to fishing regulations are more ways we can help. (Visit your local bait and tackle shop or contact your state's Fish and Game Department for information on fishing regulations in your state.)

Sharks in Danger

While sharks are often feared as “man-eaters,” the truth is that humans pose a far greater danger to sharks than they pose to us. Threats to shark populations include overfishing, bycatch as a result of fishing operations, and habitat degradation. The negative public image of sharks can be a challenge to conservation efforts.

Slow-growing animals that reach maturity only after several years, sharks produce few young. When shark populations become depleted, they may take decades to recover. In fact, some species—like the rare Ganges shark (*Glyphis gangeticus*) may soon be extinct.

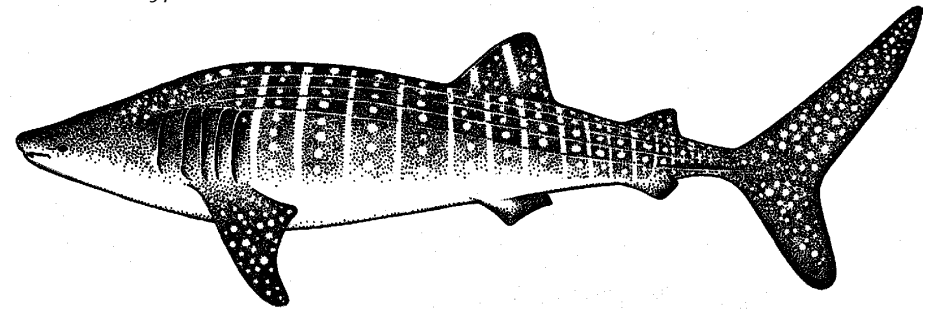
There are nearly 400 species of sharks. They inhabit virtually all ocean environments and range in size from about 22 centimeters (8 in.) to about 12 meters (nearly 40 ft.).

On the following pages you'll find information on seven of the shark species that are most in need of conservation.

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whale shark

Rhincodon typus



distribution: oceanic and coastal, generally close to or at the surface in tropical and temperate seas worldwide. They are often found offshore but also inshore, even in lagoons.

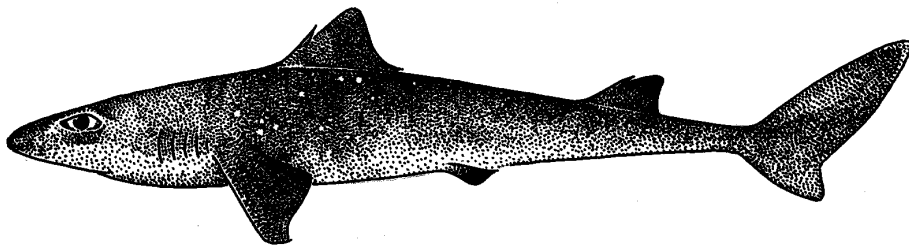
adult size: to about 12 m (39 ft.), the world's largest fish

conservation concerns: Whale sharks have been fished by harpoon in some areas, to the point of depletion. Protected in U.S. waters of the Atlantic, Gulf of Mexico, and Caribbean.

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spiny dogfish

Squalus acanthias



distribution: coastal and pelagic over the continental shelf in areas of temperate and subarctic waters worldwide

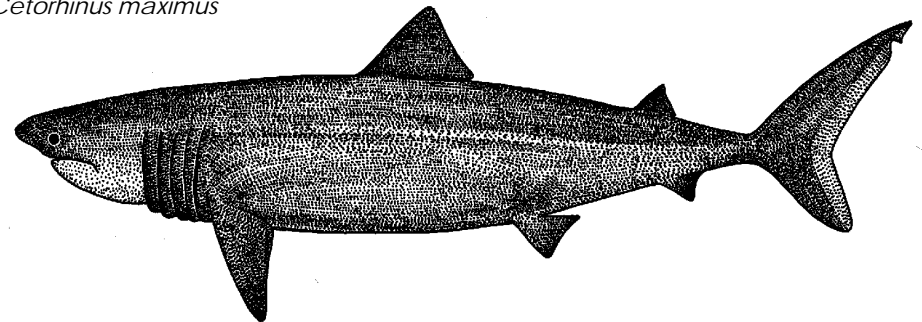
adult size: about 1 m (3.3 ft.)

conservation concerns: Spiny dogfish accounted for about 96% of U.S. exports of shark meat in 1995. In the 1990s, dogfish landings in the U.S. Atlantic increased six-fold, depleting the population. New legislation for the U.S. Atlantic severely reduces dogfish fishing.

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basking shark

Cetorhinus maximus



distribution: coastal and pelagic over continental shelves in temperate seas. They are found offshore as well as inshore, into the surf zone and enclosed bays.

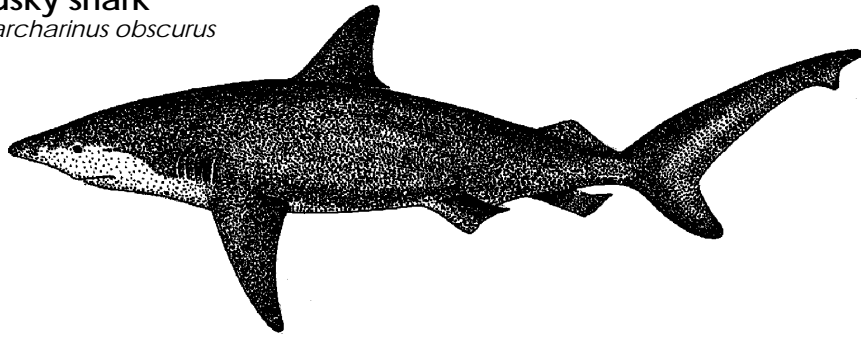
adult size: to about 9.8 m (32 ft.)

conservation concerns: Historically basking sharks have been fished by harpoon, sometimes until local stocks were depleted. They also become entangled in gillnets and trawls. Protected in U.S. waters of the Atlantic, Gulf of Mexico, and Caribbean.

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dusky shark

Carcharinus obscurus



distribution: from the surf zone to well out to sea in temperate and tropical areas of the Pacific, Western Atlantic, and Western Indian Oceans

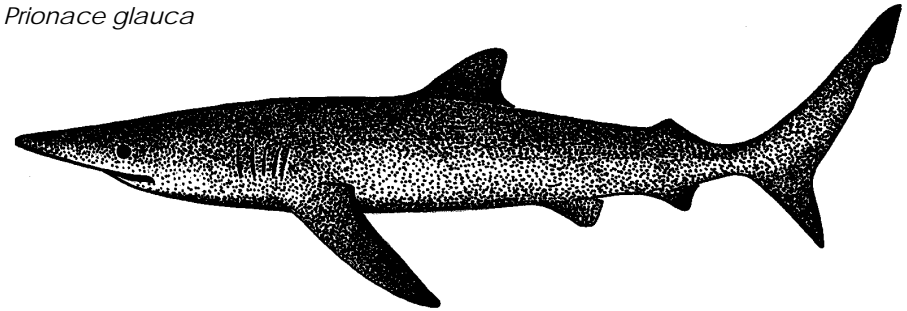
adult size: about 3.4–3.7 m (11.2–12.0 ft.)

conservation concerns: Dusky sharks were once abundant but now are in decline due to overfishing. Their fins are considered the highest quality for soup. In 1998 the American Elasmobranch Society issued a resolution urging the National Marine Fisheries Service to prohibit fishing for this species.

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blue shark

Prionace glauca



distribution: oceanic in tropical and temperate seas worldwide. They are usually found offshore but may venture inshore, especially at night.

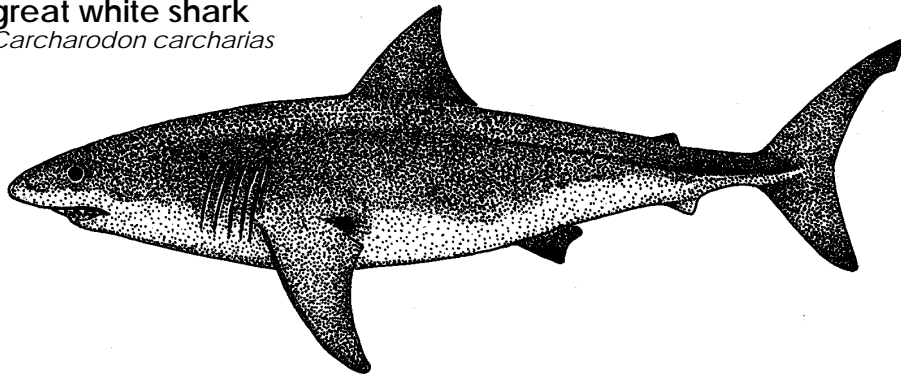
adult size: about 1.8–3.2 m (6.0–10.6 ft.)

conservation concerns: Blue sharks are among the predominant species fished in the U.S. Pacific. More than 60,000 are killed each year for their fins (for soup) in the Hawaiian longline fishery—one of the few fisheries left where finning is allowed. Finning is prohibited in Atlantic, Alaska, and California waters.

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great white shark

Carcharodon carcharias



distribution: coastal and offshore over continental shelves and around continental islands in most temperate oceans of the world

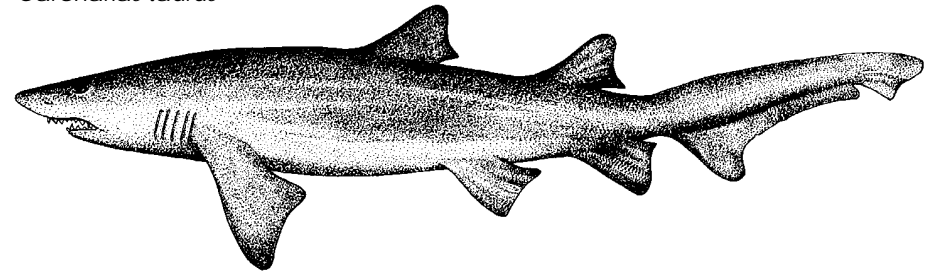
adult size: about 3.7–6.0 m (12.0–19.7 ft.)

conservation concerns: Great white sharks are often a bycatch of other shark fisheries such as longlines, hook-and-line, gillnets, purse seines, and others. They are also fished for their teeth and jaws, which are used as decorations. Protected in U.S. waters of the Atlantic, Gulf of Mexico, and Caribbean.

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sandtiger shark

Carcharias taurus



distribution: shallow waters of the surf zone, bays, and reefs to about 191 m (627 ft.) in areas of the temperate and tropical Atlantic, Indian, and Western Pacific Oceans

adult size: about 2.2–3.2 m (7.2–10.5 ft.)

conservation concerns: Sandtigers are fished primarily with line gear, also gillnets and trawls. Like other coastal sharks, they depend on nearshore habitats, which are vulnerable to destruction and degradation. Protected in U.S. waters of the Atlantic, Gulf of Mexico, and Caribbean.

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Name That Fish

OBJECTIVE

The student will be able to use a *dichotomous key* to identify shark and batoid families.

MATERIALS

- ☐ copies of ***Name That Fish*** funsheet on page 10
- ☐ copies of ***Key to Families*** on page 11
- ☐ pens or pencils

BACKGROUND

All sharks and batoids belong to a group of fishes called the *Chondrichthyes*. To help learn about them, scientists divide them into groups called families. All the sharks in one family usually will look more like each other than sharks in other families.

To find out which family a shark is in, you would examine the shark carefully. You would count the gill slits on the sides of the shark's head. You would look at the shark's paired pectoral fins and paired pelvic fins, its one or two dorsal fins, and its anal fin (if it has one—not all sharks do). And you would look at the shark's tail, called a caudal fin.

A useful tool for listing characteristics and identifying a shark's family is a dichotomous key. The key presents a sequence of questions. Each question offers two choices.



ACTION

1. Distribute copies of the ***Name That Fish*** funsheet and ***Key to Families*** to the students. For this activity, students may work individually or in learning groups.
2. Instruct students to always begin at number one of the ***Key to Families*** for each shark on the ***Name That Fish*** funsheet.

Students read sentences 1A and 1B of the key. They study Shark 1 for the characteristics referred to in 1A and 1B. For each shark, they choose either 1A or 1B, and then follow the directions given in that letter. When they can identify the shark family, they write the family name on the line below each animal. Lead them through one or two examples.

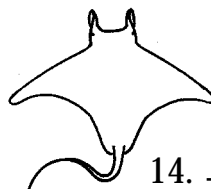
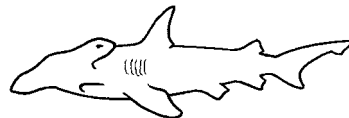
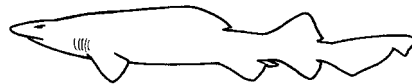
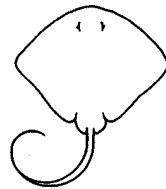
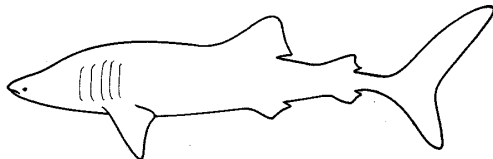
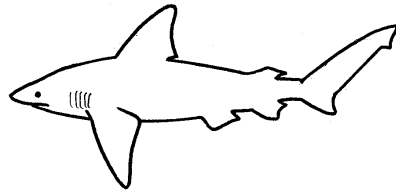
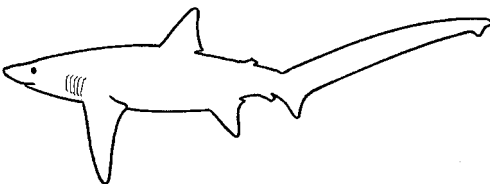
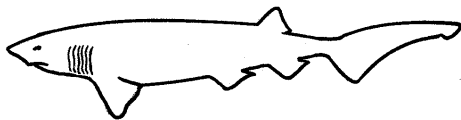
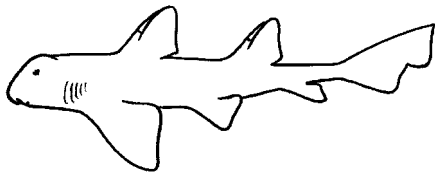
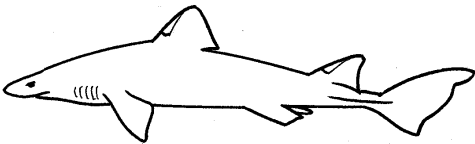
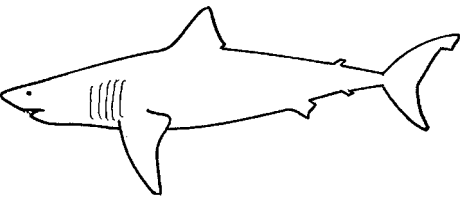
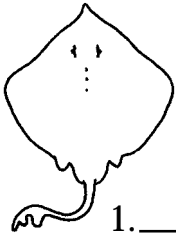
ANSWERS

1. Rajidae
2. Scyliorhinidae
3. Lamnidae
4. Squalidae
5. Heterodontidae
6. Hexanchidae
7. Alopiidae
8. Pristiophoridae
9. Carcharhinidae
10. Rhincodontidae
11. Dasyatidae
12. Pseudotriakidae
13. Sphyrnidae
14. Mobulidae

Name _____

Name That Fish

Use **"Key to Families"** to help you identify the family of each shark or batoid on this page.



Key to Families

1. A. body kitelike if viewed from the top go to 12
B. body not kitelike if viewed from the top go to 2
2. A. anal fin absent go to 11
B. anal fin present go to 3
3. A. six gill slits present Family Hexanchidae
B. five gill slits present go to 4
4. A. dorsal fin with spines Family Heterodontidae
B. no spines on dorsal fins go to 5
5. A. mouth at front of snout (rather than
on underside of head) Family Rhincodontidae
B. mouth on underside of head go to 6
6. A. head expanded with eyes at ends of expansion Family Sphyrnidae
B. head not expanded go to 7
7. A. top half of caudal fin about the
same size as bottom half Family Lamnidae
B. top half of caudal fin different
in size than bottom half go to 8
8. A. first dorsal fin very long, almost
half the total length of the body Family Pseudotriakidae
B. first dorsal fin regular length go to 9
9. A. caudal fin very long, almost as long as entire body .. Family Alopiidae
B. caudal fin “regular” length go to 10
- 10 A. base of first dorsal fin behind pelvic fins Family Scyliorhinidae
B. base of first dorsal fin in front of pelvic fins Family Carcharhinidae
11. A. long point on the end of snout Family Pristiophoridae
B. snout without long point Family Squalidae
12. A. front of animal has two hornlike appendages Family Mobulidae
B. no hornlike appendages go to 13
13. A. small dorsal fin present near tip of tail Family Rajidae
B. no dorsal fin present near tip of tail Family Dasyatidae

Catch of the Day

OBJECTIVES

Students conduct experiments that simulate fishing techniques and explore processes that result in bycatch.



Each year, thousands of sharks are snagged in nets set out to catch other types of fish.

MATERIALS

- ☐ leaf rake
- ☐ four 10" wooden dowels (or use craft sticks, large pencils, or rulers)
- ☐ 2' of string or yarn, cut into four 6" lengths
- ☐ small craft or similar magnets (magnetic tape will not work well)
- ☐ about 75 large-size paper clips
- ☐ about 35 2" squares of white construction paper*
- ☐ about 35 2" squares of blue construction paper*
- ☐ about 35 2" squares of red construction paper*

** or—if possible—use small, fish-shaped pieces of construction paper.*

BACKGROUND

Fishing nets like purse seines and driftnets make it easy to catch lots of fish. But they've also introduced new problems: the nets catch everything that can't swim through the mesh, regardless of species. When the nets are hauled in, fishers try to toss back non-target species (the bycatch), but most of these animals die anyway. According to the Center for Marine Conservation, the number of sharks killed incidentally in fishing operations equals or exceeds those taken intentionally.

For this activity, students work in small learning groups to see how two different fishing methods result in bycatch. (*Note: this activity can be done indoors or outdoors.*)



ACTION

1. Prepare materials before class:
 - Use pieces of construction paper to simulate three different species of sharks. Attach a large paper clip to each red and white "shark." Do not attach paper clips to blue "sharks."
 - To simulate fishing poles, tie one end of a 6" string to a dowel (*or ruler, stick, or pencil*). Tie a paper clip on the other end of the string, and place a magnet on the paper clip.

2. Discuss how people use sharks for food and other materials. Sharks (and other fishes) can be caught in a variety of ways, including hook-and-line, longline (one long fishing line with hundreds of hooks), and nets. Also discuss bycatch. Ask students to predict which fishing method results in a larger catch and which results in the most bycatch.
3. Divide your class into groups of five students. Work with one group at a time. In each group, four students fish for sharks with fishing poles, and the fifth student is the boat captain.
4. With the first group of students, distribute “fishing poles” to the four pole fishers and demonstrate how to use them: Students will “hook” a shark with the magnet on their fishing line. (The magnet attracts a paper clip.) The boat captain’s job is to assist the pole fishers by removing the shark from their line and by counting the day’s catch.
5. Explain to students that their goal is to catch as many red sharks as possible. Blue papers and white papers represent two species of sharks that share habitat with the red sharks. If caught, they represent bycatch.
6. Create a playing field that represents the ocean. Scatter all three colors of paper squares over the playing field.
7. Time the group for one minute. Students catch as many red sharks as they can. The boat captain should record the catch.
8. Next the group will try net fishing. To simulate a net that scoops in a lot of animals at once, they will use a leaf rake to scoop sharks. Again, scatter all three colors of paper squares over the playing field. The boat captain gets one chance to run the rake across the playing field to catch as many red sharks as possible. This time the other fishers on the boat sort and count the day’s catch.
9. Discuss this experiment with your students:
 - Which fishing method resulted in the highest red shark catch? Which method resulted in more bycatch?
 - What are the advantages of each fishing method? What are the disadvantages?
 - Which method might work well for schooling fishes? Which method might work best for a species that doesn’t school?
10. Repeat this experiment with the following variations, and ask students how these situations affect their fishing operation.
 - Blue sharks are not reproducing fast enough to replace numbers taken as bycatch. They are placed on the Endangered Species List, and a fishing boat will be fined for catching more than two blue sharks.
 - The blue shark population continues to decline, and it is now illegal to catch *any* blue sharks.
 - White sharks are suddenly in demand because a famous restaurant chef has created a fabulous new white shark recipe.

DEEPER DEPTHS

- (1) Students create graphs that show the volume of their catch and bycatch and the percent bycatch of each species.
- (2) Assign one group of students the role of fishermen and another group the role of shark population biologists. The two groups debate net fishing.

Calculating Sharks

OBJECTIVES

- (1) Given data about sharks and the amount of food they eat, the student will be able to solve for the unknown in percentage problems.
- (2) Given information about a shark's growth, the student will be able to graph coordinates and interpret a linear graph.
- (3) Given the conversion factor, the student will be able to convert from metric to English units.

MATERIALS

- ☐ copies of ***Calculating Sharks*** funsheet on pages 15–16
- ☐ pencils
- ☐ graph paper
- ☐ calculators (optional)

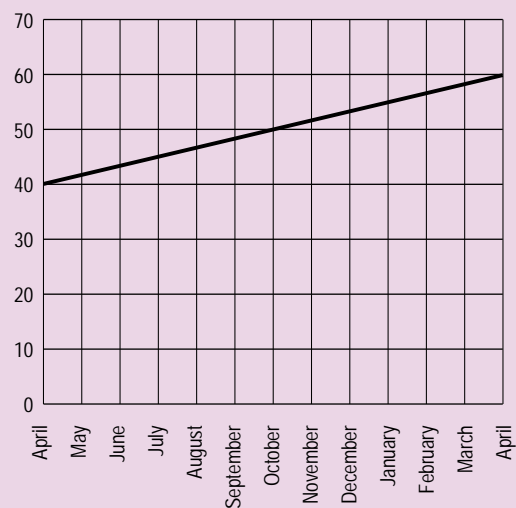
ACTION

1. Distribute ***Calculating Sharks*** funsheets to students. Students may work individually or in cooperative learning groups.
2. After the students complete their calculations, review the problems together. How did students go about solving the problems?

ANSWERS

1. $650 \text{ lb.} \times 0.25 = \mathbf{162.5 \text{ lb.}}$
2. nurse shark $350 \text{ lb.} \times 0.10 = 35 \text{ lb.} = \mathbf{15.9 \text{ kg}}$
 sandtiger shark $250 \text{ lb.} \times 0.10 = 25 \text{ lb.} = \mathbf{11.3 \text{ kg}}$
 lemon shark $300 \text{ lb.} \times 0.10 = 30 \text{ lb.} = \mathbf{13.6 \text{ kg}}$
 brown shark $150 \text{ lb.} \times 0.10 = 15 \text{ lb.} = \mathbf{6.8 \text{ kg}}$
3. $7 \text{ lb. bluefish} + 2 \text{ lb. mackerel} + 5 \text{ lb. herring} = \mathbf{14 \text{ lb.}}$ total food fish
 bluefish $7 \text{ lb.} \div 14 \text{ lb.} = 0.50$ or **50%**
 mackerel $2 \text{ lb.} \div 14 \text{ lb.} = 0.143$ or **14.3%**
 herring $5 \text{ lb.} \div 14 \text{ lb.} = 0.357$ or **35.7%**
 weight of shark = n
 $n \times 0.10 = 14 \text{ lb.}$
 $n = 14 \div 0.10 \text{ lb.}$
 $n = \mathbf{140 \text{ lb.}}$
4. shrimp $8 \text{ lb.} \div 129 \text{ lb.} = 0.062$ or **6.2%**
 clams $8 \text{ lb.} \div 129 \text{ lb.} = 0.062$ or **6.2%**
 brine shrimp $42 \text{ lb.} \div 129 \text{ lb.} = 0.326$ or **32.6%**
 whitebait $12 \text{ lb.} \div 129 \text{ lb.} = 0.093$ or **9.3%**
 mackerel $8 \text{ lb.} \div 129 \text{ lb.} = 0.062$ or **6.2%**
 squid $16 \text{ lb.} \div 129 \text{ lb.} = 0.124$ or **12.4%**
 lettuce $35 \text{ lb.} \div 129 \text{ lb.} = 0.271$ or **27.1%**

5. a. about **48 kg**
 b. **60 kg**
 c. about **132 lb.**



Calculating Sharks

1. A shark's liver is extremely large. It makes up as much as 25% of the shark's total body weight. If a bull shark (*Carcharhinus leucas*) weighs 650 pounds, what is the maximum weight its liver might be?
2. The sharks of SeaWorld eat approximately 10% of their body weight in food per week. SeaWorld aquarists (people who take care of fishes) weigh the food fish before they feed it to the sharks. They record the amount and total weight of food fish each shark eats during a feeding. Here are estimated weights of some SeaWorld sharks. Calculate how many pounds of fish each of the following sharks eats in one week. There are 2.2046 pounds in one kilogram. How many kilograms of fish does each shark eat in one week?

<i>shark</i>	<i>weight</i>	<i>weekly food amount</i>	
		<i>in pounds</i>	<i>in kilograms</i>
nurse shark	350 lb.	_____	_____
sandtiger shark	250 lb.	_____	_____
lemon shark	300 lb.	_____	_____
brown shark	150 lb.	_____	_____

3. A shark eats 7 pounds of bluefish, 2 pounds of mackerel, and 5 pounds of herring in one week.
 - a. What percent of the weekly total is each type of fish?
 - b. Estimate how much this shark weighs if its weekly food consumption is about 10% of its body weight.

4. As a group, 2,000 fish in the Coral Reef Aquarium at SeaWorld eat the following amounts of food per week:

8 lb. shrimp
8 lb. clams
42 lb. brine shrimp
12 lb. whitebait
8 lb. mackerel
16 lb. squid
35 lb. lettuce

What percent (by weight) of the weekly total is each food type?

5. As sharks grow, their weight increases in proportion to the amount of food they eat. A brown shark (*Carcharhinus plumbeus*) weighs 40 kilograms in April and 55 kilograms in January. Graph these two measurements on graph paper. Plot weight on vertical axis and months on the horizontal axis. Then use your graph to answer the questions below.

- a. Estimate the brown shark's weight in September.
- b. If the brown shark's weight increases at the same rate, what will its weight be next April (in kg)?
- c. There are 2.2046 lb. in one kilogram. What will the brown shark's weight be next April in pounds?

Print a Fish (You Can Gyotaku, Too!)

OBJECTIVES

The student will identify fish body parts and create an impression of a fish.

BACKGROUND

Sometime in the early 1800s fish printing, or *gyotaku*, originated in Japan or China. Fishermen in Japan used fish printing to keep records of their catches. Fish printing has been practiced as an art in the U.S. for about 40 years.

MATERIALS

- ☐ one or more fresh or thawed fish
(*Use a fish with large, visible scales.*)
- ☐ fabric paints
- ☐ small and medium fairly stiff brushes
- ☐ modeling clay
- ☐ newspaper
- ☐ prewashed T-shirts (*for paper printing use newsprint or rice paper*)

ACTION

1. Wash the fish carefully but thoroughly with soap and water to remove the mucus. Pat dry the fish taking care not to rub off the scales. Clip any sharp spines with pliers.
2. Place the fish on several layers of newspaper. Plug the anus of the fish (the opening just in front of the anal fin) with a small wad of newspaper.
3. Students adjust the fish so that it lies the way they want it to look in their fish prints. They identify the fins and spread fins out into lifelike positions. Students support fins with modeling clay to hold them in place.
4. Brushing head to tail, students apply a light coat of paint to the fish, avoiding the fish's eye and the modeling clay. After the fish is covered with paint, students brush from tail to head.
5. Students place their hands inside the T-shirts as if they were going to put them on. They grasp the inside of the T-shirt to create a flat surface for

printing. Students place T-shirts carefully on top of the painted fish and press firmly, head to tail. Warn them not to move the T-shirt around too much once they've set it in place.

6. Students carefully peel their printed T-shirts off the fish from head to tail.
7. Students use fabric paints to fill in the fish's eyes and to outline or add detail to their prints.



A fish print is a lifelike rendition of a real fish.

The Tooth Will Tell

OBJECTIVES

Students will be able to relate shark tooth shapes to shark prey selection. They will identify the distributions of various shark species.

MATERIALS

- ☐ copies of tooth illustrations on page 19
- ☐ copies of a world map
- ☐ paper
- ☐ colored pencils, crayons, or markers
- ☐ glue or tape
- ☐ scissors
- ☐ reference materials on sharks (*see page 24; also see periodicals and videos*)

BACKGROUND

The characteristic teeth of each shark species are adapted to that particular species' diet. The teeth may be serrated or smooth. Most are used for seizing prey, cutting, or crushing. For sharks, platelike, triangular teeth are the most common shape.

Many types of sharks are adapted for bottom feeding. For example, horn sharks (*Heterodontus francisci*) eat bottom-dwelling crabs and clams. The horn shark's pointed front teeth grasp, and its flat, molarlike back teeth crush. Another mechanism some sharks use for collecting food is filter feeding. The basking shark strains plankton from the water. Its teeth are reduced and nonfunctional.



ACTION

1. Ask students if they think that the size or shape of a shark's teeth is related to its diet. Students work individually or in cooperative learning groups to investigate this question.
2. Distribute copies of the shark tooth illustrations on page 19 and copies of a world map. Students use references to gather information on the listed sharks:
 - basking shark (*Cetorhinus maximus*)
 - blue shark (*Prionace glauca*)
 - great white shark (*Carcharodon carcharias*)
 - horn shark (*Heterodontus francisci*)
 - leopard shark (*Triakis semifasciata*)
 - Pacific angel shark (*Squatina californica*)
 - sandtiger shark (*Carcharias taurus*)

Students find information on each shark species' diet, methods of collecting and eating food, habitat (including temperature, topography, depth, other animals and plants), and distribution.
3. Students create presentations of their findings. Instruct them to cut out tooth shapes (as many as needed) and glue or tape them to the world map to graphically represent the

distribution of each shark species. Students can enhance distributions through shading or other means. Have students create map legends explaining their distribution maps.

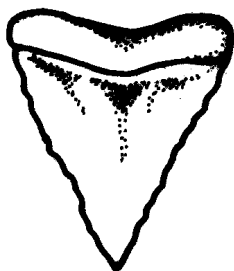
4. On separate sheets of paper, students list each shark, its diet, feeding habits, habitat, and distribution.
5. As a class, discuss conclusions. Is the size and/or shape of a shark's teeth related to its diet? What else did students discover? For example, is habitat related to what a shark eats?

DEEPER DEPTHS

During their investigations, have students explore what kinds, if any, of interactions these sharks have with humans. (*For example: fisheries, conservation issues, shark attacks.*)

Use world maps to identify geographic locations where these issues are critical. Students follow up their investigations with a brief report or class presentation.

Shark Teeth



great white shark
(*Carcharodon carcharias*)



sandtiger shark
(*Carcharias taurus*)



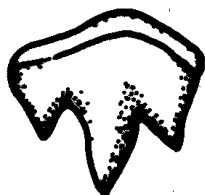
blue shark
(*Prionace glauca*)



basking shark
(*Cetorhinus maximus*)



Pacific angel shark
(*Squatina californica*)



leopard shark
(*Triakis semifasciata*)



horn shark
(*Heterodontus francisci*)

Shark Storytellers

OBJECTIVES

Students demonstrate all the steps in the writing process: prewriting, writing, responding, revising, and editing.

MATERIALS

- ☐ reference materials on sharks (*see page 24*)
- ☐ writing paper
- ☐ pens or pencils

ACTION

1. Each student will create and write a short story based on “a day in the life of a shark.” As a prewriting activity, discuss shark behavior, senses, conservation, and other topics. Use the information gathered from ***The Tooth Will Tell*** on page 18 and resources listed on page 24. Encourage students to use books and videos to get more ideas on what sharks do. Brainstorm a few possible outlines students might use to write their shark story. Can students think of more than one outline for telling the same story?
2. Students write their own short stories about a day in the life of a shark.
3. Divide the class into small response groups of two to five students. Students read their stories aloud or exchange papers. They give each other feedback on their work.
4. Next, students revise their stories. In this process they can rethink and reorganize their stories, changing as much as they want.
5. Explain to students that authors edit their writing before they submit it to a publisher. As student authors, they now have the chance to edit their own stories. Make dictionaries and other reference books available. You may wish to help students develop a checklist for editing their stories. (*Examples of checklist items: spelling, page numbers, name on report, etc.*)
6. Make a book out of the stories. Read the stories to the class.



DEEPER DEPTHS

Check the Internet and collect cartoons, books, and newspaper and magazine articles about sharks. Students use their knowledge of sharks to analyze and critique the way the information is presented.

Robo Shark

OBJECTIVES

Students brainstorm ideas to create a fictional shark and a futuristic habitat in which the shark lives. They build an artistic representation of this imaginary shark and describe its adaptations.

MATERIALS

- ☐ paper
- ☐ glue
- ☐ scissors
- ☐ plastic bottles
- ☐ cans
- ☐ scraps of wood
- ☐ other nonfood “garbage” items

BACKGROUND

Humans use the ocean for transportation, harvesting food and minerals, and recreation. And because all water eventually reaches the ocean, the things we do on land also affect the oceans. Some of our actions can be harmful: in the past, humans have destroyed habitats, dumped various pollutants into the ocean, and overharvested certain animals.

Human activities can speed up environmental changes. By changing the environment quickly and radically, we have the ability to completely destroy a habitat for which an animal is adapted. The environment we leave behind may be so different from the animal’s habitat that the animal lacks the adaptations necessary to survive there. If there are no members of the population that can survive the environmental change, the entire population will become extinct. We have the responsibility to study our *ecosystem* and learn how it works so we can predict how our actions might affect it.



ACTION

1. Lead your students in a discussion about environmental problems in the oceans. Species that can’t adapt to environmental changes go extinct. Other species do adapt to environmental changes. What kind of adaptations might they develop?
2. Invite students to use their imaginations to artistically create their own futuristic shark out of scrap materials, working alone or in cooperative groups. Have each student or work group write a brief description of their shark’s habitat, adaptations,

prey, etc. How do these adaptations enable the shark to survive in its futuristic habitat? Allow each student (or group) a chance to share their creation with the class.

DEEPER DEPTHS

Use only recyclable materials to create the “Robo Sharks.” Then, have your students take their creations to a recycling center and recycle them.

The Closer You Get ...

OBJECTIVES

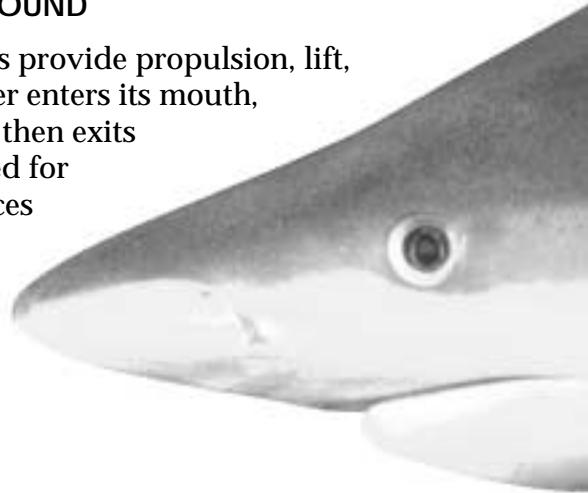
Given close-up photos of shark body parts and information about sharks, the student will be able to identify and describe the body parts and explain their functions.

MATERIALS

- ☐ copies of ***The Closer You Get...*** funsheet on page 23
- ☐ pencils or pens

BACKGROUND

Sharks are well adapted for life in the sea. Fins provide propulsion, lift, steering, and stability. As a shark swims, water enters its mouth, passes over gill filaments that absorb oxygen, then exits through gill slits. A shark's eyes are well suited for seeing in dim light. Its nostrils detect substances in the water that guide a shark to prey. A shark has several rows of teeth in its mouth. Toothlike scales make a shark's skin rough, like sandpaper. Some batoids, like stingrays, have one or more venomous spines on a whiplike tail.



ACTION

1. Discuss shark senses and other adaptations as discussed in this Guide. Photocopy and distribute ***The Closer You Get...*** funsheet to students or groups of students.
2. Students guess what each photo illustrates and write a sentence explaining what that body part does.

ANSWERS

1. gill slits (*where water exits after passing over gills*)
2. scales (*protective outer covering*)
3. eye (*for seeing*)
4. teeth (*for tearing or crushing food*)
5. nostril (*for smelling*)
6. stingray spine (*venomous spine for defense against predators*)

DEEPER DEPTHS

Working in groups, students look through old magazines for pictures of sharks. They cut out parts of photos and make their own funsheets for other groups of students to do. Have the students write out a hint that goes with each of their photos (example: this body part helps a shark swim fast).

Name _____

The Closer You Get...

Can you identify the part of a shark or batoid in each of these photos?
What does each body part do?













Bibliography

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Books for Young Readers

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- Bannister, Keith. *A Look Inside Sharks and Rays*. New York: Reader's Digest Association, Inc., 1995.
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- Pope, Joyce. *Pockets. Sharks*. New York: DK Publishing, Inc., 1997.
- Spinelli, Eileen. *Sharks*. Illinois: Children's Nature Library Publications International, 1991.

Shamu TV® on Video*

Shark! 1999; *Predator Alert*, 1999; *Myth, Monster or Misunderstood?* 1999.

SeaWorld Posters*

Inside Sharks, 1989; *Sharks and Other Cartilaginous Creatures*, 1994; *Great White Shark*, 1999.

Web Sites

- Marine life information from SeaWorld. <www.seaworld.org>
- American Elasmobranch Society. <www.elasmo.org>
- Center For Marine Conservation, Shark Fact Sheet. <www.cmc-ocean.org/2_bp/sharkfact.html>

*Available through SeaWorld San Diego. Call for prices.

Shark! Pre/Post Assessment

Use this assessment to discover how much your students already know about sharks before you begin this unit, and later as a conclusion to your study.

- Describe two different kinds of sharks. How are they different? How are they the same?
 - How can you tell different kinds of sharks apart?
 - Use a dichotomous key to identify a shark species.
 - Create a picture or model of a shark. Show its adaptations for surviving in the sea.
 - Describe “a day in the life of a shark.”
 - Use a map or globe to show where various kinds of sharks can be found.
 - Use math skills to calculate how much food a 350-lb. shark might eat in one week.
 - Why are some shark populations in danger?
 - How can people help conserve sharks?
-

National Science Education Standards Connections in this Guide

*Connections to National Science Education **Life Sciences** Standards include:*

- Structure and function of living systems
- Reproduction and heredity
- Regulation and behavior
- Populations and ecosystems
- Diversity and adaptations of organisms

*Connections to National Science Education in **Personal and Social Perspectives** Standards include:*

- Population, resources, and environments
- Science and technology in society

*Connections to National Science Education **History and Nature of Science** Standards include:*

- Science as a human endeavor
- Nature of science
- History of science

*Connections to National Science Education **Science as Inquiry** Standards include:*

- Abilities necessary to do scientific inquiry
- Understanding about scientific inquiry

Unifying Concepts and Processes to help students understand the natural world include:

- Systems, order, and organization
- Evidence, models, and explanation
- Change, constancy, and measurement
- Evolution and equilibrium
- Form and function

National Research Council. *National Science Education Standards*. Washington, D.C.: National Academy Press, 1996.

Want more information?

If you have a question about aquatic animals, call **1-800-23-SHAMU** (1-800-237-4268). TDD users call **1-800-TD-SHAMU** (1-800-837-4268). These toll-free phone numbers are answered by the SeaWorld Education Department.

The SeaWorld Education Department has information booklets, teacher's guides, posters, and videos available on a variety of marine animals and topics. Call or write to request an Education Department Publications brochure.

Visit the SeaWorld/Busch Gardens Animal Information Database at www.seaworld.org

SeaWorld San Diego

(800) 380-3202
500 Sea World Drive
San Diego, CA 92109-7904

SeaWorld Orlando

(800) 406-2244
7007 Sea World Drive
Orlando, FL 32821-8097

SeaWorld San Antonio

(210) 523-3606
10500 Sea World Drive
San Antonio, TX 78251-3001

Discovery Cove

(407) 370-1280
6000 Discovery Cove Way
Orlando, FL 32821-8097

Busch Gardens Tampa Bay

(813) 987-5555
P.O. Box 9158
Tampa, FL 33674-9158

Busch Gardens Williamsburg

(757) 253-3000
One Busch Gardens Blvd.
Williamsburg, VA 23187-8785

The background of the slide is a vibrant collage. The top half features a light yellow background with small yellow dots and two butterflies, one blue and one pink, in the upper right corner. A solid orange horizontal bar is positioned below the yellow section. The central part of the slide is a large green rectangle containing the text. The bottom half of the slide shows a tropical scene with palm trees, a rainbow, and colorful wavy lines representing water or sand in shades of blue, orange, and yellow.

RESOURCES

RECURSOS

The top of the page features a light yellow background with small yellow dots and two stylized butterflies, one light blue and one pink, in the upper right corner.

ARTIFACT INVENTORY & DETAILS

The bottom of the page is decorated with a vibrant tropical scene. On the left, a blue palm tree stands against a large yellow sun. The bottom is composed of wavy bands of blue, orange, and yellow, representing water and sand. On the right, a colorful, rainbow-like tree trunk is visible, surrounded by yellow circles and bubbles.

Cuba Discovery Box Artifact Inventory

<u>Item</u>	<u>Quantity</u>	<u>Description</u>
Miscellaneous Items		
Dominoes	1 box (55 pieces)	Black and white dominoes with Cuban flag backing
Picture Calendar Collection	1	Pictures taken from a photo calendar of Cuban nature and architecture
100 Pesos Cuban Note	1	Issued in 1954 (before the 1959 revolution). No longer in circulation. Francisco Vicente Aguilera is pictured.
50 Cuban Convertible Peso Replica	1	Replica of a 50 Convertible Peso . 1 bill in plastic
50 Cuban Peso Replica	1	Replica of a 50 Peso 1 bill in plastic
Baseball bat key chains	6	Hand painted baseball bats (4 light blue, 2 dark blue)
Baseball keychain	2	Hand painted baseball keychain with "Cuba" in center
Cartoon Collection: Elpidio Valdes	1	Created in 1993. Coronel Elpidio Valdes fights in the Spanish Revolution and the American intervention during the war of Independence
Cuban Flag Keychain	1	Hand painted Cuban flag keychain, Cuba written on reverse side
Drum Keychain	3	Hand painted wooden drums: Cuban flag
Guitar Keychain	2	Hand painted wooden guitars with word "Cuba" painted on back
National Geographic Cuba Map	1	Laminated map 36 x 24
Picture Postcards	4	Hotel Nacional de Cuba with Blue auto, Tunel de Bahia- Semi- Bus (bus pulled by semi), Havana collage, View from castillo del Morro
Small Cuban Flag	5	Red, Blue and White flags with Brown and gold tipped staff
Books		
Akeke y la Jutia by Miguel Barnet	1	Cuban tales in Spanish on Cuban origins, illustrated
Country Explorers: Cuba	1	Illustrated book about Cuba
Cuba For Kids	1	Illustrated History book: both in English and Spanish
Dance, Nana, Dance	1	Cuban Folktales in English and in Spanish
Eyewitness Travel :Top 10 Cuba	1	Top 10 lists of cultural thoughts and things, people, traditions with pictures
First Spanish Picture Dictionary	1	Picture dictionary
First Thousand Words in Spanish	1	Picture dictionary


Cuba Discovery Box Artifact Inventory

Los Zapaticos de Rosa	1	Poem by Jose Marti
The Surrender Tree	1	Collection of poems English and Spanish
Under the Floral Palms by Alma Flor Ada	1	A biographical story of a woman's childhood Growing up in Cuba (Camaguey)
Musical Instruments		
Maracas	1 pair	Tri color
Claves	3 pairs	Brown. In plastic envelope.
Shaker Eggs	8	Red, Gray, White and Red with varied loudness. In plastic Envelope.

ITEMS

OBJETOS

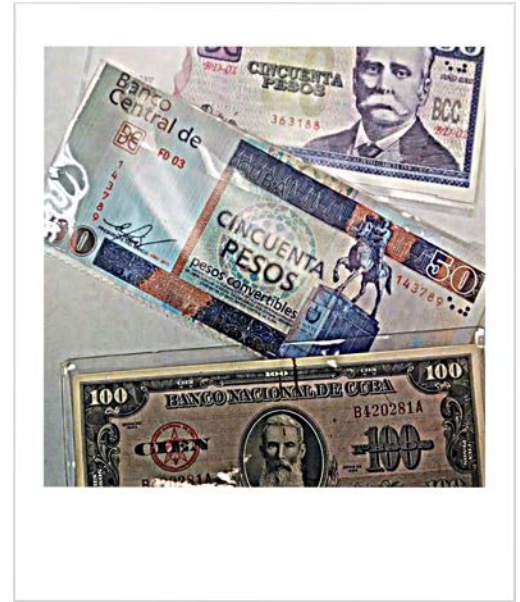


The  is filled with artifacts, books, and other fun, interactive items that will help in your teaching. Take a look and see what's inside!

Artifacts	II
Books	VIII
Imagery	XVIII
Instruments	XXI

MONEY

Items: 100 Pesos, Pre-revolutionary, replica of a 50 Convertible Peso Bill, replica of 50 Peso Bill



The 100 Peso paper bill is a pre-revolution bill. Vicente Aguilera, who is pictured on the bill, was a Cuban patriot from Bayamo, Cuba. Upon the outbreak of war in 1868, Aguilera freed all 500 of his slaves, which was an illegal action under the Spanish law in effect in Cuba at that time. Aguilera joined ranks with many of his slaves to retake the city of Bayamo from the Spanish.

The paper currency in Cuba largely has revolutionary imagery. For example the 50 Convertible Pesos has the phrase "*Trincheras de ideas valen más que trincheras de piedras*" by Jose Marti ("The trenches of ideas are more valuable than the trenches of stones"), which implies the underlying ideological fight of the Cuban Revolution.

The front of the 50 Cuban Peso bill features Calixto García Iñiguez (August 4, 1839 – December 11, 1898) who was a general in three Cuban uprisings. The back side of the bill pictures the Genetic and Biotechnological Centre.

Cuba, similar to many other countries, uses its currency to inspire national pride and remind its citizens of government ideology.

FLAG

Items: 5 small flags

According to the Cuban government's official symbolism of the Cuban flag, the blue stripes refer to the three old divisions of the island, and the two white stripes represent the strength of the independent ideal. The red triangle symbolizes equality, fraternity, and freedom, as well as the blood of the soldiers and patriots fighting for the island's liberty. Finally, the white star symbolizes the absolute freedom among the Cuban people.



The Cuban flag was adopted on May 20, 1902. In 1848, Narciso López, a Venezuelan general, made the first serious attempt to liberate Cuba from Spanish rule. He designed 'La Estrella Solitaria' - 'The Lone Star' - which is Cuba's present flag. In 1902, Cuba became an independent republic and López's flag was adopted as the official flag.

DOMINOES

Items: Box of Dominoes, 55 pieces with Cuban flag backing

The game of dominoes is the national game of Cuba. For many, the game is a daily social event that combines competition with camaraderie. People, both young and old, can often be seen playing the game in parks and other public areas.



Supporting resources:

The directions on how to play Cuban dominoes can be found in the Resources Binder.

Video on Cuban Dominoes:

<http://www.bbc.com/news/world-latin-america-11454226>

ASSORTED KEYCHAINS

Items: Guitar Keychain (2), Baseball Bat Keychain (6), Cuban Flag Keychains (1), Drum Keychain (3)

These key chains were purchased in Havana. The handmade souvenirs are representative of the island's national pride and favorite pastimes.



CUBAN MAP

Item: Large, folded, National Geographic map of Cuba

The nation of Cuba comprises the main island of Cuba, the Isla de la Juventud, and several archipelagos. Havana is the capital of Cuba and its largest city. The second largest city is Santiago de Cuba. To the north of Cuba lies the United States (150 km or 93 mi away). The Bahamas are to the northeast, Mexico is to the west (210 km or 130 mi away), the Cayman Islands and Jamaica are to the south, and Haiti and the Dominican Republic are to the southeast.



This particular map was created in 2001, the first time in 100 years that a new map of Cuba was created. It is the achievement of Juan Jose Valdes, who fled Cuba as a child. Now he is one of the main geographers at National Geographic.

Supporting resources:

To find out more about Juan Jose Valdes, listen to the [NPR interview/question and answer session with him](#)

You can find Geography of the Caribbean TLC lesson plan attached in the Resource Binder.

CARTOON: ELPIDIO VALDES

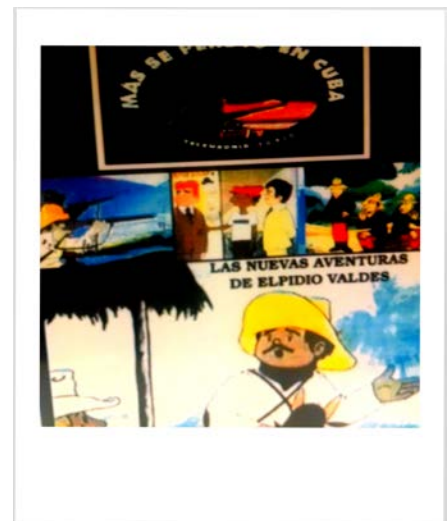
Item: Las Nuevas Aventuras de Elpidio Valdes:
Mas se perdido en Cuba (Spanish)

Elpidio Valdés is a cartoon character who starred in a number of features and comic strips. Valdés was created in 1970 by cartoonist and Cuban filmmaker Juan Padrón, who is considered the father of Cuban film animation and director of the first three animated feature films produced by the Cuban Institute of Cinematographic Art and Industry.

Elpidio Valdés is a mambí (guerilla Cuban independence fighter) colonel fighting for the liberation of his homeland from Spanish colonialism. He commands a squadron of cavalry and represents 19th-century Cuban peasants, slaves, and some landowners to form the Army Liberator.

This particular movie feature is the adventures of Elpidio during the American intervention in the War of Independence. This film is formatted using both fiction and documentary animation.

The film is a 90-minute, Spanish-language, politically-charged feature.

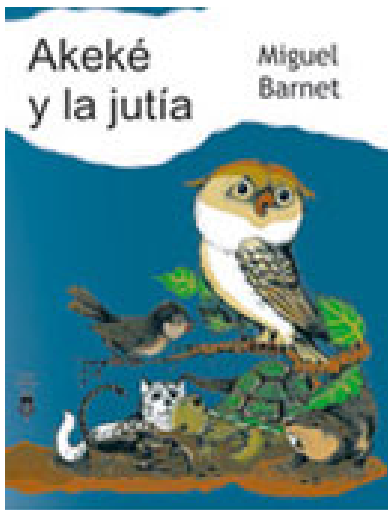


Supporting resources:

If you would like more light-hearted shorter cartoons we recommend the Animado Chucha. These are series of 5-10 min cartoons about a young-at-heart grandma. Some of the episodes can be found on [YouTube](#)

AKEKÈ Y LA JUTÌA

BY MIGUEL BARNET



Item: One Soft cover Book

Este libro es un texto simple en apariencia, pero de profundo contenido, está formado por casi cuarenta relatos y en sus páginas recoge, de la oralidad para la historia, aquellas narraciones más significativas de toda la Isla que conforman y enriquecen el imaginario del pueblo cubano.

El libro concatena las leyendas de origen africano con otras legadas por los ancestros hispanos y, tras su simplicidad engañosa, esconde bellas o ingeniosas fábulas con sus consecuentes moralejas, capaces de ser disfrutadas por todo tipo de público, desde las edades más tempranas, hasta los que ya adultos no podemos evitar sonreír con su sabiduría arcaica.

This book is basic in appearance but deep in content, consisting of nearly forty stories. Its pages reflect Cuban oral history, in which the most significant stories of the island shape and enrich the imagination of the Cuban people.

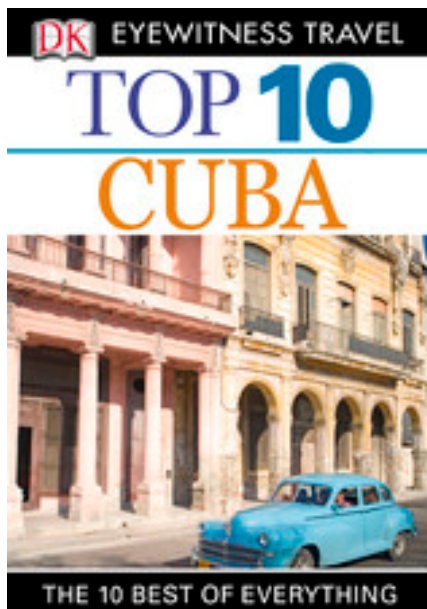
The book links together a collection of legends of African origin with stories from Hispanic ancestors. Under its deceptive simplicity, the beautiful and clever fables can be enjoyed by all audiences, from children to adults who cannot help but smile at the archaic wisdom.

This book is in Spanish.

TOP 10 CUBA

BY EYEWITNESS TRAVEL

Item: One soft cover book

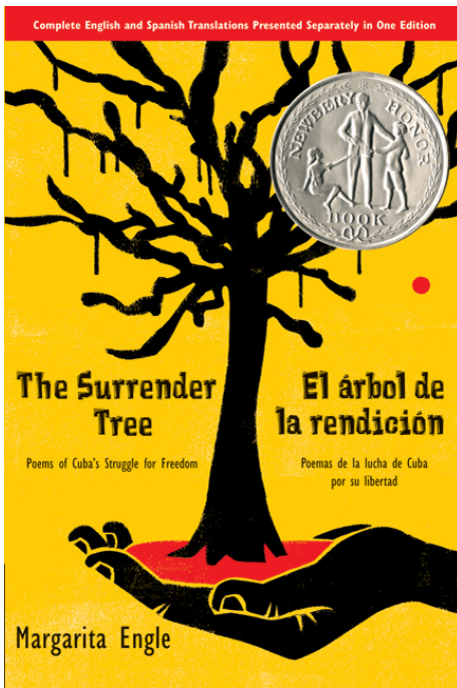


Drawing on the same standards of accuracy as the acclaimed *DK Eyewitness Travel Guides*, the *DK Top 10 Guide* uses exciting colorful photography and excellent cartography to provide reliable and useful resources.

Although Cuba has been known for its isolation from the Western world and its precarious relationship with the USA in particular, the nation has emerged as one of the top tourist destinations in the Caribbean in the last decade. Even though the country remains staunchly Communist, Cuba is a nation that understands the commercial power of rebranding and has reinvented itself as the home of sun, salsa, and rum with a unique blend of boldness and casual manner that capitalizes on the Cuban character.

THE SURRENDER TREE

BY MARGARITA ENGLE



Item: One soft cover book

The Surrender Tree is the winner of the 2009 Newbery Honor Book, the 2009 Pura Belpre Medal for Narrative, the 2009 Bank Street - Claudia Lewis Award, and the 2009 Bank Street - Best Children's Book of the Year.

The book is set in 1896. Written in clear, short lines of free verse, the book displays Cuba's three wars of independence. People are imprisoned in concentration camps, abundant with illness and scarce with food. The protagonist Rosa is a nurse, but she doesn't dare to enter the concentration camps, so instead, she turns hidden caves into hospitals for those who know how to find her.

The book contains both complete English and Spanish translations.

Supporting Resources:

You will find a lesson plan for the book on the Vamos a Leer Blog and in the Resource Binder.

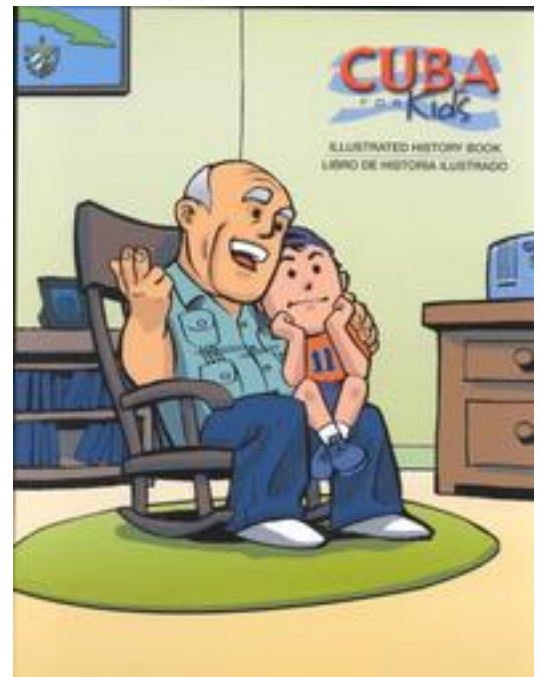
To peruse other great books by Margarita Engle please visit the author's website. There you will also find teaching resources for her books

CUBA FOR KIDS

BY DR. ISMAEL ROQUE-
VELASCO

Item: One hard cover book

The book narrates the history of Cuba in 61 pages with illustrations, complete with both Spanish and English translations on each page. Please be aware that this is only a semi-objective history of Cuba. One of the contributing writers and historians is Jaime Suchilicki, the Director of the University of Miami Institute for Cuban and Cuban American Studies. Although strongly supported by the Miami Cuban community, she is considered controversial by some due to an unfavorable attitude of the Castro Communist regime. The book is heavily illustrated.

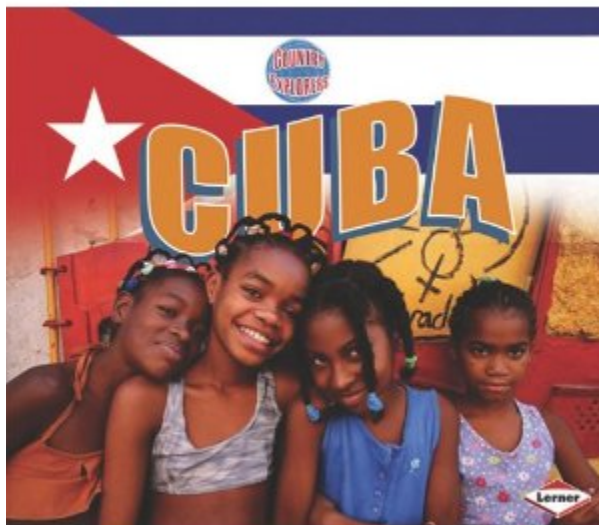


Supporting Resources:

To learn more about the Cuban exile communities, especially in Miami, please visit the University of Miami School of Education Little Havana project web page.

COUNTRY EXPLORERS: CUBA

BY ANA CAVALO



Item: One soft cover book

A great introductory tool! This photo-filled, kid-friendly book takes the reader through the mountains and the plains of the island, depicting the great food, dancing, and culture.

Supporting Resources:

For different Cuban maps please visit <http://www.cubamapa.com/>

DANCE, NANA, DANCE

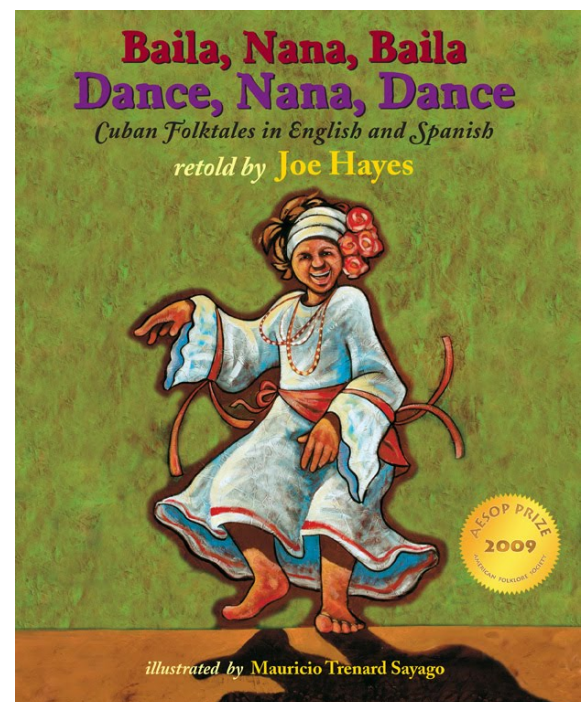
RETOLD BY JOE HAYES

Item: One soft cover book

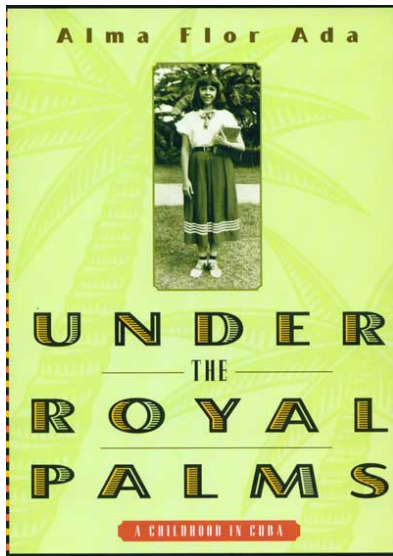
The award winning storyteller, Joe Hayes, tells stories of deep-hearted Cuban wisdom. Thirteen stories are told side-by-side in English and Spanish. They are lively, often funny, and sometimes a bit scary. The excellent notes at the end include references to the stories as they are found in different cultures, as well some historic explanations.

Supporting Resources

[Here](#) you can find a recording of Joe Hayes doing a short reading of this book.



UNDER THE ROYAL PALMS



BY ALMA FLOR ADA

Item: One soft cover book

In this companion volume to Alma Flor Ada's *Where the Flame Trees Bloom*, the author offers young readers another inspiring collection of stories and reminiscences drawn from her childhood on the island of Cuba. Through those stories we see how the many events and relationships she enjoyed

helped shape who she is today.

We learn of a deep friendship with a beloved dance teacher that helped sustain young Alma Flor through a miserable year in school. We meet relatives, like her mysterious Uncle Manolo, whose secret, she later learns, is that he dedicated his life to healing lepers. We share the tragedy of another uncle whose spirited personality leads to his love of flying...and the crash that takes his life.

Heartwarming, poignant, and often humorous, this collection encourages children to discover the stories in their own lives -- stories that can help inform their own values and celebrate the joys and struggles we all share no matter where or when we grew up.

Supporting Resources

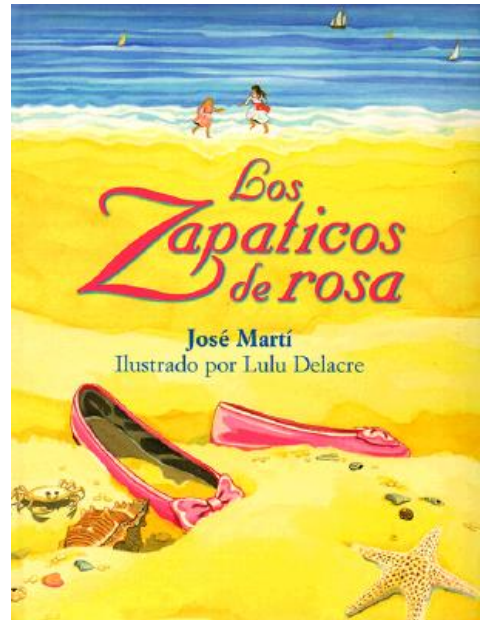
Included in this box is an extensive learning program developed by UA SLIS based in this book. It is anchored in *Under the Royal Palms*, but incorporates other books and activities. The printed version can be found in the Resources Binder.

LOS ZAPATICOS DE ROSA

BY JOSE MARTI

Item: One soft cover book

Una de las grandes piezas literarias de la América hispana. La historia aborda la solidaridad, el acto de compartir y el amor a los semejantes. Una chica privilegiada regala sus zapatos rosados queridos a un niña pobre, y enferma en la playa. Por un momento los diferentes mundos de las jóvenes se encuentran, y la fantasía de cada una convierte en la realidad de la otra. El poema de Martí representa un mundo de imágenes contrastantes: la riqueza y la pobreza, la enfermedad y la salud, la alegría y la miseria. Este libro es en español.



This is one of the biggest literary pieces of Latin America. The story takes on the themes of solidarity, sharing and love for others. In the story without hesitation, a privileged little girl hands over her beloved pink shoes to a poor, sick child she meets at the beach. For one moment the youngsters' different worlds meet and mesh, each one's fantasy becoming the other's reality. This unique picture book has appealing illustrations and a sweet story that packs a strong social message. Martí's poem depicts a world of contrasting images: wealth and poverty, sickness and health, joy and misery. This book is in Spanish

Supporting Resources:

To learn more about Jose Martí and read more of his poems please visit [La Pagina de Jose Martí](#). (in Spanish)

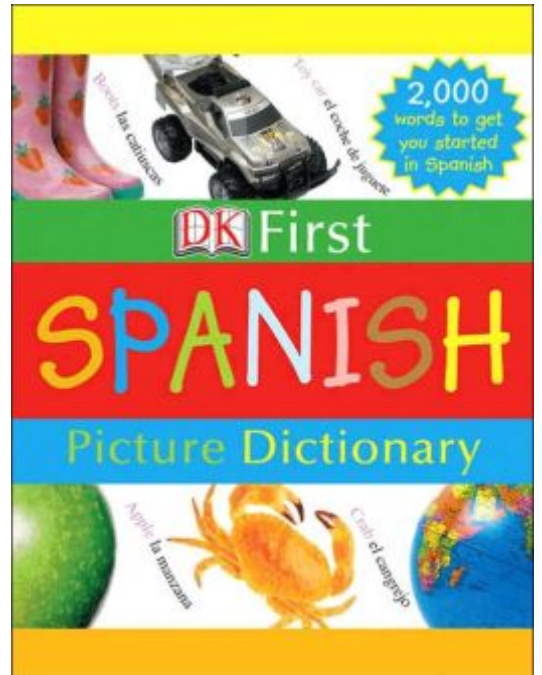
For an English language information, you may check out the [Encyclopedia Britannica entry on Martí](#)

SPANISH PICTURE DICITONARY

BY DK FIRST

Item: One hard cover book

This practical and engaging first Spanish dictionary introduces basic conjugation principles and the most common irregular verbs. Features colorful scenes with bilingual labels. Groups items together by topic and provides the English and Spanish words for them, gives the pronunciation for the Spanish word, and includes an alphabetical list of terms in English and Spanish.



Supporting Resources:

You will find a short Spanish language teaching program(Español para los Chiquitos) in the Resource Binder as well as at the [All Bilingual Website](#)

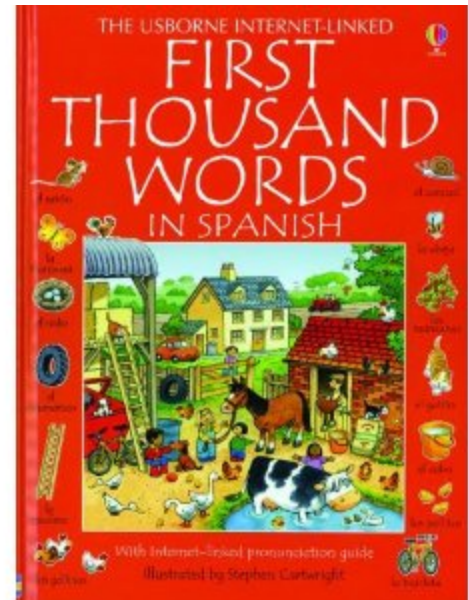
FIRST THOUSAND WORDS IN SPANISH

BY USBORNE INTERNET-LINKED

Item: One hard cover book

This picture dictionary has 1000 everyday words illustrated with busy scenes and labeled pictures to help children learn key vocabulary.

Readers can listen to every word read by a native Spanish speaker at the [Usborne Quicklinks Website](#), which is categorized by book page number. Also as an added fun bonus, there is a hidden yellow duck on every double page!



Supporting Resources:

You will find a short Spanish language teaching program(Español para los Chiquitos) in the Resource Binder as well as at the [All Bilingual Website](#)

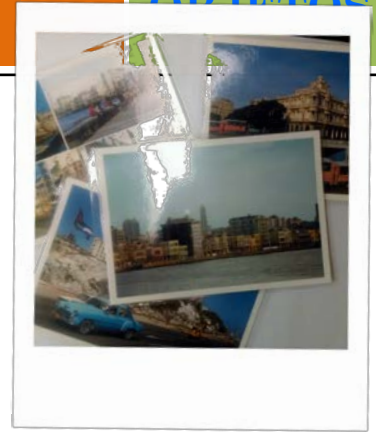
CUBA POWERPOINT

Item: One print version, online file

A power point designed to give an overview of Cuba, the culture and the traditions. It covers location, geography, animal and plant life, as well as traditions and national dress. Notes for each slide are included.

The printed version can be found in the Resources Binder

CUBA IMAGEN POSTCARDS



Item: 4 laminated postcards

The four souvenir postcards show the everyday life of Havana residents.

Vistas de La Ciudad: Compilation of the four most recognizable images of Havana:

- Top left: The Castillo del Morro (The Morro Castle) Morro is guarding the entrance to Havana bay. Built by the Italian engineer Juan Bautista Antonelli in 1589.
- Top right: El Malecón (officially Avenida de Maceo), a street and seawall which stretches for 8 km (5 miles) along the coast in from the mouth of Havana Harbor in Old Havana, along the north side of the Centro Habana neighborhood
- Bottom Three: General pictures of Havana streets. The middle bottom photo features the Yellow Coco Taxis. These are two seat moped powered tourist taxis.

Hotel Nacional de Cuba: The large white building in the back of the picture is the The Hotel Nacional de Cuba, a historic luxury hotel located on the *Malecón* in the middle of Vedado, Havana. Built in 1930's, this hotel had among its guest Frank Sinatra, Ava Gardner, Mickey Mantle, Buster Keaton, John Wayne, Marlene Dietrich, Gary Cooper, Marlon Brando and Ernest Hemingway among others.

The front of the picture displays one of many old American 1920s and 30s, which are commonly seen and used in Cuba.

Tunel De Bahía: The entrance to the Bahia tunnel can be seen in this card. The tunnel constructed in 1958 by the French firm Ociété de Grand Travaux de Marseille. This is an underwater tunnel which connects two parts of Havana. Another curiosity of this photo is the "bus" on the foreground. These are known as los Camelos (camels), 2 busses welded together, hauled by tractor trailers, which can fit up to 300 people at the time. These are prime means of transport in Havana.

Vista Panorámica: This is a view from the Morro Castle. Here you can see the combination of Spanish colonial, Art deco and Soviet- style architecture of Havana.

CUBA PICTURE COLLECTION



Item: 13 large format laminated pictures

Pictures ranging from nature to architecture of the Cuban Island

CLAVES



Item: 3 pairs of claves

These are pairs of wooden claves, which are thick cylindrical rods used in the playing of Afro-Cuban music. To play the clave, hold one lightly and palm-up with the thumb and fingertips of one hand. Firmly grasp the other clave like a drum stick in the other hand and strike the first clave with appropriate timing. This sound is the foundation of Latin rhythm.

Supporting Resources:

There is a great short BBC video on importance of claves to the Latin Sound, by a salsa musician Larry Harlow. You can find it on the [BBC: The Clave Rhythm Pattern and its Importance in Latin American Music](#) web page

An example the Clave patterns can be found on [Rhythm Web](#).

To hear Cuban Son Music, which uses all of the instruments included in the box, please check out [AllMusic](#), or through the [Cuban playlist on YouTube](#).

MARACAS



Item: One pair of Maracas, with wide red and green stripes.

Maracas are usually made of dried gourds, filled with seeds or rice. These are made of wood. Maracas, together with bongos(big drums), claves, egg shakers and guitars are all components of Cuban son, which combines Spanish guitar with African rhythms.

Supporting Resources:

To view a tutorial on playing maracas, visit [Jon Santos Online Lessons](#).

If you are interested in an art project, making your own maracas, we offer three ways to do so. The directions are in the Resource Folder.

EGG SHAKERS



Items: 2 Sets of 4 egg shakers

Each set has 4 egg shakers, each with a different pitch. The shakers have a similar role as the Maraca. Sometimes they are preferred to the maracas because of their versatility and smaller size.

Cuba



Where is Cuba?



Geography



- 🌴 It's an Island!
- 🌴 750 Miles Long and 60 Miles Wide (in some parts)
- 🌴 1/3 Mountains and Hills, 2/3 Plains
- 🌴 Includes smaller islands and islets

Plants & Animals



Bee hummingbird

Caribbean Flamingos



Caribbean Reef Shark



Cuban Hutia



**Cuban Brown
Anoles**

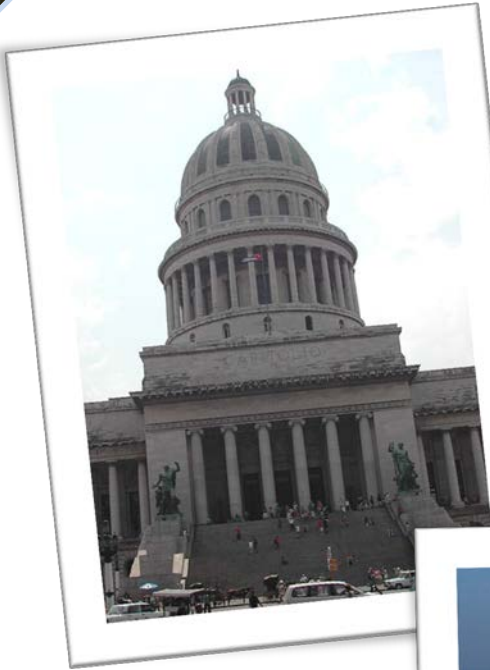
Cities



Cuba has beautiful beaches, large and small cities

Havana

The Capital, major port and commercial center with
2.1 Million people!



People



🌴 The mixture of Native, African, Spanish and other European influences in Cuba gives this island a lively culture!

🌴 Cubans speak Spanish

What kind clothes do people wear?

🌴 Today: Just like what we wear! Dresses, pants, jeans and T-shirts

🌴 Traditionally: Guayabera shirt, Bata Cubana, Brightly-colored dresses



Guayabera



Bata Cubana Dress



Traditional Dresses

Traditions



15th Birthday Celebration



Havana Carnival



Street Dominoes

Sports

🌴 Baseball or “La Pelota” is the National Sport

🌴 There are many Cubans playing in the MLB!



Alexei Ramirez
Chicago White Sox



Aroldis Chapman
de la Cruz
Cincinnati Reds



Leonys Martin
Texas Rangers

Food



Boliche
**Cuban Style Pot
Roast**



Empanadas Cubanas
Dough Pockets



Ropa Vieja, Arroz y Platanos
Shreaded Beef, Rice and Plantains

The top of the page features a light yellow background with small yellow dots and two stylized butterflies, one light blue and one pink, in the upper right corner.

Cuban Food

A solid orange horizontal bar is positioned below the top decorative section and above the green title box.

BOLICHE



On the Cuban family table, a special meal would not be complete without *Boliche*, or Cuban-Style Stuffed Beef Roast. The beef (most commonly eye of round roast), is marinated in the tangy Cuban marinade, *Mojo Criollo* marinade, then stuffed with chorizo and olives, cooked in a flavorful wine broth until the beef is meltingly tender. Potatoes, carrots, and olives are often added to the broth for an extra hearty touch.

ROPA VIEJA



Ropa Vieja is a main course of shredded and braised beef with plenty of healthy, tasty vegetables, like onions, peppers, and olives. It is usually served with lots of rice and *maduros* (ripe frozen plantains).

YUCA CON MOJO



This pleasingly mild, flavorful yuca in garlic sauce recipe is a Cuban staple. Tender yuca is drizzled with mojo, a classic Latin garlic sauce perked up with a touch of vinegar.

What is yuca?

The yuca sometimes called cassava or manioc and is a woody shrub type plant. This plant is native to South America and can be found in many subtropical and tropical regions.

Yuca Root



MOROS Y CRISTIANOS



Moros y Cristianos (also called *Arroz Moro*) is a very popular dish of black beans and rice. The name recalls Spanish history: the beans symbolize Muslim Moors, and the rice stands in for Christian Spain. Simmered together, Moros y Cristianos soak up vibrant flavor from an array of herbs and vegetables. Usually served with roasted or grilled meats, or all by itself.

PICADILLO



Picadillo, or Spiced Ground Meat, is a versatile favorite. Ground beef is seasoned with spices like cumin and sazón with coriander, then adorned with olives. Usually served with rice and maduros.

MADUROS Y TOSTONES



Tostones (on the left) are twice fried green plantains. *Maduros* (on the right) are sweet fried plantains. Both can be used as a side dish, with maduros sometimes being used for desert.

What is a plantain?



The plantain is a starchy relative of the banana. It has to be cooked because it is more like a potato rather than a banana. They can be cooked at any stage (green, ripe, or black).

FLAN



Flan is a rich dessert, or caramel-topped custard that is a favorite from Puerto Rico to Cuba and beyond. Each country's flan is a bit different from one another. For example, the Cuban flan tends to be thicker than the Mexican flan.

The background is a vibrant collage. The top left has a yellow background with small yellow dots. The top right features a light blue butterfly and a pink butterfly with white spots. A thick orange horizontal bar is below the top. The center is a large green rectangle with the title. The bottom left shows a tropical scene with a palm tree, a large yellow sun, and blue waves. The bottom right has a colorful, abstract shape with yellow, orange, and pink, surrounded by yellow circles and white dots.

Animals of Cuba

Cuban Finch (*Tiaris canora*)



The Cuban Finch can grow to be approximately 9 cm. This bird tends to nest in shrubs.

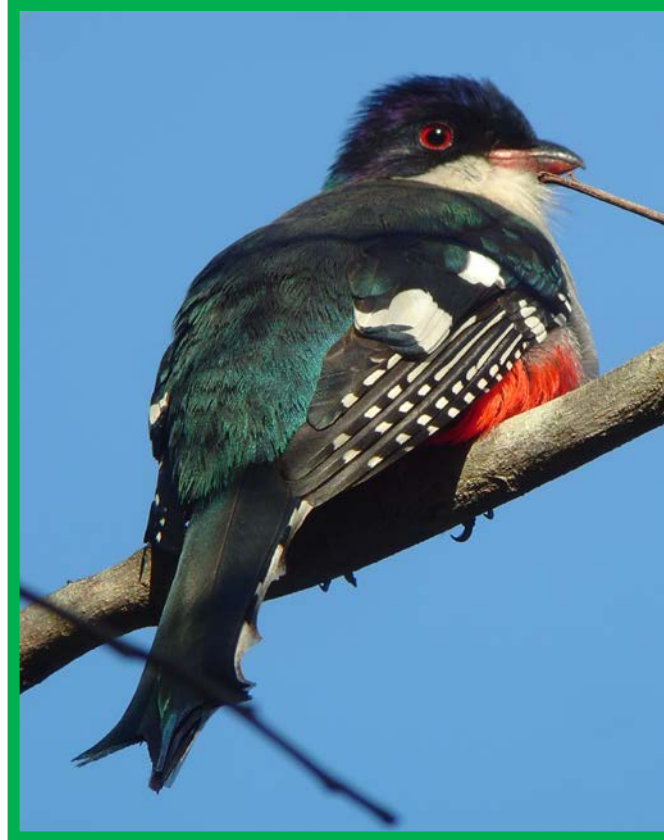
Bee Hummingbird (*Calypte helenae*)



This is the world's smallest bird species (about the size of a pencil eraser!). This bird grows to a maximum length of 2.25 in. This species is an endemic bird species of Cuba and has been labeled as threatened since 2000 due to loss of habitat.

This species is usually found in forests, gardens, and valleys.

Cuban Trogon (Priotelus temnurus)



This species of bird is known as Cuba's national bird for two reasons; first its coloration is the same as the Cuban flag and second it is a bird that cannot live in captivity, dying of sadness if caged, reflecting the Cuban national character as freedom-loving people.

Cuban Parakeet (*Aratinga euops*)



This species is endemic to Cuba. It has been labeled as vulnerable since 2000 due to habitat loss and trapping. The Cuban parakeet is the only parakeet on the island of Cuba, and is perhaps its most attractive bird.

Cuban Kite (*Chondrohierax wilsoni*)



The Cuban Kite is a critically endangered species due to habitat loss. It was once thought extinct, but 3 birds were recently found in eastern Cuba. Its habitat is heavily forested land. This bird mostly feeds on snails.

Cuban Hutia (*Capromys pilorides*)



The Cuban Hutia is the largest endemic land mammal of Cuba. It can grow to be about 60 cm in length. This rodent lives in the forests and rocky areas of Cuba and is an omnivore, known to eat fruits, leaves, small reptiles, and small mammals.

Greater Bulldog Bat (*Noctilio leporinus*)



This is a nocturnal animal that spends the day hiding in caves, under rocks, or in trees. This species tends to live near water as it feeds mostly on fish.

Cuban Solenodon (*Solenodon cubanus*)



The Solenodon is endangered and was once thought to be extinct. This species is an insectivore and feeds mostly on insects and spiders. They live mostly in forests and thick shrub habitats, and because they are nocturnal, they spend most of the day hiding under rocks or in trees.

Small Indian Mongoose (Herpestes javanicus)



This species was introduced to Cuba to manage rodent populations but they have a large range and have taken to eating almost anything. The Small Indian Mongoose is an omnivore and will eat many small animals and fruits.

Cuban Crocodile (*Crocodylus rhombifer*)



This crocodile can grow to be up to 4.9m in length. They are endangered due to the destruction of their habitat. The Cuban crocodiles currently have the smallest wild habitat area of any crocodile because they can only swim in fresh water habitats. The Cuban crocodiles feed on fish, turtles, and small mammals.

The crocodile was hunted for its skin and meat in the past. However, it has been protected as an endangered species since 1996.

Cuban Ground Iguana (*Cyclura nubila*)



This species of iguana is listed as vulnerable in Cuba. It is the largest of the West Indian iguanas and is one of the most endangered groups of lizards. They are herbivorous, with a diet consisting of plants.

Cuban Boa (*Epicrates angulifer*)



The Cuban Boa, also known as the Cuban Tree Boa, spends a lot of time in trees. They can be found in woodland and rocky habitats.

Cuban Treefrog (*Osteopilus septentrionalis*)



This species of frog is endemic to Cuba. It is the largest Treefrog in North America. It lives in moist areas around trees or houses and is nocturnal. The Cuban Treefrog is a carnivorous species and will eat almost anything it can catch.

Monte Iberia Dwarf Eleuth (*Eleutherodactylus iberia*)



It is primarily nocturnal, finding cover during the day and moving around at night. They are the smallest animal type in their species.

The top of the page features a light yellow background with small yellow dots and two butterflies, one light blue and one pink, in the upper right corner.

Cuban Recipes

The bottom half of the page is decorated with a tropical scene. On the left, a blue palm tree stands against a large yellow sun. The bottom of the page is filled with wavy, colorful bands of blue, orange, and yellow, representing water and sand. On the right, a colorful, abstract shape resembling a fruit or a stylized tree is visible, surrounded by yellow circles and bubbles.

Moros y Cristianos /Arroz Congri

Ingredients

- 1 pound black beans, dried (or 2 cups canned black beans)
- 1 large onion, diced
- 3 garlic cloves, crushed
- 3 teaspoons cumin, ground
- ½ cup green pepper, chopped
- Olive oil, for frying
- 2 cups chicken broth
- 3 Tablespoons tomato paste
- 1 cup long-grain white rice
- Salt and pepper, to taste

A favorite dish all year round is Moors and Christians made from black beans and rice. The name refers to the African (black beans) and Spanish Christian (white rice) roots of Cuban culture and cooking.



Procedure

1. If you are using canned beans, drain the water from them and set them aside.
2. If you are using dry beans, cover them with water. Bring to a boil, remove from heat, and let stand 1 hour. Drain the beans.
3. Use a large, covered cooking pot and sauté the onion, garlic, and green pepper in the olive oil until tender.
4. Add the tomato paste, black beans, cumin, and chicken broth.
5. Add rice, cover and cook over low heat, stirring occasionally until rice is fully cooked (about 30 minutes).
6. Add salt and pepper to taste.

Maduros (Fried Plantains)

Fried plantains, like white rice and black beans, are part of almost every dinner menu. In Cuba, the plantains would be fried in oil about one inch deep.

Note: Ripe plantains have peels that are almost completely black. However, the firm, ripe ones called for in this recipe are black and yellow.

Ingredients

- 4 firm-ripe plantains
- Vegetable oil for frying

Procedure

1. With a small, sharp knife, cut ends from each plantain. Slice through the peel and remove it.
2. Cut the fruit into very thin slices, about 1/8-inch thick.
3. In a large, deep skillet, heat oil (about 1/4-inch deep) and fry 12 to 15 plantain slices at a time for 2 to 3 minutes, or until golden, turning them over once.
4. Use a slotted spoon or spatula to remove cooked slices and place them on paper towels to drain. Season the slices with salt. Plantain slices should be slightly crisp on outside but soft on inside.
5. The slices are best served immediately; however, they may be made 1 day ahead, cooled completely, and kept in an airtight container.
6. [Reheat](#) plantain slices on a rack in a shallow baking pan in a preheated 350°F oven for 5 minutes, or until heated through.



Yucca (Cassava)

Ingredients

- 4 to 6 yucca (cassavas), peeled and halved
- 1 teaspoon salt
- 4 cloves garlic, minced
- Juice of 1 lemon
- ½ cup olive oil

Procedure

1. Scrape the peel from the yucca, and cut the yucca into pieces. Boil yucca in salted water until tender (about 25 minutes).
2. Drain yucca and add garlic and lemon juice.
3. Heat olive oil in a pan until bubbling, then pour over yucca. Mix well and serve.



Picadillo

Picadillo is Cuban-style hash and a favorite meal of most Cubans. It's ground beef with tomato sauce, green pepper, green olives, capers, petit pois, raisins and of course, plenty of garlic.

We like to eat it over rice.

- olive oil for frying, about ¼ cup
- 1 large onion, diced
- 1 large green bell pepper, seeded and finely chopped
- 4 garlic cloves, minced
- 2 pounds lean or extra lean ground beef or ground round
- ¾ cups tomato sauce or ½ cup tomato paste
- 1/8 teaspoon black pepper



- 1/2 teaspoon ground cumin
- 1/2 tsp. oregano
- 1/2 cup stuffed green olives chopped
- 1/4 cup capers
- 1/3 cup raisins
- 2 tablespoon dry wine (any kind as long as it is dry)
- 1 teaspoon salt or to your taste

Procedure

1. Brown beef and pork in olive oil.
2. Add onion, green pepper and garlic; continue to brown with meat.
3. Once meat is well browned add olives, raisins, bay leaf, tomato sauce, wine, capers, salt and pepper.
4. Cover and simmer approximately 30 minutes, stirring frequently. Serve over white rice.

Empanadas Cubanas

You can take the above Picadillo and use it as the filling for these empanadas. Also in some Latin grocery stores you may find pre-made "Tapas Para Empanadas" (the rolled out and cut dough).

EMPANADA DOUGH:

- 2 1/4 cups all-purpose flour, plus more for flouring
- 1 1/2 teaspoons kosher salt
- 1 stick (1/2 cup) cold unsalted butter, cut into 1/2-inch cubes
- 1 tablespoon white wine vinegar
- 2 large eggs

INSTRUCTIONS:

1. For the empanada dough: Sift the flour and salt into a large bowl and work in the butter with your fingertips, breaking it up and rubbing gently until the mixture resembles coarse meal. Beat together the vinegar, 1/3 cup very cold water and 1 of the eggs in a small bowl and add it to the flour mixture a little at a time, incorporating it with your hands until combined.



2. Lightly flour a work surface; turn the dough out onto the work surface and knead gently with the heel of your hand a couple of times just to bring the dough together. Form into a flat square, wrap in plastic and chill for at least 1 hour.

3. To assemble the empanadas: Position an oven rack in the center of the oven and preheat to 425 degrees F. Line 2 baking sheets with parchment paper.

4. On a lightly floured surface, roll the dough out to about 1/8 inch thick. Using a 4 1/2-inch round cutter, cut out 12 dough circles. Drop 1 heaping tablespoon of the filling onto each circle. Beat the remaining egg in a small bowl and brush the edges of the circles with the egg. Hold an empanada in one hand and use the thumb and forefinger of the other hand to bring the edges together; pinch the edges gently to seal. Starting at one edge, pinch the dough to extend it out slightly, then fold the pinched edge over to seal securely. Continue pinching and folding along the edge to create a rope effect.

Fold the last bit of dough back onto itself to finish the seal. Place the empanada on the prepared baking sheet and brush the top with the beaten egg. Repeat with the remaining empanadas.

5. Bake until golden brown, 15 to 20 minutes. Serve hot or at room temperature.

Ropa Vieja

Ingredients:

2 1/2 lbs flank steak, cut in strips
 5 tablespoons oil
 2 1/2 teaspoons minced garlic or 5 cloves garlic, minced
 1 large onion, diced
 1 green pepper, diced
 1/4 teaspoon black pepper
 1 (8 ounce) can tomato sauce
 1 cup water
 6 ounces sofrito sauce(store bought or homemade)



Instructions:

Sofrito:

2 tablespoons vegetable oil	1/4 teaspoon ground cumin
1 medium onion, chopped	1 teaspoon dried oregano, crushed
1 green bell pepper, seeded and chopped	2 bay leaves
5 cloves garlic, chopped	2 tomatoes, chopped (optional)
1 teaspoon salt	3/4 cup canned tomato sauce
1/4 teaspoon pepper	

Heat oil in a skillet over medium-high heat. Add onion and garlic, and cook until onion is translucent. Add the bell pepper, and saute until tender. Season with salt, pepper, cumin, oregano and bay leaves. Continue cooking until the mixture looks like a yummy green paste with oil around it. Stir in the tomatoes, if using, and cook stirring until all of the liquid is released. Gradually stir in the tomato sauce simmer until the sauce looks really red. Taste, and adjust seasonings if desired. Remove bay leaves.

Ropa Vieja

1. Heat 3 tbsp. oil in skillet on medium, brown meat on all sides.
2. Remove from skillet, add remaining oil to skillet, stir in garlic, onion and green pepper and cook until translucent.
3. Stir in black pepper, browned meat, tomato sauce, water and sofrito.
4. Simmer until meat is tender and shreds easily, about 1 hour. Serve on top of rice.

Flan

- 1 (14-ounce) can sweetened condensed milk
- ½ cup milk
- ½ cup water
- 4 egg yolks, beaten
- 1 teaspoon vanilla extract

C ARAMEL COATING :

- ½ cup sugar
- 1 Tablespoon butter
- 2 Tablespoons water



Procedure

C ARAMEL COATING :

1. Measure sugar, butter, and water into a saucepan and cook over medium heat, stirring until bubbly and caramel brown. Be careful not to burn the mixture.
2. Pour into a warm baking dish, reserving a small amount to drizzle on top of finished flan. Roll dish to coat the sides completely with the caramel.

FLAN :

1. Preheat oven to 350°F.
2. Mix all flan ingredients and pour into a 2-quart baking dish that has been lined with a caramel coating (procedure above).
3. Place pan in a larger pan that contains water. Bake 55 to 65 minutes, or until pudding is soft set.
4. Chill. Drizzle caramel on top when serving.

Arroz Con Leche (Rice Pudding)

Ingredients

- ½ cup rice
- 1 cup sugar
- 1½ cups water
- 1 quart milk
- ¼ teaspoon salt
- 1 lemon rind
- 1 teaspoon vanilla
- 1 cinnamon stick
- Ground cinnamon

Procedure

1. Boil the rice with water, lemon rind, and cinnamon stick in a pot until soft, stirring occasionally.
2. Reduce heat to low.
3. Add milk, salt, vanilla, and sugar.
4. Cook over medium heat, stirring occasionally until thick (about 1 hour).
5. Sprinkle with cinnamon and serve.





THEMES & ACTIVITIES



THEMES & SUGGESTED ACTIVITIES

The following is a collection of thematic ideas and activity suggestions

which incorporate the  into possible lesson topics.

Currency (Money Matters)	p. 2
Flag (Wave the Flag)	p. 5
Food (Are you hungry yet?)	p. 8
Geography & Nature (It's A Beautiful Island)	p.11
Immigration to U.S (El Cubano Americano)	p. 19
Music (¡Azucar! or That Beautiful Music)	p.14
Slavery (The Cuban Slave)	p.17

Have additional ideas? Let us know - we will be more than glad to add them to our collection!

MONEY MATTERS



BACKGROUND:

Since the fall of the Soviet Union, the Republic of Cuba has had two currencies. The Cuban peso (CUP) and the Cuban convertible peso (CUC) are both legal tender on the island, though neither is exchangeable in foreign markets. The CUC is pegged to the dollar and worth 25 times as much as the CUP. Although most Cubans are paid in CUP, nearly all consumer goods are priced in CUC. The system, which highlights divisions between those with access to hard currency and those without, has proved unpopular. On October 22nd, 2014, state media published an official announcement that it is finally going to be scrapped. Cuba's Council of Ministers, it said, had approved a timetable for implementing "measures that will lead to monetary and exchange unification."




The unusual scheme has been in place since the collapse of the Soviet Union. In 1993, after decades of benefiting from generous trade arrangements with the Eastern bloc, Cuba found itself desperately short of hard currency. With few other options, Fidel made the momentous decision to legalize the American dollar (possession of which had previously been punishable by prison). Dollar stores mushroomed to capture the money flowing in from newly welcomed tourists and Cubans living abroad. Meanwhile, all Cuban state workers were still paid a pittance (less than \$20 a month) in the old Cuban peso.

Initially the dollar stores sold only "luxuries," such as perfumes and fancy kitchen utensils. However, the Cuban government increasingly took to pricing anything

from toothbrushes to cooking oil in dollars. In 2004, the dollar was officially removed from circulation and replaced by the convertible peso. For Cuban shoppers this amounted to only a name change.

Source: The Economist Newspaper

MATCHING ITEMS

-  100 Pesos (pre-revolutionary, no longer in use)
-  Replica of a 50 Peso Convertible Bill (CUC)/ Cincuenta Pesos Convertibles
-  Replica of a 50 Peso Bill/ Cincuenta Pesos

ACTIVITIES

Introductory

- 1) Pass around one of the 50 peso bills and the US \$50 sheet (found in the Resource folder)
- 2) Give the students couple minutes to note the features, pictures, and color of each currency, and discuss the key differences between the Cuban and American currency.
- 3) Discuss the findings in groups, or as a class
- 4) Ask students why they think we need money and if they have ever purchased something on their own? Give students a brief history of how and why we use money and explain that different coins and bills have different value. Ask students about things they usually buy (Android/iPhone games, fast food meals, toys) and how much they cost
- 5) Now start explaining that in different places like Cuba things would cost a different amount. Convert the price of the items mentioned before into Cuban pesos. The numbers do not have to be exact, and can be simplified mathematically.
- 6) Reflect

The two currency exploration

- 1) Explain two types of currency used in Cuba
- 2) Pass around the two 50 peso bills
- 3) Ask students if one looks stronger or more important than the other, and ask why

- 4) After the initial discussion, show the students the conversion rate calculator for the CUC and the CUP on the website, or look up the conversion rates before class and bring them in
- 5) Now revisit the conversation: Which is stronger and more? Why? How do they know this? Explain

Note: The conversions for the CUP and CCP can be found at <http://www.xe.com/>

History and Money

This activity can be used as introduction to Cuban-American Relations History or on its own. To prepare for this activity, we recommend you read the Time Magazine Article [“A Brief History of US Cuba Relations”](#), available both online and in the Resource Binder.

General Information: The United States' embargo against Cuba began in 1962, when the U.S. attempted to overthrow Fidel Castro's communist revolution by invading Cuba (The Bay of Pigs). The invasion failed and the U.S responded by cutting off all trade to Cuba. No goods, services, money, or even people were allowed to move between the two nations. The only exceptions are U.S. agricultural exports and certain medicines. This policy was still in place nearly 50 years later.

- 1) Ask students if they think money always look the same, with the same symbols and pictures or changes over time. Why do they think it does/does not?
- 2) Explain that the look of currency changes for many different reasons (security, size, change of government, change of political alignment, change of the currency altogether).
- 3) Now show the students the \$100 handouts (found in Resource binder), the pre- revolutionary bill of the 100 pesos as well as the picture of the current \$100 bill and current 100 pesos. Compare and contrast.
- 4) Now tell the story of the Cuban Revolution and Embargo, and connect back to currency. (Before the Revolution Cuba had very close ties so currency looked very similar. After revolution and with embargo, looks extremely different)

WAVE THE FLAG



BACKGROUND:

The Cuban official version of the flag is that the blue stripes refer to the three old divisions of the island, and the two white stripes represent the strength of the independent ideal. The red triangle symbolizes equality, fraternity and freedom, as well as the blood of the soldiers and patriots fighting for the island's liberty. Finally, the white star symbolizes the absolute freedom among the Cuban people, lighting the Cuban way to freedom.

The Cuban flag was adopted on May 20, 1902. In 1848, Narciso López, a Venezuelan general, made the first serious attempt to liberate Cuba from Spanish rule. He designed 'La Estrella Solitaria' - 'The Lone Star' - banner, which is Cuba's present flag. In 1902 Cuba became an independent republic, and López's flag was adopted as the official flag.

MATCHING ITEMS

- 🌴 5 Small Cuban Flags
- 🌴 Assorted Keychains

ACTIVITIES

It might be best to use the flag activities after the class has a basic understanding of Cuba and its culture. In the Resource folder you will find more information.

What is this Flag Anyway?

This is more of a class discussion rather than an activity. This will prompt the student to think critically, as well as gain an understanding of connection between history and national symbols.

- 1) Begin a conversation on the purpose of a flag? Why do we have flags? Why are they important to countries?
- 2) Break up the class into groups of 5 and hand each a flag. Explain all the parts of the flag.
- 3) Ask the students to use what you learned in class to explain why this flag is representative of Cuba and its history (Ex: Why is the Star so important? For instance, Cuba was not free country for many years, and was under the control of Spain. (*The Surrender Tree* and *Cuba for Kids* Books address this issue)

Red, White and Blue

This activity will introduce kids to the idea that same symbols can represent different things to different people.

- 1) Show the students the Cuban flag(s).
- 2) Ask if it reminds them of any flag they know? (They might not respond at all, or say the U.S. flag, Puerto Rico, Texas, etc.)
- 3) Focus on the American flag answer. Compare and contrast the two flags.
- 4) Now ask the students if they remember what the U.S. flag represents (The 50 stars on the flag represent the 50 states of the United States of America and the 13 stripes represent the thirteen British colonies that declared independence from the Kingdom of Great Britain and became the first states in the Union)

- 5) Explain what the meaning of the Cuban flag is
- 6) Ask the students to reflect. Are they surprised?

Note: If you choose, you can discuss the flags of Puerto Rico, Chile, Texas, etc. as you find appropriate

Make the Flag

For this activity you will need magazines and newspapers, scissors, glue and a large piece of paper or large blank replica of the Cuban flag. This activity can be done as a class or in small groups

- 1) Hand out the 5 small Cuban flags, and discuss the colors.
- 2) Explain that they are going to make a large Cuban flag collage by cutting out things of appropriate color (red, blue and white), which to them somehow represent Cuba.
- 3) Students will take the cut out pictures and will glue them on the appropriate spot on the flag. (If you do not have a blank outline of Cuban flag, you may draw an outline with black marker on a large piece of paper)

ARE YOU HUNGRY YET?



BACKGROUND:

Cuban food is a mix of Spanish, French, African, Arabic, Chinese, and Portuguese cultures. Most of the food is sautéed or slow-cooked over a low flame. Much like other Caribbean cuisine, the Cuban stays away from deep-fried and heavy or creamy sauces. Most common spices are garlic, cumin, oregano, and bay leaf. Many dishes use a sofrito as their basis (onion, green pepper, garlic, oregano, and ground pepper quick-fried in olive oil). The sofrito is the foundation of Cuban flavor, and it is used in cooking black beans, stews, many meat dishes, and tomato-based sauces. Meats and poultry are usually marinated in citrus juices, such as lime or sour orange juices, and then roasted over low heat. Another common staple to the Cuban diet includes root vegetables such as yuca, malanga, and boniato. These vegetables are usually flavored with mojo marinade, which is oil, lemon juice, onions, garlic, cumin, and a bit of water.

Typical Day Menu:

Breakfast: Tostada (toasted, buttered bread) and café con leche or café cubano. The café con leche is a strong, espresso-type coffee with warm milk. Café cubano is a sweet, thick espresso. Some Cubans break the tostada into pieces, than dunk them into the café con leche. Additionally, some may eat ham croquetas, smoky creamed ham shaped in finger rolls, lightly breaded, and then fried

Lunch: Empanadas, chicken or meat turnovers, or Cuban sandwiches. The sandwich could be a media noche (midnight sandwich), consisting of a slice of pork, ham, and Swiss cheese and then topped with pickles and mustard on sweetened egg bread. The pan con bistec is a thin slice of palomilla steak on Cuban bread garnished with lettuce, tomatoes, and fried potato sticks.

Dinner: Will usually consist of a meat, chicken, or fish dish as the entree accompanied by white rice, black beans, and maduros, sweet fried plantains. At times, a small salad of sliced tomatoes and onions or avocados might be added to the meal. The meal is followed by dessert, such as the typical flan, a Cuban caramel-flavored custard, and another shot of café cubano.

MATCHING ITEMS

Note: We included a PBS lesson plan [“The Meaning of Food”](#) that can be found in the resource folder. This is a generic plan about helping students understand how food relates to culture.

- 🌴 Resource Binder: Cuban Recipes
- 🌴 Resource Binder: Unit 7 - ¡A Comer! (Lesson plan on teaching about food in Spanish)
- 🌴 Resource Binder: Cuban Food Gallery
- 🌴 Country Explorers : Cuba Book

ACTIVITIES***What do they eat anyway?***

- 1) Look at the “Cuban Food Gallery” file/printouts in the Resource binder. If the students have read any novels included in the box, they might also be able to remember the foods mentioned in the books.
- 2) Discuss how this food is different or similar to the foods the students eat at home or at school. How about the food they see in the grocery store?

- 3) What does the difference in food say? (May be talk about it being a tropical island, history of slavery, less of an immigrant culture, etc.)

Let's eat!

This is a larger activity that can be completed throughout several days.

- 1) Explain to students that the class will be having a Cuban meal
- 2) After looking through the internet, pictures, and information included in the box, create a menu as a class or in small groups
- 3) Ask the students to prepare a final copy (a poster as a class or a typed-out sheet in groups)
- 4) Now divide the dishes among students. Ask them to think about what they would need to prepare these foods, and then make a grocery list
- 5) The students will take their grocery list with them to the grocery store and see if they can find the items needed. They can write up a reflection on how hard/easy it was to find the items, if there might be more of those items elsewhere?
- 6) *Optional: On a specific day the students may bring in the prepared the dishes and you all can participate in eating a Cuban meal.*

IT'S A BEAUTIFUL ISLAND



BACKGROUND:

The island of Cuba is an archipelago made up of the island of Cuba, Isle of Youth, and around 4,195 small keys and islets. The main island is 1,250 km (750 Miles) long from La Punta de Maisí to the Cabo de San Antonio and an average of 80 km (60 miles) wide. It is located south of the Tropic of Cancer and east of the Gulf of Mexico.

The Cuban climate is moderate subtropical, with two seasons (the dry season from November to April and the rainy season from May to October).

The landscape is mainly flat with the exception of three mountain ranges. In the west there is the Guaniguanico Chain made up of the Sierra del Rosario and Sierra de los Organos. The central part of the island has the Escambray Mountains, and the Sierra Maestra in the east is the highest mountain in the range.

Cuba has over 500 rivers, but the majority of them are small. The island has many white sandy beaches with clear waters, perfect for fishing and tourism. (Varadero Beach, Sirena de Cayo Largo Beach, Palma Real in Cayo Coco Beach, etc.).

Cuba's Flora is one of the most diverse in the Caribbean. There are forests, with tropical plants as well as pines. Cuba has about 6,300 large plant species, and 51% are rare and protected because they are in danger of extinction.

Cuban Fauna is diverse. There are around 10,000 insect species and 338 bird species, and 21 species are unique to the country. One of the birds that really stands out in Cuba is the Zunzun or hummingbird, the smallest in the world, and the Toco-ro-ro, which is the island's national bird (both can be seen in the Matching Items). There are abundant reptiles, many lizard species, iguanas, tortoises, and crocodiles and alligators of different species. The Cuban waters are refuge to a number of fish and crustaceans. Some examples are swordfish, manta ray, whale and Caribbean reef sharks, shrimp, and lobsters. On the other hand, there are not many mammalian species; among the most common are jabalíes, wild pigs, and a variety of bats.

MATCHING ITEMS

- 🌴 National Geographic Map of Cuba
- 🌴 Top 10 Cuba by Eyewitness travel
- 🌴 Resource Binder:
 - TLC Lesson Plan on Teaching Cuban Geography
 - Shark Lesson Plan by Sea World and Busch Gardens ([online](#) and in Resource Folder)
 - Cuban Humming Bird Worksheet (Zunzun)
 - Animal Life of Cuba Sheet
 - Cuba Overview Definition and Overview Worksheet (in Spanish)
- 🌴 Country Explorers: Cuba
- 🌴 Cuba Picture Collection
- 🌴 Caribbean Reef Shark Video (Available [online](#) or in the Resource Binder)

ACTIVITIES

Where in the World?

- 1) Using the large map of the world or globe, show students where Cuba is located. Then utilizing the map provided, show a close up of the island. You may point out Havana, the capital, and Camaguey, the sister city of Madison, Wisconsin.


- 2) Start a discussion: How does the size of Cuba differ to that of the U.S.? Does Cuba share borders with other countries?
- 3) Explain that Cuba is an island. Through class discussion and conversation define what an island is

Visit Cuba!

This can be used as a unit closing activity

- 1) After exploring many sides of Cuba, including the geography, the animals and the culture, tell the students they will be making a poster or brochure for Cuba. These brochures are supposed to make people want to go to Cuba. These brochures can be made on the computer or on poster board, using drawings or pictures.



- 2) Set out everything in the  and give students a chance to review and play with the materials.
- 3) Working alone or in groups, students will create a list of things they plan to have on their brochure/poster. Make sure the students consider what is unique about Cuba. What would make them want to visit? What would you want to do if you went to visit Cuba?
- 4) After the brainstorm is completed, ask everyone to make a draft.
- 5) Complete final drafts and display them in the classroom.

¡AZUCAR!

OR

THAT BEAUTIFUL MUSIC!



BACKGROUND:

The music of Cuba, including its instruments, performance, and dance, is heavily influenced by West African and European music, with primarily Spanish influences. For instance, the Son Cubano merges an adapted Spanish guitar, melody, harmony, and lyrical traditions with Afro-Cuban percussion and rhythms.

The Cuban music is often considered one of the richest and most influential of the world. It has been perhaps the most popular form of regional music since the

introduction of recording technology. Cuban music has contributed to the development of a wide variety of genre and musical styles across the globe, most notably in Latin America, West Africa, and Europe (rhumba, Afro-Cuban jazz, salsa, soukous, Orchestra Baobab, and flamenco).

On the island itself, one can hear Rumba, Mambo, Danzon, salsa, merengue, bolero, jazz, Cha cha cha and, of course, the modern fusion of Latin sounds with reggaeton, reggae, and hip hop.

Some of the famous Cuban musicians are Celia Cruz (icon of Cuban music, considered THE Cuban/Latin musician), Gloria Estefan, Buena Vista Social Club, and Pitbull.

MATCHING ITEMS

🌴 Maracas

🌴 Claves

🌴 Egg Shakers

🌴 Online

- [Celia Cruz History Project](#)
- [Latin Music USA \(PBS Project\)](#) (we recommend Chapter 1 of this series as a good overview)
- Cuban Play List
- [Cuban playlist on YouTube.](#)
- [Buena Vista Social Club CD](#)
- [Celia Cruz on Sesame Street](#)

🌴 Resource Binder:

- Celia Cruz Lesson Plan by UW-Milwaukee
- Make Your Own maracas Activity

ACTIVITIES

Different Sound

You will need an internet connection for this activity. Also you might ask students to bring in or look up their favorite music.

- 1) Play your students some music from the [YouTube Cuban Play List](#). Discuss with the students the things they notice about the music.
- 2) Practice clapping, stomping, hitting the claves, or shaking the egg shakers or maracas to the beat of the music.
- 3) Listen to examples of students' favorite music, or a sample of modern music you choose.
- 4) As a class discuss the similarities and differences between the two? How would they dance to the Cuban music? How about to their favorite music?

Let's Make Some Music

- 1) As a class or small groups show students the examples of music instruments. Name each instrument as you show it
- 2) While supervising the students pass around the instruments allowing students to experiment with how they sound.

THE CUBAN SLAVE



BACKGROUND

In the 18th and 19th centuries, Cuba was dependent on an economy based on the sugarcane and coffee crops, and on slaves imported from Africa to work on sugar and coffee plantations. It is estimated that over 600,000 Africans were taken from West Africa and shipped to Cuba over 400 years of slavery, with tens of thousands dying during the difficult Atlantic Crossing.

Most of these people were brought to Cuba between the 1780s and the 1860s, as the slave population rose from 39,000 to 400,000, in part due to the Haitian slave revolt. With Haiti in rebellion, the world sugar production went down, and Cuban sugar plantations filled the void.

Although the U.S. slave trade to Cuba was illegal after 1794, U.S. traders frequently made slave voyages to Havana, and profited from their Cuban

plantations. At the peak of the slave-based economy, enslaved people were one-third of the Cuban population.

There were a number of anti-slavery movements in the early 1800s, but those were violently suppressed and leaders of the revolts were executed. Although Britain and the U.S. abolished their slave trades in 1807 and 1808, and Britain pressured Spain into formally ending the trade to Cuba in the 1820s, Cuba remained one of the most common destinations for slave ships through the 1860s. Slavery itself was abolished in Cuba in 1886.

MATCHING ITEMS

🌴 Claves

🌴 The Surrender Tree (Book) and Lesson Plan

🌴 Resource Binder:

- The Cuban Slave Activity (On the Amistad Slave Ship rebellion) with several suggested activities

🌴 Online

- [PBS Documentary “Black in Latin America” Episode: Cuba the Next Revolution](#) (The video includes discussion questions)

EL CUBANO AMERICANO



BACKGROUND:

The famous Cuban poet and dissident Jose Marti (author of *Los Zapaticos de Rosa*, included in the box) was exiled to the United States before returning to Cuba to lead the 1895 rebellion against Spanish forces. In New York City, he strategized with other Cuban opposition leaders and planned their return to Cuba as liberators. No more than 60 years later, Fidel Castro himself was an exile in the United States. He also plotted a revolution in the country that would soon become his enemy.

Cubans have had a long history of migrating to the United States, often for political reasons. Many Cubans, particularly cigar manufacturers, came during the Ten Years' War (1868-1878) between Cuban nationals and the Spanish military. Yet the most significant Cuban migrations have occurred in the last 35 years. There have been at least four distinct waves of Cuban immigration to the United States since 1959. Although the earlier migrants were fleeing Cuba for political reasons, more recent migrant are more prone to leave due to the poor economic conditions at home.

The first of these recent migrations began immediately after Castro's victory and continued until the U.S. government imposed a blockade of Cuba at the time of the Cuban missile crisis. Before the U.S. government blockade, almost 250,000 Cubans had left Cuba for the United States.

The second major migration started in 1965 and continued through 1973. Cuba and the United States agreed that Cubans with relatives residing in the United States would be transported from Cuba. Almost 300,000 Cubans arrived in the United States during this period.

The third migration, known as the Mariel Boat Lift, occurred in 1980 after Castro permitted Cubans residing in the United States to visit relatives in Cuba. The sheer numbers of Cubans struggling to leave after seeing their well-off relatives in Miami led Castro to permit any Cubans wishing to emigrate to leave by boat from the port of Mariel. Some 125,000 Cubans took advantage of this opportunity.

As economic conditions have worsened since the fall of Cuba's principal economic supporter, the Soviet Union, more Cubans have left Cuba in makeshift boats or rafts for Florida. Since Castro decided not to impede the departure of aspiring migrants, thousands of Cubans have left, many perishing on the boat journey. U.S. President Bill Clinton has initiated a policy of intercepting these migrants at sea and detaining them in centers at Guantanamo Bay and elsewhere in Latin America, a policy that has outraged many in the Cuban American community. Regardless of this decision, the U.S. still continues with its “wet-foot, dry-foot policy.” When a Cuban migrant is apprehended in the water between the two countries, he is considered to have “wet feet” and is sent back home. A Cuban who makes it to the

U.S. shore, however, can “dry feet” and can qualify for legal permanent resident status and U.S. citizenship.

While the earliest migrants were drawn from the highly educated and conservative middle and upper classes—those who had the most to lose from a socialist revolution—more recent migrants have been poorer and less educated. In the past several decades, the migrant population has come to look more like the Cuban population as a whole and less like the highest socioeconomic stratum of that population.

Read more: <http://www.everyculture.com/multi/Bu-Dr/Cuban-Americans.html#ixzz37CCepk99>

MATCHING ITEMS

🌴 Cuba For Kids Book

🌴 Online

- [Cuban American Documentary](#) (Short 20 min documentary-Afro-Cuban heavy)

🌴 Resource Binder

- Operation Pedro Pan Instructional Packet by Miami Dade Public Schools (includes lesson plans and activities on Cuban Revolution and operation Pedro Pan)
- Children Leaving Cuba Lesson Plan (Pedro Pan)

Miscellaneous Online Suggested Resources:

Shift in U.S. Policy Opens Cuba to American Tourists (PBS Learning Media) (7-12 Grade)

<http://www.pbslearningmedia.org/resource/67ddbd44-8dd1-42e9-866a-e202afc4edfc/shift-in-us-policy-opens-cuba-to-american-tourists/>

Nature | Cuba: The Accidental Eden - Sea Turtles

<http://www.pbslearningmedia.org/resource/nat11.sci.living.eco.seaturt/nature-cuba-the-accidental-eden-sea-turtles/> (6-12 Grade)

Opening for Business Could End Internet Isolation for Cuba

<http://www.pbslearningmedia.org/resource/a85a82bb-a4bf-43c6-8d6b-22dc1d2ba6a3/opening-for-business-could-end-internet-isolation-for-cuba/> (7-12 Grade)

JFK On Cuba | The Cold War | The 20th Century Since 1945: Postwar Politics

<http://www.pbslearningmedia.org/resource/3319141-cold-war/jfk-on-cuba-the-cold-war-the-20th-century-since-1945-postwar-politics/> (1-12 Grade)

Kennedy's Presidential Leadership and Cuba

How effective was President Kennedy's foreign policy leadership toward Cuba during the early 1960s? – Online Lesson Plan

<http://education.nationalgeographic.org/lesson/kennedys-presidential-leadership-and-cuba/> (Grades 9-12)

US-Cuba Relations - Online Lesson Plan

<http://www.discoveryeducation.com/teachers/free-lesson-plans/us-cuba-relations.cfm> - (Grades 9-12)

US-Trade Embargo on Cuba – Online Lesson Plan

<http://www.pbs.org/now/classroom/cuba.html> (Grades 9-12)

Take 2

Videos, Lesson Plans, etc.: <http://www.take2videos.org/LOCALES/CUBA.html> (Grades 9-12 or mature middle schoolers)

Cuba – The Forbidden Land – Resources & Online Lesson Plan

http://www.phschool.com/eteach/social_studies/2003_03/essay.html

CUBA RESOURCES 1/18/2015

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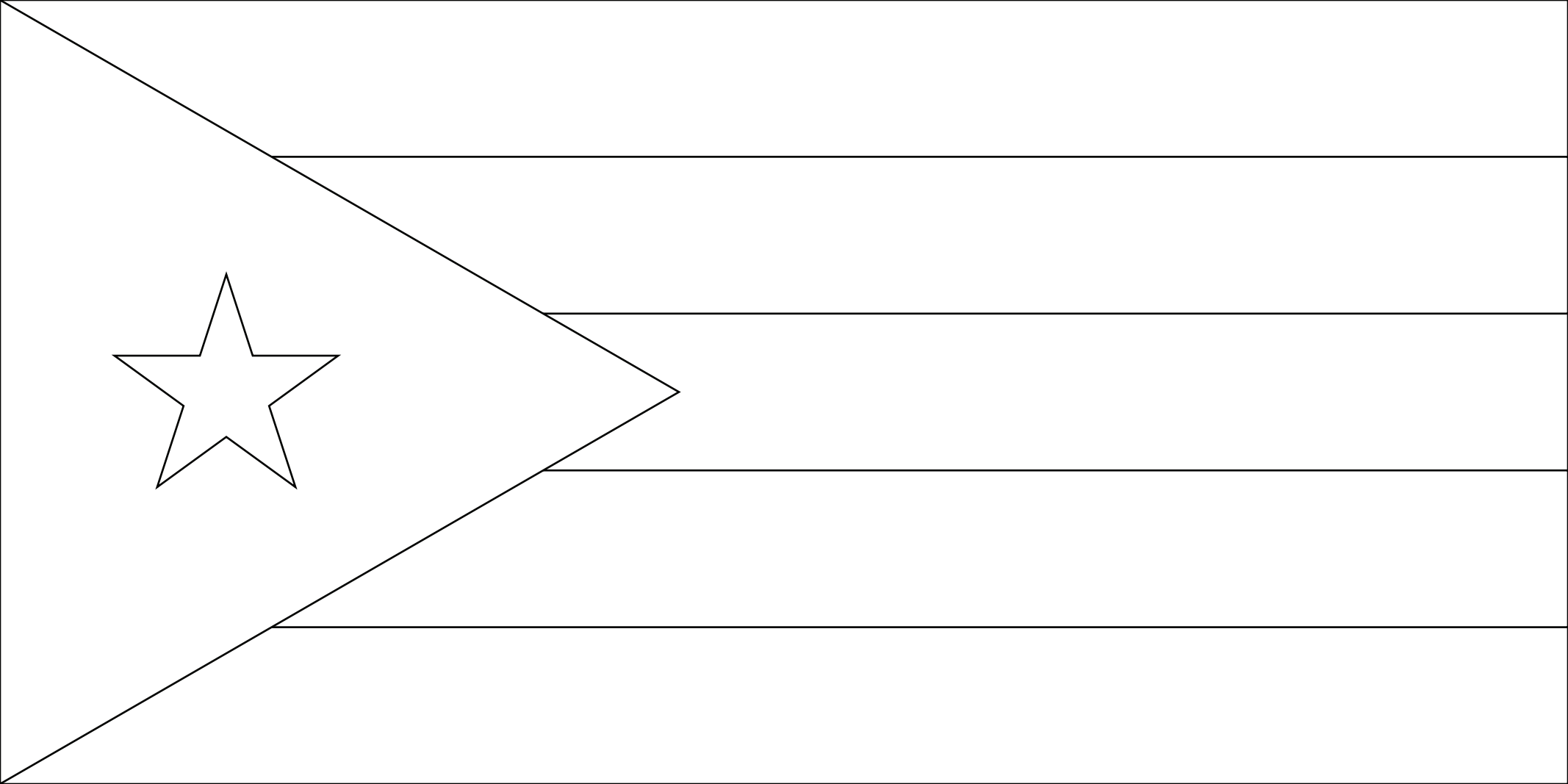
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OTHER

OTHER





"**Guantanamera** is perhaps the best known Cuban song and that country's most noted patriotic song. In 1966, a version by American vocal group The Sandpipers, based on an arrangement by Pete Seeger, became an international hit.

Spanish Lyrics to Guantanamera	Guantanamera in English
<p>Yo soy un hombre sincero De donde crece la palma Y antes de morirme quiero Echar mis versos del alma Guantanamera, guajira Guantanamera</p>	<p>I am a truthful man From where the palm tree grows And before dying I want To let out the verses of my soul</p>
<p>Mi verso es de un verde claro Y de un carmín encendido Mi verso es un ciervo herido Que busca en el monte amparo Guantanamera, guajira Guantanamera</p>	<p>My verse is light green And it is flaming red My verse is a wounded stag Who seeks refuge on the mountain</p>
<p>Cultivo una rosa blanca En julio como en enero Para el amigo sincero Que me da su mano franca Guantanamera, guajira Guantanamera</p>	<p>I grow a white rose In July just as in January For the honest friend Who gives me his open hand</p>
<p>Con los pobres de la tierra Quiero yo mi suerte echar El arroyo de la sierra Me complace más que el mar Guantanamera, guajira Guantanamera</p>	<p>With the poor people of the earth I want to cast my lot The brook of the mountains Gives me more pleasure than the sea</p>

Videos: Celia Cruz – Guantanamera

https://www.youtube.com/watch?v=Q72_BWETg7A

Timeline: US-Cuba relations

Relations between the US and Cuba have long been intertwined. Since 1960, the US has maintained an economic embargo against Cuba. Here are key moments in ties between the two nations:

1898: US declares war on Spain.

Image caption Fidel Castro has outlasted 10 US presidents

1898: US defeats Spain, which gives up all claims to Cuba and cedes it to the US.

1902: Cuba becomes independent with Tomas Estrada Palma as its president. But the Platt Amendment keeps the island under US protection and gives the US the right to intervene in Cuban affairs.



1906-09: Estrada resigns and the US occupies Cuba following a rebellion led by Jose Miguel Gomez.

1909: Jose Miguel Gomez becomes president following elections supervised by the US, but is soon tarred by corruption.

1912: US forces return to Cuba to help put down black protests against discrimination.

1933: Gerardo Machado is overthrown in a coup led by Sergeant Fulgencio Batista.

1934: The US abandons its right to intervene in Cuba's internal affairs, revises Cuba's sugar quota and changes tariffs to favour Cuba.

1953: Fidel Castro leads an unsuccessful revolt against the Batista regime.

1956: Castro lands in eastern Cuba from Mexico and takes to the Sierra Maestra mountains where, aided by Ernesto "Che" Guevara, he wages a guerrilla war.

1958: The US withdraws military aid to Batista.

Image caption The Cuban revolution: A key event in the 20th Century

1959: Castro leads a 9,000-strong guerrilla army into Havana, forcing Batista to flee. Castro becomes prime minister.

April 1959: Castro meets US Vice President Richard Nixon on an unofficial visit to Washington. Nixon afterwards wrote that the US had no choice but to try



to "orient" the leftist leader in the "right direction".

1960: All US businesses in Cuba are nationalised without compensation; US breaks off diplomatic relations with Havana and imposes a trade embargo in response to Castro's reforms.

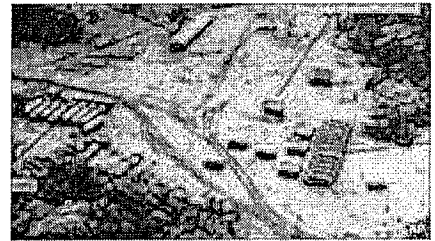
1961: US backs an abortive invasion by Cuban exiles at the Bay of Pigs; Castro proclaims Cuba a communist state and begins to ally it with the USSR.

1961: The CIA begins to make plans to assassinate Castro as part of Operation Mongoose. At least five plans to kill the Cuban leader were drawn up between 1961 and 1963.

On this day: 28 October 1962

1962: World relief as Cuban missile crisis ends

1962: Cuban missile crisis ignites when, fearing a US invasion, Castro agrees to allow the USSR to deploy nuclear missiles on the island. The US released photos of Soviet nuclear missile silos in Cuba - triggering a crisis which took the two superpowers to the brink of nuclear war.



It was subsequently resolved when the USSR agreed to remove the missiles in return for the withdrawal of US nuclear missiles from Turkey.

1980: Around 125,000 Cubans, many of them released convicts, flee to the US, when Castro temporarily lifted restrictions.

1993: The US tightens its embargo on Cuba, which introduces some market reforms in order to stem the deterioration of its economy. These include the legalisation of the US dollar, the transformation of many state farms into semi-autonomous co-operatives, and the legalisation of limited individual private enterprise.

1994: Cuba signs an agreement with the US according to which the US agrees to admit 20,000 Cubans a year in return for Cuba halting the exodus of refugees.

1996: US trade embargo made permanent in response to Cuba's shooting down of two US aircraft operated by Miami-based Cuban exiles.

1998: The US eases restrictions on the sending of money to relatives by Cuban Americans.

Nov 1999: Cuban child Elian Gonzalez is picked up off the Florida coast after the boat in which his mother, stepfather and others had tried to escape to the US capsized. A huge campaign by Miami-based Cuban exiles begins with the aim of preventing Elian from rejoining his father in Cuba and of making him stay with relatives in Miami.

Elian Gonzalez

Special report: Elian's story

June 2000: Elian allowed to rejoin his father in Cuba after prolonged court battles.

June 2001: Five Cubans convicted in Miami and given long sentences for spying for the Cuban government.

The case of the Cuban Five becomes rallying cry for the Havana government.

Nov 2001: US exports food to Cuba for the first time in more than 40 years after a request from the Cuban government to help it cope with the aftermath of Hurricane Michelle.

Jan 2002: Prisoners taken during US-led action in Afghanistan are flown into Guantanamo Bay for interrogation as al-Qaeda suspects.

May 2002: US Under Secretary of State John Bolton accuses Cuba of trying to develop biological weapons, adding the country to Washington's list of "axis of evil" countries.

May 2002: Former US President Jimmy Carter makes landmark goodwill visit which includes tour of scientific centres, in response to US allegations about biological weapons. Carter is first former or serving US president to visit Cuba since 1959 revolution.

Oct 2003: US President George Bush announces fresh measures designed to hasten the end of communist rule in Cuba, including tightening a travel embargo to the island, cracking down on illegal cash transfers, and a more robust information campaign aimed at Cuba. A new body, the Commission for Assistance to a Free Cuba, is created.

Feb 2006: A propaganda war breaks out in Havana as President Castro unveils a monument which blocks the view of illuminated messages - some of them about human rights - displayed on the US mission building.

Image caption Cuba's revolution marked 50 years on 1 January 2009

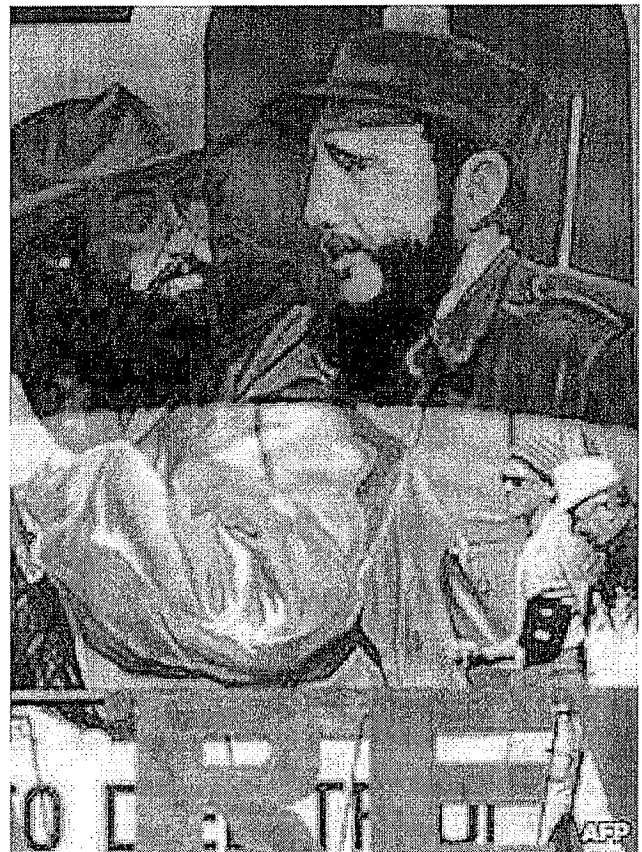
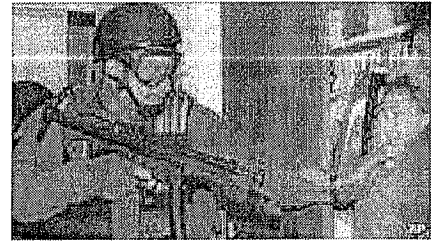
Aug 2006: US President George W Bush - in his first comments after President Castro undergoes surgery and hands over power to his brother Raul - urges Cubans to work for democratic change.

Dec 2006: The largest delegation from the US Congress to visit Cuba since the 1959 revolution goes to Havana. Jeff Flake, a Republican congressman heading the 10-member bipartisan delegation, said he wanted to launch a "new era in US-Cuba relations", but the group is denied a meeting with Raul Castro.

July 2007: Acting leader Raul Castro again indicates he may be open to a warming of relations with the US. He offers to engage in talks, but only after the 2008 US presidential election.

Feb 2008: Raul Castro officially takes over as president. Washington calls for free and fair elections, and says its trade embargo will remain.

4 Nov 2008: Barack Obama is elected US president.



Dec 2008: New poll suggests a majority of Cuban-Americans living in Miami want an end to the US embargo against Cuba.

April 2009: President Obama lifts restrictions on family travel and remittances to Cuba.

Dec 2009: US citizen Alan Gross detained in Cuba accused of spying for Washington.

Nov 2010: American Ballet Theater visits Cuba for first time in 50 years, the latest in number of cultural exchanges.

Oct 2011: Convicted Cuban agent Rene Gonzalez is freed as scheduled from a Florida jail. Gonzalez is part of a group known as the Cuban Five, who were given long terms in 2001 in the US after being convicted of spying. Havana has repeatedly called for the men to be freed.

Dec 2011: The US again calls for the release of Alan Gross, an American who is serving 15 years in a Cuban jail for taking internet equipment into the country. Cuba's refusal to free him has frozen relations for months.

Sep 2012: Cuba suggests it is ready to negotiate with Washington on finding a solution to the Gross case.

CFR Backgrounders

U.S.-Cuba Relations

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Introduction

On April 11, 2015, Presidents Barack Obama and Raul Castro shook hands at the Summit of the Americas in Panama, marking the first meeting between a U.S. and Cuban head of state since the two countries severed their ties in 1961. The meeting came four months after the presidents announced their countries would restore ties. Successive U.S. administrations have maintained a policy of economic sanctions and diplomatic isolation. The change in the countries' relations, initially marked by a prisoner swap and Havana's release of a jailed U.S. contractor, prompted some experts to point to better prospects for Cuba's economy and U.S. relations more broadly in Latin America. But the U.S. trade embargo, which requires congressional approval to be rescinded, is unlikely to be lifted any time soon.

Historical Background

The tumultuous U.S.-Cuba relationship has its roots in the Cold War. In 1959, Fidel Castro and a group of revolutionaries seized power in Havana, overthrowing Fulgencio Batista. Despite misgivings about Castro's communist political ideology, the United States recognized his government. However, as Castro's regime increased trade with the Soviet Union, nationalized U.S.-owned properties, and hiked taxes on American imports, the United States responded with escalating economic retaliation. After slashing Cuban sugar imports, Washington instituted a ban on nearly all exports to Cuba, which President John F. Kennedy expanded into a full economic embargo that included stringent travel restrictions.

In 1961 the United States severed diplomatic ties with Cuba and began pursuing covert operations to overthrow the Castro regime. The 1961 **Bay of Pigs invasion**, a botched CIA-backed attempt to topple the government, fueled Cuban mistrust and nationalism, leading to a secret agreement allowing the Soviet Union to build a missile base on the island. The United States discovered those plans in October of 1962, setting off a fourteen-day standoff. U.S. ships imposed a naval quarantine around the island, and Kennedy demanded the destruction of the missile sites. The **Cuban Missile Crisis** ended with an agreement that the sites would be dismantled if the United States pledged not to invade Cuba; the United States also secretly agreed to remove nuclear missiles from Turkey.

Following the events of 1961–62, economic embargo and diplomatic isolation became the major prongs of U.S.

Following the events of 1961–62, economic and diplomatic isolation became the major prongs of U.S. policy toward Cuba. This continued even after the Soviet Union's collapse. Washington strengthened the embargo with the 1992 Cuba Democracy Act and **1996 Helms-Burton Act** (PDF), which state that the embargo may not be lifted until Cuba holds free and fair elections and transitions to a democratic government that excludes the Castros. (Raul has said he will **leave office in 2018.**) Some adjustments have been made to the trade embargo to allow for the export of some U.S. medical supplies and agricultural products to the island. But the Cuban government estimates that more than fifty years of stringent trade restrictions has **amounted to a loss of \$1.126 trillion.**

Obstacles to U.S.-Cuba Diplomacy

U.S. President Barack Obama came into office seeking greater engagement with Cuba, and in 2009 **reversed some of the restrictions** on remittances and travel set by his predecessor, George W. Bush. During his first term, Obama also permitted U.S. telecommunications companies to provide more cellular and satellite service in Cuba and allowed U.S. citizens to send remittances to non-family members in Cuba and to travel there under license for educational or religious purposes.

Both countries appeared **open to further engagement (PDF)** until Cuban authorities arrested Alan Gross, a U.S. Agency for International Development (USAID) subcontractor, in Havana in 2009. Gross had traveled to the country to deliver communications equipment and arrange Internet access for its Jewish community. Cuban authorities alleged he was attempting to destabilize the Cuban regime and sentenced him to fifteen years in prison. At the same time, Raul Castro wanted to secure the release of the Cuban Five, Cuban intelligence officers arrested in Miami in 1998 and convicted in 2001, who had become national heroes in Cuba.

Another contentious issue between the two countries was Cuba's designation by the U.S. State Department as a **state sponsor of terrorism**, a status first assigned in 1982 in light of Fidel Castro's training of rebels in Central America. Castro announced in 1992 that Cuba would no longer support insurgents abroad, and the State Department's **annual report for 2013** stated there was no evidence that the country provided training or weapons to terrorist groups. Cuba's continued inclusion on the list was a major obstacle to talks about restoring diplomatic relations following the 2014 rapprochement. In May 2015, Cuba was removed from the list.

Human rights in Cuba continue to be a concern for U.S. policymakers. In a **2014 report**, Human Rights Watch said Cuba "continues to repress individuals and groups who criticize the government or call for basic human rights" through detentions, travel restrictions, beatings, and forced exile. The report also notes that Cuba released dozens of political prisoners and foreigners in Cuban prisons in 2010 and 2011.

U.S. domestic politics in the United States long made a U.S.-Cuba détente politically risky. The Cuban-American community in southern Florida traditionally influenced U.S. policy toward Cuba, and both Republicans and Democrats have feared alienating a strong voting bloc in an important swing state in presidential elections. The Cuban exile community in the Miami area, which makes up about 5

percent of Florida's population, has been "**a pillar of Republican support**" in presidential elections since 1980," writes Arturo Lopez-Levy in *Foreign Policy*. However, recent trends suggest that may change: Obama **won the Cuban-American vote** in Florida in the 2012 elections.

Interactive Timeline of U.S.-Cuba Relations

U.S.-Cuba Rapprochement

On December 17, 2014, Barack Obama and Raul Castro announced that the United States and Cuba would restore full diplomatic ties for the first time in more than fifty years. The announcement followed a prisoner swap: The three still-jailed members of the Cuban Five (one had been released in 2011 and another earlier in 2014) were released in exchange for a U.S. intelligence asset, **Rolando Sarraff Trujillo**, who had been imprisoned in Havana for nearly twenty years. Gross was also released that morning on humanitarian grounds. The agreement came after eighteen months of secret talks between U.S. and Cuban officials that were encouraged and brokered by Pope Francis.

In addition to the prisoner releases, the United States agreed to further ease restrictions on remittances, travel, and banking; and Cuba agreed to release fifty-three prisoners the United States had classified as political dissidents. U.S. officials confirmed in January 2015 that **all fifty-three** were released. The United States and Cuba reopened their embassies in each other's capitals on July 20, 2015, effectively restoring full diplomatic ties. As of August 2015, the White House had not yet named an ambassador to Cuba.

In January, new travel and trade regulations were enacted that enable U.S. travelers to visit Cuba without first obtaining a government license. Airlines will be permitted to provide service to the country and travelers will be allowed to spend money there. The **new rules** also chipped away at economic sanctions by allowing, among other things:

- Travelers to use U.S. credit and debit cards;
- U.S. insurance companies to cover health, life, and travel insurance for individuals living in or visiting Cuba;
- Banks to facilitate authorized transactions;
- U.S. companies to invest in some small businesses; and
- Shipment of building materials to private Cuban companies.

Yet Congress maintains control over U.S. economic sanctions, and experts say the repeal of Helms-Burton is **unlikely to happen anytime soon**. Several members of Congress from both parties, including Cuban-American Senators Marco Rubio (R-FL) and Robert Menendez (D-NJ), denounced the détente, arguing it would do little to **improve human rights** on the island.

Public Opinion

Polls conducted shortly after the U.S.-Cuba announcement in December 2014 found that a majority of Americans supported reestablishing diplomatic ties. A Pew Research **poll found** 63 percent of

Americans supported resuming diplomatic relations, and 66 percent would like an end to the trade embargo. A *Washington Post*–ABC News poll found **74 percent** of respondents were in favor of an end to the travel ban. A June 2014 Florida International University poll indicates a majority of Cuban Americans **also support** normalizing ties and ending the embargo, signaling a generational shift in attitudes toward the island. A 2015 poll conducted by the U.S. firm Bendixen & Amadi International found that 97 percent of Cubans **favor** the restoration of ties. Normalization between the United States and Cuba has been celebrated in much of Latin America, where U.S. policy toward Cuba—particularly the embargo and designation of Cuba as a state sponsor of terrorism—was deeply unpopular.

A majority of Cuban Americans support normalizing ties and ending the embargo, signaling a generational shift in attitudes toward the island.

Global support for the normalization of U.S.-Cuba relations was also overwhelming, **particularly in Latin America**. In 2013, the UN General Assembly approved a resolution **condemning the U.S. embargo** for the twenty-second consecutive year, with 188 member countries backing the resolution and only two—the United States and Israel—opposing.

Domestic Reform in Cuba

Since taking office in 2008, Raul Castro has spoken of the **need to reform Cuba's economic system**. Facing an aging population, heavy foreign debt, and economic hardship amid the global economic downturn, Castro began to liberalize parts of Cuba's largely state-controlled economy and loosen restrictions on personal freedoms, including ownership of certain consumer goods and travel outside the country. Some of Castro's reforms included:

- Decentralizing the **agricultural sector**;
- Relaxing restrictions on **small businesses**;
- Liberalizing **real estate markets**;
- Making it easier for Cubans to obtain government **permission to travel** abroad; and
- Expanding access to **consumer goods**.

Cuba's private sector has swelled as a direct result of these reforms, and in 2014 was reported to be **about 20 percent (PDF)** of the country's workforce. Cuban figures estimate that the number of self-employed workers **nearly tripled (PDF)** between 2009 and 2013.

Prospects for U.S.–Cuba Ties

Regional powers and many **rights groups** have praised the normalization of U.S.-Cuba relations, arguing that engagement instead of isolation could help improve human rights in Cuba. Organization of American States (OAS) Secretary-General Jose Miguel Insulza welcomed the announcement. "Cuba is undertaking a process of economic reforms that will, I hope, lead to political reforms," he

said.

Experts say Cuba's participation in the April 2015 Summit of the Americas in Panama signaled a **"new era"** of hemispheric relations. Obama and Castro's meeting was cordial, with Castro saying he believed Obama was "honest." Members of civil society, including high-profile Cuban dissidents, also participated in the summit, a move that some say signaled increased political openness. Yet even with such developments and the release of political prisoners, some analysts are cautious about how rapidly Cuba's political system will change.

Many observers, including foreign leaders and rights activists, argue that the United States should go further and **lift the economic embargo**. That is unlikely to happen in the near future, experts say, due to strong opposition in the U.S. Congress.

Despite the embargo, the United States has become Cuba's fifth-largest trading partner since 2007, boosted in part by Bush's 2003 decision to **reauthorize the export of U.S. agricultural products** to the island, writes CFR's Jennifer Harris. She says the U.S. industries that stand to gain the most from expanded trade to Cuba are agriculture and telecommunications.

In the short term, Julia Sweig, a Cuba and Brazil scholar at the Lyndon B. Johnson School of Public Affairs in Austin, says Obama will continue to use executive authority to open U.S.-Cuba ties around trade, investment, banking, telecommunications, pharmaceuticals, agriculture, and travel. This, she **predicts**, may create "a political dynamic that would ultimately shift opinion inside Congress to eventually repeal, or no longer enforce, Helms-Burton."

Additional Resources

This **White House Fact Sheet** outlines changes in U.S. policy toward Cuba.

This **Foreign Affairs** article by Julia Sweig and Michael Bustamante looks at how economic reforms are transforming Cuba.

In her book **Cuba: What Everyone Needs to Know**, Sweig offers a guide to Cuba's politics, its relationship with the United States, and its shifting role in the world.

This Global Economic Dynamics video series, **The Crossroads: Cuba**, examines changes taking place in Cuba.

More on this topic from CFR

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Author: Julia E. Sweig, Nelson and David Rockefeller Senior Fellow for Latin America Studies and Director for Latin America Studies

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Interviewee: Julia E. Sweig, Nelson and David Rockefeller Senior Fellow for Latin America Studies and Director for Latin America Studies, Council on Foreign Relations

Interviewer: Bernard Gwertzman, Consulting Editor, CFR.org

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Author: Julia E. Sweig, Nelson and David Rockefeller Senior Fellow for Latin America Studies and Director for Latin America Studies

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