EDUCATIONAL GUIDE

Intermediate Level

for the book

Art as Re-existence: Afro-Puerto Rican Identity

Museum of History, Anthropology, and Art
University of Puerto Rico
Río Piedras campus
2026

Educational Guide- Intermediate Level

by Oneida Matos Adorno

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Introductory Message

At a historic moment when discussions about race, memory, and identity occupy a central place in the cultural debates of the Caribbean and the Americas, the Museum of History, Anthropology, and Art of the University of Puerto Rico, Río Piedras Campus, has reaffirmed its institutional commitment to education through the dissemination of artistic heritage. As part of this effort, it joined the commemoration of the International Decade for People of African Descent (2015–2024), proclaimed by the United Nations under the theme "People of African Descent: Recognition, Justice, and Development."

Within this context, the Museum organized the exhibition E*l arte como re-existencia: lo afropuertorriqueño (Art as Re-existence: Afro-Puerto Rican Identity)*, thanks to a grant from the Mellon Foundation. The curatorial approach for this exhibition unfolded with a visual narrative offering a broad overview of the forms of representation and self-representation of Afrodescendant experiences in Puerto Rico.

One of the project's fundamental objectives was the publication of a book that would address the subject of Afro-descendant themes in a rigorous manner, integrating both the works presented in the exhibition and other pieces that broaden the scope of the study. The publication includes two essays: "Art as Re-existence: Afro-Puerto Rican Art," by the exhibition's curator, Dr. María E. Torres Muñoz, and "More on Afro-Puerto Rican Art and Afro-descendants in Puerto Rican Art," by Dr. Yolanda Wood, a renowned scholar of Caribbean art.

The images compiled in the publication open a field of interpretation that not only broadens the scope of art history and historical documentation but also reveals an archive of everyday life. Themes such as work, music, religion, the body, dance, leisure, and sports—among so many others—emerge as signs that articulate broader narratives, all of which contribute to making visible the diversity of experiences that have shaped our society at different historical moments, as well as recognizing the fundamental role of Afrodescendant populations in the country's development.

As an extension of this project, educational guides were developed by Oneida Matos Adorno to serve as pedagogical tools for implementation in school settings. These guides aim to translate the book's critical content into accessible and dynamic resources that facilitate their integration into the classroom, thereby promoting analysis, reflection, and dialogue.

Finally, we express our deepest gratitude for the generous financial support of the Mellon Foundation, whose commitment has made this project possible. We also gratefully acknowledge the valuable contributions of artists, collectors, museums, and institutions that, in a spirit of collaboration, authorized the reproduction of images of their works for the publication.

Flavia Marichal Lugo
Director/Coordinator of Project

Clarification: The term "educator" is used in this document to inclusively refer to teachers, instructors, docents, guides, cultural mediators and all other individuals who facilitate educational processes. The use of this term is understood to encompass all genders.

This guide was developed to serve as an accessible introduction to Afro-Puerto Rican art, its meanings, its history, and its presence in the country's visual culture. It integrates various subjects to promote conversations and the visibility of Afro-Puerto Rican art and the representation of Afrodescendants in Puerto Rico. Relevant vocabulary and concepts are also incorporated, thus offering an alternative way to connect with Puerto Rican identity, history, and heritage through varied and diverse activities.

The guide is framed by the essays "Art as Re-existence: Afro-Puerto Rican Identity" by María E. Torres Muñoz and "More Afro-Puerto Rican Art and More Afrodescendant Art from Puerto Rico" by Yolanda Wood. These scholarly texts examine the history of Afro-Puerto Rican art, coloniality, the representation of Afrodescendants in Puerto Rican visual arts, and culture as resistance, with analyses of works, artists, periods, spiritualities, social movements, and historical memory.

The lesson plans included are a flexible and adaptable resource, as they are designed to respond to the diverse educational contexts in Puerto Rico. They are conceived as a pedagogical support tool that can be used in multiple ways, depending on the needs of the group, the time available, and the educator's objectives.

The proposals included can be:

- used independently or as part of a larger unit;
- adapted to one or more class periods;
- selected in part, depending on the grade level (6th, 7th, 8th), the students' level, or the course's curricular focus.

The use of images in this book allows educators to:

- select from one or more specific works based on their relevance;
- promote observation and dialogue without having to review all the visual content;
- encourage multiple readings of the same work, recognizing that art allows for diverse interpretations.

The questions, activities, and discussion suggestions can be:

- simplified or expanded;
- adjusted to the students' developmental level;
- used as a starting point for deeper conversations about history, identity, memory, and representation.

This guide recognizes the educator's professional autonomy and trusts their judgment to:

- contextualize the content;
- select appropriate vocabulary;
- establish connections with the students' reality.

This guide is intended as a space for dialogue, critical reflection, and the appreciation of Afrodescendant heritage as a fundamental part of Puerto Rican history, culture, and identity. The goal is not to exhaust the subjects but to raise questions, foreground stories, and promote a sensitive, inclusive, and culturally meaningful education.

Essay: "Art as Re-existence: Afro-Puerto Rican Identity," María Elba Torres Muñoz

Summary for Educators

Dr. María Elba Torres puts forward the concept of re-existence to explain how Afrodescendant people in Puerto Rico not only resisted slavery, racism, and exclusion, but also developed their own ways of existing, creating culture, educating, believing, and expressing themselves artistically in contexts of oppression.

The essay explores key moments in Afro-Puerto Rican history: the slave trade, slavery itself, marronage (escape of enslaved people), abolition in Puerto Rico, education as a tool for liberation, Afro-Caribbean spiritualities, and artistic production from the 18th century to the present. Through the analysis of works, historical documents, and fundamental artists (such as José Campeche, Francisco Oller, Pío Casimiro Bacener, and Rafael Tufiño, among others), the essay demonstrates how art has functioned as an archive of historical memory, a space for empowerment, and a means of cultural justice.

Torres Muñoz argues that many of these stories were excluded from official narratives, and that Afro-Puerto Rican art allows us to recover these voices, reinterpret the past, and understand Puerto Rican identity from a more just, diverse, and complete perspective.

Essential Points

- Slavery was a historical system that profoundly marked Puerto Rico.
- Afrodescendant people were not only victims but also historical agents who resisted and transformed their reality.
- Culture (art, music, spirituality, education) was a form of resistance.
- Art serves as a historical document, not just an aesthetic object.
- Education was key to liberation (e.g., Rafael and Celestina Cordero).
- Historical memory helps us understand the present and promote equity.

Key Learning Outcomes for Intermediate Level:

- Understand historical processes from multiple perspectives.
- Recognize the relationship between culture, power, and resistance.
- Value cultural diversity as part of national identity.

Summary for students (6th through 8th grades)

This essay explains that many African and Afrodescendant people in Puerto Rico endured very difficult situations, such as slavery and racism. However, they never stopped creating or fighting for their dignity.

The author uses the word re-existence to explain how these people:

- maintained their culture,
- created music, art, and traditions,
- taught others,
- and sought ways to live with dignity.

Art helped to tell stories that often didn't appear in history books. Thanks to these cultural expressions, we now have a better understanding of who we are as a people.

Examples:

- Bomba and plena originated as forms of community expression.
- The artworks depict Afrodescendant workers, families, musicians, and students.
- Some paintings and prints tell stories of resistance and memory.

Questions to Reflect Upon

- What does it mean to resist without using violence?
- Why can culture be a form of resistance?
- What stories do you think don't always appear in history books?
- Why is it important to remember the past?

Key concepts explained

- Re-existence: creating dignified ways of life in the face of injustice.
- Abolition: the legal end of slavery in Puerto Rico in 1873.
- Historical memory: remembering the past to understand the present.
- Resistance: actions to confront oppression.
- Afro-Puerto Rican identity: African roots within Puerto Rican identity.

Suggested activities

- Annotated timeline: slavery → abolition → Afrodescendant culture today.
- Image analysis: What story does this artwork tell?
- Reflective writing: How can art preserve memory?

Essay: "More Afro-Puerto Rican Art and More Afrodescendant Art from Puerto Rico," Yolanda Wood

General Summary for Educators

Yolanda Wood analyzes how the history of art in Puerto Rico and the Caribbean was constructed from a Eurocentric perspective that rendered invisible, or minimized, the Afrodescendant presence, despite the fact that these communities have been fundamental to the historical, social, and cultural formation of the region.
The author examines how Puerto Rican art—from the colonial period to the 21st century—has represented the Afrodescendant population in various contexts: religious, daily routines, musical, work-related, historical, spiritual, and political. Wood emphasizes that many artists depicted these realities, but that these works were not always valued, exhibited, or studied.
The essay underscores the importance of curatorial and museum projects that recover these images and promote a critical reading of art, inviting us to question who has been represented, who has been excluded, and why. Afro-Puerto Rican art is presented as a space for visibility, denunciation, identity affirmation, and collective memory.

Essential points:

- Puerto Rico is a diverse country with Taíno, African, and European heritage.
- The Afrodescendant presence has been constant since the colonial era.
- Artworks can reflect power relations and inequality.
- Representation matters: Who appears in art influences how we understand history.
- Museums and schools can correct historical omissions.
- Image analysis develops critical thinking.

Key learning outcomes for intermediate level:

- Reading images as historical texts.
- Questioning official narratives.
- Recognizing art as a social and political tool.

Summary for students (6th through 8th grades)

This essay explains that, for a long time, not all people were represented equally in art and history books. Many Afrodescendant people were present in the life of the country, but they were not always recognized. However, many artists did depict them in their works: working, celebrating, playing music, participating in the community, and as key figures in history. Analyzing these images helps us see other versions of the past and better understand the diversity of Puerto Rico.

Examples:

- Paintings of Afrodescendant people working or playing music.
- Depictions of bomba, plena, and cultural festivities.
- Works that show Afro-Puerto Rican families, leaders, and communities.

Questions to Reflect Upon

- Who appears in this artwork? Who does not?
- Why are some works of art displayed more than others?
- How does art influence what we believe about history?
- Why is representation important?

Key Concepts Explained

- Afrodescendant: a person of African descent.
- Representation: how a person or group is shown.
- Invisibility: when a group does not appear or is not recognized.
- Cultural identity: shared customs, history, and values.
- Racism: prejudice and unequal treatment based on skin color, origin, or ethnicity.

Suggested Activities

- Comparing images: What differences do you see between works from different periods?
- Guided discussion: Why is it important to see oneself reflected in art?
- Critical writing: What story does this image tell, and why does it matter?

Grade: 6th

Lesson Plan – Art, History, and Culture: Multiple Perspectives on the Afro-Puerto Rican Experience

Subject: Social Studies / Visual Arts / English
Duration: 1–2 periods (45–90 minutes)

Referenced Essays:

- "Art as Re-existence: Afro-Puerto Rican Identity," María Elba Torres Muñoz
- "More Afro-Puerto Rican Art and More Afrodescendant Art from Puerto Rico," Yolanda Wood

Lesson Plan Focus: Understanding art as a historical and cultural resource, recognizing that there are multiple ways to tell the story of Puerto Rico from an Afro-Puerto Rican perspective.

Alignment with the Puerto Rico Department of Education (PRDE)

Social Studies

Puerto Rican History and Society

- Recognizes that the history of Puerto Rico has been constructed from the experiences of different social groups.
- Identifies how some groups have been underrepresented or overlooked in historical narratives.

Cultural Diversity, Equity, and Citizenship

- Analyzes the importance of fair representation of all people and communities in history and culture.
- Recognizes the value of knowing and respecting different historical and cultural perspectives.

English

Comprehension and Interpretation

- Analyzes information presented orally, visually, and in writing.

Oral Communication

- Participates in guided discussions using basic academic vocabulary.

Written Expression

- Writes brief responses that integrate observation, historical information, and personal reflection.

Art – Visual Arts

Art Education

- Observes, describes, and interprets images as visual texts that communicate ideas and emotions.

Artistic and Aesthetic Judgment

- Analyzes messages and meanings in works of art.
- Expresses well-founded opinions about what a work communicates and its importance.

Historical, Social, and Cultural Research

- Recognizes art as a cultural and historical document.
- Relates works of art to historical and social contexts and experiences of Afrodescendant life in Puerto Rico.

Learning Objectives

After completing this lesson, students should be able to:

- Analyze how art represents Afrodescendant history and life in Puerto Rico, developing critical thinking skills by observing artistic images.
- Recognize that some Afrodescendant experiences and stories have been underrepresented in historical and cultural narratives.
- Express well-founded ideas and opinions about works of art through oral and written language, using vocabulary related to identity, history, and art.

Introduction

Activating Prior Knowledge (10 minutes)

Guiding Questions:

"What are some ways we learn history besides books?"

The educator guides complete responses:

- "We learn history when…"
- "An image can teach us history because…"

Ideas are written on the board: books, photos, stories, art, objects, music.

Briefly explain that both essays propose that art also tells history.

Lesson Development (30–40 minutes)

Guided observation of works cited in both essays

Select 2–3 works from the book (from different periods).

Observation questions:

- What is happening in this image?
- Who appears in the image?
- What does this work tell us about life in Puerto Rico?
- What cultural aspects do you identify?

Suggested language prompts:

- "This work shows…"
- "We can learn that…"
- "This image helps us understand…"

Integrated dialogue (Torres + Wood)

Brief explanation by the educator (using balanced language):

- Author María Elba Torres explains that art helped preserve the memory of Afrodescendant experiences.
- Author Yolanda Wood explains that these works of art were not always valued or studied, even though they existed.
- **Together, these ideas teach us that art:**
  - **preserves stories,**
  - **depicts everyday life,**
  - **and helps us better understand the past.**

Key idea for 6th grade:
Art is a way to learn history through people's lives.

Main Activity (20 minutes)

Art as a Historical Resource

In pairs, students:

1. Choose a work of art from the book.
2. Answer in writing (3–5 complete sentences total):
   - What historical information does this work offer us?

- What aspect of Afro-Puerto Rican life does it show?
- What do we learn about Puerto Rico by observing it?

Closing and Reflection (10 minutes)

Closing Questions:

- Why is art important for learning about history?
- What things did we learn today that don't always appear in books?

Guiding phrases for responding:

- "I learned that art…"
- "This work helped me understand…"

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in the guided discussion.
- Written responses that integrate observation and history.
- Appropriate use of historical and cultural vocabulary.

Grade: 7th

Lesson Plan – Art, Power, and Narratives: Who Gets to Tell the Afro-Puerto Rican Story?

Subject: Social Studies / Visual Arts / English

Duration: 1–2 periods (45–90 minutes)

Referenced Essays:

- "Art as Re-existence: Afro-Puerto Rican Identity" – María Elba Torres Muñoz
- "More Afro-Puerto Rican Art and More Afrodescendant Art from Puerto Rico" – Yolanda Wood

Lesson Plan Focus

Analyze how art reflects power relations and how certain stories have been told, omitted, or silenced, focusing on the Afro-Puerto Rican experience.

Alignment with the Puerto Rico Department of Education (DEPR)

Social Studies

Puerto Rican History

- Analyzes how historical narratives about Puerto Rico have been constructed from different perspectives.
- Identifies contributions of Afrodescendant groups to Puerto Rican society and history

History: Power, Diversity, and Equity

- Recognizes how power and inequality have influenced which histories have been made visible or omitted.
- Examines the importance of including diverse voices in the interpretation of the past

English

Comprehension and Interpretation

- Analyzes oral, written, and visual texts related to history and culture.
- Oral Communication
- Participates in guided academic discussions, expressing well-founded opinions.

Written Expression

- Writes short texts that integrate information, analysis, and reflection.

Art – Visual Arts

Art Education

- Observes and interprets works of art, analyzing images as visual texts that communicate meanings and emotions.

Historical, Social, and Cultural Research

- Analyzes works of art considering their social, historical, and cultural context.
- Recognizes art as a means to document and question historical narratives.

Artistic and Aesthetic Judgment

- Expresses reasoned judgments and opinions about messages, intentions, and meanings in works of art.

Learning Objectives

After completing this lesson, students should be able to:

- Analyze how historical narratives about Puerto Rico have been constructed from different perspectives, recognizing the relationship between power, representation, and history.
- Examine how Afro-Puerto Rican art makes experiences visible and challenges dominant historical narratives.
- Interpret works of art considering context, message, and intention, developing artistic judgment and critical aesthetic thinking.
- Express critical ideas and reflections on representation, history, and culture through oral and written language, using historical and artistic vocabulary.

Introduction

Activating Prior Knowledge (10 minutes)

Guiding Question:

- **Who decides which stories are told and which are not?**

The educator guides responses in complete sentences:

- "Stories are told when…"
- "Some stories are not told because…"

Key ideas are noted: power, education, books, media, art, official history

Explain that both essays question who has had a voice in the history of art and the country.

Lesson Development (30–40 minutes)

Analytical Observation of Works

Select 2–3 works from the book that depict Afrodescendant people in different contexts (work, music, family, community).

Analysis Questions:

- What story is this image telling?
- From what point of view does it seem to be told?
- What details show power, labor, or resistance?
- Do you think this story was commonly told in the past?

Suggested Language Prompts:

- "This work represents…"
- "The artist shows…"
- "This image suggests that…"

Integrated Dialogue (Torres + Wood)

Guided Explanation:

- Author María Elba Torres explains that art helped keep Afrodescendant stories alive, even when they were marginalized.
- Author Yolanda Wood explains that many of these images existed, but they were not always studied or exhibited.

- **Together, these ideas show us that:**
  - **history is not neutral,**
  - **some voices were silenced,**
  - **art can challenge those narratives.**

Key Idea for 7th Grade: Art not only illustrates history but also reveals who had the power to tell it.

Main Activity (20 minutes)

Visible and Absent Narratives

Individual or Paired Work:

1. Select a work from the book.
2. Answer in writing in 4–6 complete sentences:
    - What story does this work tell?
    - What social group does it represent?
    - Why do you think this story was important to illustrate?
    - What other related stories might not be included here?

Closing and Reflection (10 minutes)

Closing Questions:

- Why is it important to question official narratives?
- How can art help us see other realities?
- What did you learn today about Afro-Puerto Rican history?

Guiding Phrases:

- "I learned that history…"
- "Art allows us to…"

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in analytical discussions about history, power, and representation.
- Written text that interprets and questions the historical message of a work of art.
- Appropriate use of vocabulary related to identity, history, power, and art.

Grade: 8th

Lesson Plan – Afro-Puerto Rican Art Today: Memory, Representation, and Collective Creation

Subject: Social Studies / Visual Arts / English / Technology (integrated)

Duration: 1–2 periods (45–90 minutes)

Referenced Essays:

- "Art as Re-existence: Afro-Puerto Rican Identity" – María Elba Torres Muñoz
- "More Afro-Puerto Rican Art and More Afrodescendant Art from Puerto Rico" – Yolanda Wood

Lesson Plan Focus:
Using art, music, games, and digital tools to analyze, reinterpret, and share the Afro-Puerto Rican experience, connecting past and present.

Alignment with the Puerto Rico Department of Education (PRDE)

Social Studies

Puerto Rican History and Social Processes

- Analyzes historical processes from multiple perspectives, recognizing the participation of Afrodescendant groups in the construction of Puerto Rican society.
- Examines how culture and art function as resources for historical memory.

Historical Time and Cultural Continuity

- Evaluates the relationship between past and present, identifying how Afrodescendant cultural expressions remain relevant today.

English

Comprehension and Interpretation

- Analyzes information presented in texts, images, and digital media.

Oral Communication

- Clearly presents ideas and arguments to a group.

Written Expression

- Produces short texts with a communicative and reflective purpose.

Art – Visual Arts

Art Education

- Analyzes and interprets works of art considering their visual language, message, and meaning.

Historical, Social, and Cultural Research

- Examines works of art in relation to their social, historical, and cultural context, understanding that they are documents of collective memory.

Artistic Expression

- Uses art as a means of cultural communication to reinterpret and disseminate ideas related to the contemporary Afro-Puerto Rican experience.

Artistic and Aesthetic Judgment

- Expresses well-founded opinions about the message and cultural relevance of works of art.

Educational Technology (Integrated)

- Uses digital tools to communicate ideas and create content.

Learning Objectives

After completing this lesson, students should be able to:

- Analyze Afro-Puerto Rican art as a space of historical memory and cultural representation, recognizing connections between past and present.
- Interpret and evaluate messages and meanings in Afro-Puerto Rican artworks, developing artistic judgment and critical aesthetic thinking.
- Research a current Afrodescendant cultural expression in Puerto Rico and explain its origin, continuity, and current importance.
- Apply concepts from the essays by Torres and Wood to reinterpret and disseminate cultural content through artistic and communicative productions.
- Express ideas, reflections, and cultural messages using traditional or digital tools in a creative and responsible manner.

Introductory Dynamic Activation (10 minutes)

Musical Prompt

The educator plays a short excerpt of bomba or plena (instrumental or with lyrics).

Initial Questions:

- What emotions does this music evoke in you?

- What relationship can music have with history?
- Do you think music also tells stories?

Conceptual Bridge:
Explain that Torres and Wood agree that art, both visual and auditory, preserves historical memory and communicates stories that were not always heard before.

Lesson Development (30–40 minutes)

Visual Analysis: Art Detectives

Divide the class into small groups. Each group receives a printed image from the book (hung or projected on the wall) and discusses:

- What story does this image tell?
- What cultural elements can you identify?
- What message does it convey today?
- What relationship might it have with music or current cultural practices?

Integrated Dialogue (Torres + Wood)
Guided Discussion:

- Torres proposes that art is re-existence and living memory.
- Wood emphasizes that art is a space for visibility and questioning.

Synthesis: Afro-Puerto Rican art is not just the past; it continues to speak today through living cultural practices.

Main Activity (25–30 minutes)

Guided Research and Creation: Afrodescendant Cultural Expressions Today

The educator explains: We are going to research an Afrodescendant cultural expression that is still practiced in Puerto Rico and that helps us understand how the past remains present in our daily lives.

Suggested Cultural Expressions (assigned or free selection):

- Bomba
- Plena
- The Festivals of Santiago Apóstol in Loíza
- Vejigante masks

- Afrodescendant community festivities
- Afro rhythms, dances, or cultural traditions in contemporary communities

Guided Research

In small groups, students answer the following questions:

- What is this cultural expression?
- What is its historical origin?
- Where and how is it practiced today in Puerto Rico?
- Why is it important for Afrodescendant identity and culture?

Information can be gathered through short texts, visual resources, short videos, guided discussions, or experiences relevant to the students.

Final Project (Guided Choice)

Students choose one option, maintaining the format of the original plan:

Option A – Mini Cultural Campaign

- Poster or slide (digital or printed)
- Include the cultural expression, a related image, and a message that answers the questions: What is it? Why does it matter today?

Option B – Educational Game

- Trivia or cultural cards about the researched cultural expression
- Questions that connect history, culture, and current events

Option C – Video or Short Educational Capsule

- Brief explanation of the cultural expression
- May include rhythm, images, or oral narration

Option D – Inspired Artwork

- Drawing, collage, mask, or other visual artistic creation
- Accompany the artwork with a brief explanatory text

Closing and Reflection (10 minutes)

Closing Questions:

- Why is it important that these cultural expressions remain alive?

- How do these cultural expressions connect the past with the present?
- What did we learn about Afrodescendant culture in Puerto Rico today?

Guiding Phrases:

- "Afro-Puerto Rican art remains important because…"
- "I learned that Afrodescendant culture…"

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in analysis, research, and dialogue.
- Understanding of the cultural expression and its historical and current significance.
- Clarity of the message in the final project.
- Ability to connect historical memory, cultural representation, and the present.

Grades: 6th through 8th

Lesson Plan – Sharing, Creating, and Dialoguing: Disseminating Afro-Puerto Rican Art

Subject: Social Studies / Visual Arts / English / Technology (integrated)
Duration: 1–2 periods (45–90 minutes)

Referenced Essays:

- "Art as Re-existence: Afro-Puerto Rican Identity" – María Elba Torres Muñoz
- "More Afro-Puerto Rican Art and Afrodescendant Art in the Art of Puerto Rico" – Yolanda Wood

Lesson Plan Focus: Disseminating Afro-Puerto Rican art in a participatory manner, understanding art as:

- **memory (Torres),**
- **representation and visibility (Wood),**
- **and a tool for educating others.**

Alignment with the Puerto Rico Department of Education (PRDE)

Social Studies

History and Social Processes

- Analyzes Afrodescendant culture as a fundamental part of Puerto Rican national identity.
- Recognizes historical memory as an essential component for understanding the country's social development.

Historical Time, Continuity, and Memory

- Connects the past with the present, identifying how Afro-Puerto Rican cultural expressions remain relevant today.
- Values cultural diversity as an element that enriches collective identity.

English

Comprehension and Interpretation

- Analyzes messages in visual, oral, and digital texts.

Oral Communication

- Presents ideas clearly to diverse audiences.

Written Expression

- Produces brief texts with informative and reflective intent.

Art – Visual Arts

Art Education

- Interprets works of art by analyzing images as visual texts that communicate ideas, emotions, and cultural messages.

Historical, Social, and Cultural Research

- Examines works of art in relation to their social, historical, and cultural context, recognizing them as sources of collective memory.

Artistic Expression

- Uses art as a means of cultural communication to reinterpret and disseminate messages about the contemporary Afro-Puerto Rican experience.

Artistic and Aesthetic Judgment

- Expresses well-founded opinions on the cultural and social relevance of works of art.

Educational Technology (integrated)

- Uses digital or analog tools to disseminate cultural information.

Learning Objectives

After completing this experience, students should be able to:

- Analyze Afro-Puerto Rican art as a form of historical memory and cultural representation, establishing connections between past and present.
- Interpret and analyze Afrodescendant works of art, considering their context, message, and intention, developing artistic judgment and critical aesthetic thinking.
- Apply concepts from the essays by Torres and Wood to create and disseminate cultural messages creatively, orally, in writing, or visually.
- Collaborate in the creation and dissemination of cultural content, using digital or analog resources responsibly.

Introduction (10 minutes)

Multisensory Activation

Auditory + Visual Prompts

- Play a short excerpt of bomba or plena.
- Simultaneously display a work from the book.

Initial Questions:

- What relationship might exist between this music and this image?
- What emotions or ideas do they evoke together?

Do you think they tell a story?

Conceptual Bridge:
Explain that Torres and Wood agree that art—both visual and auditory—communicates stories that were not always seen or heard before.

Lesson Development (30–40 minutes)

Collaborative Game: Routes of Afro-Puerto Rican Art
Divide the class into rotating groups (or teams).

Each rotating group explores a dimension of Afro-Puerto Rican art using works from the book:

- Image: What does this work show?
- Story: What memory or experience does it represent?
- Message: What does it communicate today?
- Dissemination: How would you explain it to someone else?

Each group then rotates and adds brief ideas (notes, keywords).

Integrative Dialogue (Torres + Wood)
Guided Discussion:

- Torres: Art as re-existence and living memory.
- Wood: Art as visibility and a challenge to exclusion.

- **Synthesis: Afro-Puerto Rican art helps us remember, see ourselves represented, and educate others.**

Main Activity (20–30 minutes)

Disseminating to educate (guided choice)
Small groups choose ONE option:

Option A – Mini-guide for other students

- Create a handout, poster, or slide:
- a work from the book,
- 3 key ideas:

Option B – Quick question game

- Create 5 trivia cards:
  - artwork / concept / story / message
  - Try the game with another group.

Option C – Micro-oral presentation

- Prepare a 1-minute explanation:
  - "This work is important because…"

Closing and Reflection (10 minutes)

Final Questions:

- Why is it important to share these stories?
- How can art help combat forgetting?
- What responsibility do we have when learning this history?

Guiding Phrases:

- "Disseminating Afro-Puerto Rican art is important because…"
- "I learned that art can…"

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in discussion and dialogue sessions on memory, representation, and cultural dissemination.
- Ability to explain orally or visually how a work connects historical memory, Afrodescendant representation, and the present.
- Creative dissemination project that clearly communicates a message about Afro-Puerto Rican art.

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