



DEFEND PUERTO RICO

An Educator's Guide

About CCCADI

Founded by Dr. Marta Moreno Vega over 40 years ago, CCCADI is the leading African Diaspora Cultural Arts Institution in New York City providing free, or low-cost public and education programming to tens of thousands of people annually.

CCCADI integrates arts, education, activism, and critical perspectives to foster social and personal transformation. We present and document the creative genius of African Diaspora cultures through exhibitions, gallery talks; prepare and nurture the next generation of cultural leaders; and unite Diaspora communities.

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Cover:
La Puerta de la Bandera
Cultural landmark in
Viejo San Juan, Puerto Rico

About the Educator's Guide

This guide was developed as a resource for educators to support their planned visit to the Caribbean Cultural Center African Diaspora Institute's newest exhibition, DEFEND PUERTO RICO on view from February 15, 2018–June 2018. The historical project overview, suggested lesson plan activities, and interactive viewing questions will assist educators and their students in exploring the exhibition's key concepts. There are interdisciplinary curriculum linkages, such as Visual Arts, Social Studies, and English Language Arts. *Section I, Historical Project Overview* provides background on the exhibition's inspirations and direct actions happening on the island. *Section II, DEFEND PUERTO RICO: Exploring the Exhibition* provides educators with key viewing questions as the narratives and images are heard and seen. *Section III, Additional Resources* is comprised of suggested lesson plan activities, a glossary, and bibliography with online weblinks for further research and reference.

DEFEND PUERTO RICO: About the Exhibition

The DEFEND PUERTO RICO exhibit explores the creative documentation and stories told through a transmedia compilation of photography, video, design and immersive media. DEFEND PUERTO RICO is an exhibit experience that guides the audience through the past, current and future dialogue of Puerto Rican identity, culture and its diaspora relationships.

A. Presente! A Foto Exhibit of Resistance and Vision

Photo exhibition which captures the current climate of resistance and what communities, artists, activists, students, farmers and changemakers are declaring as a new vision for the future of Borikén, in the shadows of U.S. colonization and the current economic crisis.

B. The Defenders—Portraits and Quotes

A portrait installation series featuring the organizers, artists, activists and entrepreneurs from the communities featured in the DEFEND PUERTO RICO Transmedia Project.

C. Diseño en Resistencia

Wallpaper collage including photos of public art walls in Puerto Rico and political poster designs.

D. Rebuild Comerío

Post Hurricane Maria Rebuilding Project from Coco de Oro and DEFEND PUERTO RICO. Documentation of the Rebuild Comerío Project through photography, drone maps, and installation.

E. #DefendPR Screening Room

Curated Loop of DEFEND PUERTO RICO Video Content
In the shadows of U.S. colonization and economic crisis, DEFEND PUERTO RICO highlights the stories of its resilient people through narratives about agriculture and art, grassroot political mobilization, and global solidarity networks.

F. Interactive Space

360° Video and Augmented Reality experiences
Beaches for the People—Premiere (360° Video Installation)
This AR component allows viewers to fully immerse themselves into experiences on the island.

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I.

DEFEND PUERTO RICO: Historical Project Overview

People of the African Diaspora throughout the Western Hemisphere have intentionally sought to document and tell their own stories for over 500 years. DEFEND PUERTO RICO, as a transmedia project (photography, immersive media, and video) provides an opportunity for the Puerto Rican people to document their own stories, aspirations, resistance, and solutions against an imposed marginalized existence.

P.R.O.M.E.S.A.

One major influence prompting the development of the DEFEND PUERTO RICO project was the lack of diverse voices during the extended economic crisis on the island beginning in the early 2000s, and later with the passing of the P.R.O.M.E.S.A. (Puerto Rico Oversight, Management, and Economic Stability Act) legislation in 2016. With a seven member, businessman-led fiscal oversight board, the legislation among other things, reverses the minimum wage to levels reminiscent of the early 1990s. While the legislation ensures bond holders receive their payouts, major cuts have occurred to the following: public education, including the University of Puerto Rico; municipalities; and a reduction in the public employee workforce. The people of Puerto Rico continue to organize and resist the legislation and its impact on the island's survival.

HURRICANE MARIA

During the summer of 2017, Puerto Rico was devastated by category 4 Hurricane Maria. And just two weeks prior, the island was impacted by Hurricane Irma. Irma was a category 5 storm, which came close to the island's northern borders, leaving over 1 million people without power. Both storms caused severe flooding, power outages, limited access to clean drinkable water on most of the island, and an 80 percent loss in crops, creating a severe humanitarian crisis. As U.S. citizens, many Puerto Ricans, both on the island, and throughout its diaspora felt the U.S. government's slow action was especially egregious and intentionally racist, with its lack of response from the U.S. President, which took days before the devastation of the island was acknowledged.

SYMBOL OF RESISTANCE: LA PUERTA

Mass resistance and organized actions occurred during the economic crisis, and also emerged especially during the post-hurricane recovery efforts on the island. One of the groups who assembled together to respond to these crises was a collective of artists, La Puerta. They took their name from their action of repainting the iconic Puerto Rican flag door in Viejo San Juan from red, white, and blue to black and white, making this version of the Puerto Rican flag a new symbol of resistance. From this artistic resistance to the ongoing crisis in Puerto Rico, art workers have dedicated themselves to creatively documenting issues which continue to affect the people of the island.



Abbreviated Historical Timeline

U.S. & The World			Puerto Rico	
	<p>1300–1491 Key West African kingdom growth and expansion–Benin, Songhai, Mali</p> <p>1324 Mansa Musa of Mali makes Pilgrimage to Mecca</p> <p>1325 Aztecs arrive to Mexico’s central valley</p> <p>1368 Ming Dynasty founded in China</p>	<p>1450</p>		<p>600–1,000 ACE Original inhabitants, the Taino nation, settle and develop on the island they would name Borikén</p>
	<p>1454 Gutenberg Bible printed</p> <p>1543 Copernicus Heliocentric theory</p>		<p>1500</p> <p>1550</p>	
	<p>1603 Japanese Edo Period begins</p> <p>1607 Jamestown founded in Virginia</p> <p>1670s Haudenosaunee (Iroquois Confederacy) expansion</p>	<p>1600</p> <p>1650</p>		
	<p>1776 U.S. Declaration of Independence</p> <p>1789 French Revolution</p>	<p>1700</p> <p>1750</p>		
	<p>1804 Haitian Independence</p>	<p>1800</p>		

Abbreviated Historical Timeline

U.S. & The World		1850		Puerto Rico	
1862	Emancipation Proclamation			1865	Puerto Ricans and Cubans living in NYC organize for independence from Spain
1865	American Civil War ends			1868	El Grito de Lares Rebellion, by Lead organizer, Ramon Emeterio Betances and other Puerto Rican nationalists, demanding independence from Spain
				1873	Slavery abolished in Puerto Rico
				1898	U.S. invades Puerto Rico during Spanish American War, Spain cedes Puerto Rico to the U.S.
		1900		1917	Puerto Ricans made citizens under the Jones Act
1900	First Puerto Ricans arrive as plantation workers to the territory of Hawai'i				
1914–1918	World War I				
1920–1930s	Height of the Harlem Renaissance Period				
1925	Schomburg Center for Research in Black Culture, founded by Black Puerto Rican scholar, Arturo Alfonso Schomburg			1940s	U.S. Navy forcibly takes almost 75% the Vieques territory for military exercises, including bombings and storage of explosives
1939–1945	World War II			1946	Puerto Rican Independence party founded
				1948	“Operation Bootstrap” forces mass migration of Puerto Ricans to mainland U.S./NYC
		1950		1952	Puerto Rican Commonwealth Status implemented
1954	Lolita Lebron & members of the Puerto Rican Nationalist Party takeover the U.S. House of Representatives				
1961	Vietnam War, U.S. escalation				
1963	Assassination of John F. Kennedy				
1964	Civil Rights act Legislation				
1965	Assassination of Malcolm X			1965	Death of Pedro Albizu Campos
1966	Huey P. Newton & Bobby Seale found the Black Panther Party				

Abbreviated Historical Timeline

U.S. & The World			Puerto Rico	
1967	Thurgood Marshall appointed as first African American Supreme Court Justice		1967	New Progressive Party founded, advocating statehood for Puerto Rico
1968	Assassination of Dr. Martin L. King and Robert F. Kennedy			
1969	The Young Lords Organization Garbage Offensive in East Harlem			
1975	Vietnam War, U.S. withdraws		1972	Death of Roberto Clemente
1976	Caribbean Cultural Center African Diaspora Institute founded by Black Puerto Rican scholar and arts activist, Dr. Marta Morena Vega			
1977	New York City blackout			
1990	Nelson Mandela freed from 27-year political imprisonment in South Africa		1987	Puerto Ricans living in U.S. estimated at 2.5 million
1990	David Dinkins elected as first Black Mayor of New York City		1991	Declaration of Spanish as official language of the island
		2000	1998	Puerto Rican voters reject referendum on island's political status
2003	U.S. invasion of Iraq		2000	Sila M. Cladera elected as Puerto Rico's first female governor
2008–2016	Barack Obama elected as first African American U.S. President		2003	U.S. government announces no further military exercises on the Puerto Rican territory of Vieques
2009	Sonia Sotomayor appointed as first Puerto Rican Supreme Court Justice		2009	Death of Lolita Lebron
2014	Melissa Mark-Viverito elected as first Puerto Rican NYC Council Speaker		2016	P.R.O.M.E.S.A. enacted to "restructure" the island debt of Puerto Rico
			2017	Hurricane Maria devastates the island of Puerto Rico, forces a mass emigration to U.S.

II.

DEFEND PUERTO RICO: Exploring the Exhibition

The island of Puerto Rico is a unique historical intersection of beautiful cultures, and geography intertwined with issues of colonization, resistance, and cultural survival. In the 21st century, the island has had to survive the imposed legislation of P.R.O.M.E.S.A. (Puerto Rico Oversight, Management, and Economic Stability Act), which favors debt-restructuring towards investors and not the needs of the people, and most recently the challenges of a lackluster response in providing adequate aid, and timely support for rebuilding the island from the U.S. government in the wake of the devastation of Hurricane Maria.

DEFEND PUERTO RICO provides an opportunity to explore these issues and intersections from the perspectives of the people. Many of the photographic, and multimedia works show not only the beauty, but the amazing resilience of the Puerto Rican people.

While closely observing the images, and listening to their accompanying narratives, consider the following questions to further assist you with your exploration:

- Why are you drawn to particular images and statements? What are your first thoughts? Do these images and stories trigger a certain emotion(s)? If so, which emotion(s), and why? If not, why not?
- How might this image and story highlight a social justice, cultural, or human rights issue occurring in Puerto Rico?
- Time travel: Attempt to picture the people portrayed in the images and videos living in Puerto Rico before the enactment of P.R.O.M.E.S.A., and the devastation of Hurricanes Irma and Maria. What do you believe human beings require to live, be healthy, and prosper?
- Looking at the various images, do you believe there is a strong group identity? What characteristics, through the images, video, and narratives, make you think there is or is not a group identity?
- What are some of the symbolic, as well as tangible elements used in the artwork that speak to cultural identity, and by extension, cultural resistance?



Vejigantes by Jocelyn Ortiz
Artist, Juan Pablo Vizcaino Cortijo



DEFEND PUERTO RICO Project logo

III.

Suggested Lesson Activities

ELEMENTARY SCHOOL: GRADES 2ND–5TH

Vejigante Masks of Puerto Rico

Concepts and Objectives

This activity is designed to teach students about an historical visual art tradition from the island of Puerto Rico. Additionally, it will assist students in referencing how cultural symbols are central to group identity.

What are the Vejigantes?

According to some historians, the Vejigantes have their origins in 17th century Spain, where they were portrayed as the Moors defeated by the Spanish knights in the processions of the Festival of Santiago. As masking in African traditions incorporate beliefs of both social and antisocial forces, Puerto Ricans came to combine these traditions in their carnivals as figures of resistance against colonialism and imperialism.

Time Required

4 class periods

Materials

- 1 gallon glue
- Small container for creating a water/glue mixture
- Assorted primary colors of paint
- Scissors
- Molding wire
- Old newspaper, paper towels, construction paper
- Masking tape
- Balloons
- 1 inch paint brushes
- Pencils

NYS Common Core Standards &

NYC Blueprint for the Arts

English Language Arts

Writing. 3-5.11: Students create and present a poem, narrative, play, art work, or personal response to a particular author or theme studied in class.

Speaking & Listening. 3-5.4: Students report on a topic, tell a story, or recount an experience in an organized manner . . . using descriptive details, speaking clearly . . . at an understandable pace.

Social Studies Framework

3-4a; 3.5a & 3.5b
4-7a; 5-5a

NYC Blueprint for the Arts–Visual Arts

Art Making: Sculpture, Drawing

Visual Art Literacy: Looking at and Discussing Art, Interpreting and Analyzing Art

Making Connections Through Visual Arts: Recognizing the Societal, Cultural and Historical Significance of Art

Lesson Introduction

- Reference the photography of Jocelyn Ortiz, which shows the images of Vejigante masks by artist, Juan Pablo Vizcaino Cortijo. The Vejigante mask in Puerto Rico has become a recognizable cultural symbol connected to the multi-cultural heritage of the Puerto Rican people. The mask itself originates primarily in African and European masquerading traditions.
- Show images of traditional Vejigante masks with their multitude of colors and designs, juxtaposing the black-colored Vejigante from the exhibition images. The artist, as those representative of the La Puerta collective has chosen to use the color black as an expression for the absence of light and power of the Puerto Rican people during this time of struggle and resistance.
- Lead a discussion on cultural symbols and how they are used by various groups, discussing examples of other groups identified by cultural symbols, such as bars and stripes for military uniforms, the red firefighter's hat, the white collar of a priest, or the caduceus used for doctors/medicine.

- Ask students to describe other examples of cultural symbols, and the groups to which they belong.

Lesson Procedure

STEP 1 After lesson introduction, begin Vejigante mask making with students blowing up balloons, and tagging with their names.

STEP 2 They will apply first layer of paper mache (cut newspaper strips dipped into glue water mixture).

STEP 3 Waiting at least 20 minutes between layers of paper mache, students will create 3–4 layers covering the balloon.*

*Note: do not cover the mouth of the balloon with the newspaper. Allow masks to dry for a day.

STEP 4 Cut the balloon in half.

STEP 5 To make the five to six mask horns of varying sizes (small, medium, and large), students will use two pieces of newspaper for each horn, roll them up with one side thicker than the other.

STEP 6 Cover each horn with the molding wire to give the horns shape, then cover with another piece of newspaper, securing with either glue, or with the masking tape. Allow masks to dry.

STEP 7 Make mouth, tongue, and teeth out of the newspaper to add onto the mask using the masking tape

STEP 8 Students will put a last layer of paper mache onto the mask using paper towel strips, inside as the outside of the masks. Allow masks to dry.

STEP 9 Students will paint entire mask with a white base. Allow to dry.

STEP 10 Students can finally paint with various creative colors and designs.

Post-Activity Assessment

Students will demonstrate knowledge of how social and artistic traditions are a part of a cultural identity.

1. Have students complete a post-activity by writing short definitions for the following terms:

- Culture
- The Caribbean
- Identity
- Tradition
- Symbol
- Vejigante

2. Have students compare and contrast two different masking traditions from the following list of communities:

Vejigante of Loiza and Ponce, Puerto Rico

Chiwara of the Bamana people of Mali, West Africa

Diablo Cojuelo from Dominican Republic

Dia de los Muertos masks from Mexico

Shimokita Tengu Matsuri masks from Japan

JUNIOR HIGH SCHOOL: GRADES 6TH–8TH

Puerto Rican Plena-Inspired Writing/Presenting Activity (see page 12 for worksheet)

Concepts and Objectives

Students will create and present their own inspired Plenas.

What is Plena?

Plena, is an Afro-Puerto Rican musical form, commonly referred to as “the newspaper of the community”, because it documents aspects of everyday living in the community, and of the working people. Plena was born in the Ponce working-class neighborhoods circa late 1890s.

Plena is played using the following basic instruments: panderetas, handheld framed drums of different sizes: seguidor, segundo, and requinto (each plays a different rhythm), a güiro, and pua (guiro pick). With its roots in West Africa, Plena is a component of national and cultural identity for many of Puerto Rican heritage.

Time Required

2 Class periods

Materials:

- Plena song sample, “Ahora Si”
- Song writing template
- Pencils

- Plena web links:

- “Ahora Si”

<https://www.youtube.com/watch?v=9y4-wYxLfno>

Plena group performance—Los Pleneros de la 21

<http://www.folkways.si.edu/performance-carmelina/at-in-world/music/video/smithsonian>

Plena group performance

<https://www.youtube.com/watch?v=9y4-wYxLfno>

Plena group performance—Los Pleneros de la 21

<http://www.folkways.si.edu/performance-carmelina/at-in-world/music/video/smithsonian>

Plena group performance—Viento de Agua

<https://www.youtube.com/watch?v=5vpJmlh2jxQ>

Instrumental Plena music

<https://www.youtube.com/watch?v=zZPU27rPyQU>

Viento de Agua

<https://www.youtube.com/watch?v=5vpJmlh2jxQ>

Lesson Content- NYS Standards

Social Studies: culture, diversity, and identity

ELA: writing

Geography: society, places and regions

NYCDOE Blueprint for the Arts Learning Standards—

Music

- *Music Making:* Students apply understanding of the elements of music through performance/presentation activities, opportunities for hands-on, and interactive learning, self-expression, and reflection
- *Music Literacy:* Opportunities for the development in listening and responding to live and recorded repertoire
- *Making a Connection:* Understanding the cultural and historical context of music, exploring personal connections with music

Key Vocabulary

Plena

Panderetas (also, Panderos)

Guiro

Pua

Stanza

Chorus or refrain

Lesson Introduction

Have students listen to Plena Indignación by artist, Adriana Santoni Rodriguez. The artist uses the cultural tradition of Plena to respond to describe the anger and resistance of the people against toxic waste dumping in their town.

Lesson Procedure

STEP 1 Geography: First, reference map of Africa noting locations of the western and central regions, and the Caribbean nation of Puerto Rico. Trace roots of Western, and Central African forced migration to the Caribbean.

STEP 2 Provide background information about Plena music to students, and of its origins.

STEP 3 Explain the key aspects of Plena music and how they are songs about the community (e.g. protests, elections, living conditions, funny stories, etc.)

STEP 4 Introduce at least two different Plena song refrains, with English translations to students through internet links. Suggested questions for discussion:

- What instruments are heard in the music? Provide images of the instruments for students to view.
- What other music form might Plena remind them of that is popular today? There are comparisons to present-day Hip Hop and Rap due to people expressing what is occurring in their everyday lives, and that often Plena sounds like people are not quite singing lyrics.

STEP 5 Students in small groups will receive a choice of two topics provided by the teacher. Teacher may choose how each topic is distributed. Each group will work to come up with their own “Plena”.

STEP 6 Each “Plena” group will need at least two (2) stanzas, (three for older grade students) with a refrain, or chorus to present to their classmates. Hand percussion/clapping, or an instrumental Plena can be incorporated and played in the background for fun musical effect.

Plena Title

Stanza 1

Chorus

Stanza 2

**Chorus
(repeats)**

Stanza 3

**Chorus
(repeats)**

HIGH SCHOOL: GRADES 9TH–12TH

Political Cartoon



Political cartoon depicting U.S. imperialism

Concepts and Objectives

Students will create a political cartoon addressing present-day challenges experienced by the Puerto Rican people. Students will use their understanding of various issues affecting Puerto Rico such as violations of human rights, questions of democracy, and national sovereignty based on the narratives and images of the DEFEND PUERTO RICO exhibition.

Time Required

2 class periods

Materials

- Pencils
- Glue stick
- Color pencils
- Copies of a few sample political cartoons for students
- 8 1/2" x 11" construction paper
- 5" x 7" index cards (or students can draw 5" x 7" rectangles on the sheet of paper, but will need a ruler)

NYS Common Core Standards & NYC Blueprint for the Arts

English Language Arts

E2c: *Speaking and Writing*: Students write original pieces in a variety of literary forms, correctly using the conventions of the genre and using structure and vocabulary to achieve an effect.

E3c: *Speaking, Listening, and Viewing*: Students prepare and deliver individual presentations.

Social Studies Framework

- 2.4c: View historic events through the eyes of those who were there, as shown in their art, writings, music and artifacts
- 5.1a: Knowing the meaning of key terms and concepts related to government
- 5.4b: Participate in activities that focus on a classroom, school, or community issue or problem
- 5.4c: Suggest alternative solutions or courses of action to hypothetical or historic problems

Visual Arts

Developing Art Literacy

- Students look at and discuss art

Art Making

Students construct meaning about the world through art making

- Drawing

Making Connections through Visual Arts

- Students discuss ideas conveyed in works of art

Key Vocabulary

Social Justice
Human Rights
Citizenship
Colonialism
Commonwealth
National Sovereignty

Lesson Introduction

Inform students that the collective of artists of the DEFEND PUERTO RICO project provide an opportunity for the Puerto Rican people to tell their own stories, through their own images. Students will have the opportunity to use art to explore their understanding of the current issues being faced by the people of Puerto Rico.

Lesson Procedure

In preparation for viewing the exhibition, begin a discussion by posing, and helping define sample questions to students such as the following: **1.** What is colonialism? **2.** What is a commonwealth? **3.** What is citizenship? **4.** What are human rights? **5.** What is social justice? **6.** What is national sovereignty?

STEP 1 Have students select from the exhibition at least three images with accompanying written, or video narratives, and spend time viewing them. After viewing, students should select one. Have them write brief

answers to the following sample questions: **1.** What social issue(s) come to mind when viewing the image, or listening to the particular video? **2.** Why do they think the issue(s) is/are important?

STEP 2 Distribute four index cards to each student along with a sheet of construction paper and drawing implements. Explain that within the four panels, the goal of their cartoon is to answer why an issue is important and what they believe should be done about it. Inform students that this is their opportunity to say what they believe by using a visual form of communication. Introduction of a few political cartoons (including sample stick figure cartoons) can also be provided to students for visual research and review samples.

STEP 3 Have students draw their characters and scenes on the index cards (simple stick figures are acceptable for those students who feel challenged by their level of drawing skill).

STEP 4 Have students secure each of the cartoon panels to the construction paper with the glue stick. Students should title their work.

STEP 5 Have each student display and speak about their cartoon with their classmates.

Post-Activity Assessment

Students will be able to demonstrate awareness of a key social issue(s).

Have students to complete a short three-paragraph essay about the key social issue(s) conveyed through their political cartoon.

The rubric below may assist you with evaluating student performance in designing a political cartoon:

Student Rubric—Political Cartoon

Criteria	1	2	3	4	Total
Creative design and visual impact	Poster had little visual impact; communication of social issue(s) is unclear	Poster’s visual impact is average and partially communicates a social issue(s)	Visual Impact of student’s poster is very good; design communicates social issue(s) well	Poster is very eye-catching; has excellent visual impact and effectively communicates key social issue(s) of the artwork	
Visual expression of the main idea					
Knowledge of the issue	Slogan is ineffective and not appropriate to artwork; description does convey clear motivation for presenting work	Slogan creativity is mediocre and somewhat relevant to artwork; description loosely conveys motivation for presenting work	Slogan does a good job of relating to artwork; student’s description establishes good motivation for artwork presentation	Very effective slogan use; description conveys excellent motivation for presenting the artwork	

Glossary of Terms

1917 Jones Act—The United States law that granted citizenship to Puerto Ricans.

Augmented Reality—A live view of a real-world environment, whose elements are enhanced by computer-generated sensory input such as sound, video, graphics or GPS data.

Borikén—The Taíno (indigenous nation) name of the island of Puerto Rico.

Commonwealth—An independent or autonomous nation sometimes with dependent nations that are connected politically and economically.

Colonization—Establishing control over an indigenous population, and their land usually through force.

Culture—The beliefs, practices and values belonging to various groups (e.g. often shared by people of a common “race”, ethnicity, nationality, and religion).

Human rights—Basic rights to which all humans are entitled, including but not limited to the right to life, freedom of thought and expression, and equal treatment before the law.

Migration—The movement of people from one place to another location usually in search of better social and work opportunities.

P.R.O.M.E.S.A.—(Puerto Rico Oversight, Management, and Economic Act), U.S. legislation which focuses debt-restructuring for the island of Puerto Rico’s government and management systems.

Social justice—Equal and fair distribution of social privileges, wealth and support to all persons regardless of ethnic origin, gender, class, racial classification, sexual orientation, and religious practice, or the absence of one.

Books and Guides

Caribbean Connections: Puerto Rico, editors Deborah Menkart and Catherine A. Sunshine

DEFEND PUERTO RICO Immersive Curriculum Guide by Eboni Hogan

Harvest of Empire: The Untold Story of Latinos in America by Juan Gonzalez

Puerto Ricans at the Dawn of the New Millennium by Center Puerto Rican Studies, editors Edwin Melendez and Carlos Vargas-Ramos

The Puerto Rican Movement: Voices from the Diaspora by Andres Torres

Articles

Imagine a Puerto Rico Recovery Designed by Puerto Ricans
<https://theintercept.com/2017/10/20/puerto-rico-hurricane-debt-relief/>

In Puerto Rico, Artists Rebuild and Reach Out
<https://www.nytimes.com/2018/01/25/arts/design/puerto-rico-artists-klaus-biesenbach-hurricane-maria.html>

Island in Crisis: Teaching About Puerto Rico After Hurricane Maria
<https://www.nytimes.com/2017/10/04/learning/lesson-plans/island-in-crisis-teaching-about-puerto-rico-after-hurricane-maria.html>

Web Sites

Center for Puerto Rican Studies
<https://centropr.hunter.cuny.edu/>

Puerto Rico | Democracy Now
https://www.democracynow.org/topics/puerto_rico

Latino Justice
<http://latinojustice.org/>

PBS: Puerto Rico New York
<http://www.pbs.org/video/latino-americans-puerto-rico-new-york/>

Puerto Rico on the Map
<http://pronthemap.com/>

Puerto Rico Syllabus
<https://puertoricosyllabus.com/>

Schomburg Library: Caribbean Migration
<http://www.inmotionaame.org/migrations/landing.cfm?migration=10>

Smithsonian Latino Center
<http://latino.si.edu/>

Uprose
<https://www.uprose.org/>

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