EDUCATIONAL GUIDE

High School 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 – High School (9th through 12th Grades)

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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 (9th through 12th), 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.

Oneida Matos Adorno

Essay: "Art as Re-existence: Afro-Puerto Rican Identity," by 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 (1873), education as a tool for liberation, and the wide range of Afro-Caribbean cultural expressions. Through the analysis of works, historical documents, and major figures in the arts (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, preserving experiences and memories that have been excluded from the official narratives.

Torres argues that Afro-Puerto Rican art is a form of cultural justice, as it rehumanizes historically marginalized subjects, questions the coloniality of knowledge, and allows for a rethinking of Puerto Rican identity from a decolonial, ethical, and plural perspective.

Essential Points

- Slavery was an economic, social, and racially based system that profoundly marked Puerto Rico.
- Afrodescendant people were not only victims, but also historical agents.
- Culture (art, music, spirituality, education) was a form of daily resistance.
- Art can serve as a historical resource and an archive for memory.
- Education was key to liberation (e.g., Rafael and Celestina Cordero).
- Historical memory is essential for understanding current inequalities.

Key Learning Outcomes for Intermediate Level:

- Historical and critical thinking.
- Analysis of non-traditional sources.

- Understand colonial and racially motivated processes.
- Cultural reading of art.

Summary for students (9th through 12th grades)

This essay explains that although Afrodescendant people in Puerto Rico lived through unjust systems such as slavery and racism, they never stopped creating or fighting for their dignity. The author uses the word re-existence to explain how these people:

- kept their culture alive,
- developed their own forms of education
- created music, art, and spiritual traditions,
- transformed their reality despite oppression.

Afro-Puerto Rican art thus becomes a way of recounting history from the experience of those who were not always heard, helping us to understand the past in a more complete and honest way.

Clear Examples:

- Bomba and plena originated as forms of community expression and social communication.
- The paintings and prints depict Afrodescendant workers, families, leaders, and students.
- Some denounce the violences of slaver; other celebrate cultural resistance.

Questions to Reflect Upon

- What does it mean to resist without directly protesting?
- Why can culture be a form of political resistance?
- What is the difference between official history and cultural memory?
- How can art help to mend historical injustices?

Key Concepts Explained

- Re-existence: creating dignified ways of life in the face of oppressive systems.
- Coloniality: the persistence of colonial power structures.
- Historical memory: remembering the past to understand the present.
- Cultural resistance: defending identity through cultural practices.
- Afro-Puerto Rican identity: Puerto Rican identity with African roots.

Suggested Activities

- Short essay: How can art function as a historical archive?
- Artwork analysis: identifying memory, resistance, and social messages.
- Guided discussion: Can art be a form of social justice?

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

Summary for Educators

In this essay, Yolanda Wood critically examines 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 analyzes artistic representations from the colonial period to the 21st century, demonstrating how the Afrodescendant population appears in various contexts: religious, work-related, musical, community settings, spiritual, and political. Wood points out that, although these images existed, they were not always included in museums, books, or school curriculums, resulting in a partial view of cultural history. The essay underscores the role of Afro-Puerto Rican art as a space for visibility, denunciation, and identity affirmation, and invites the development of a critical perspective that questions who has been represented, who has been excluded, and how power influences the construction of historical-artistic knowledge.

Essential points:

- Puerto Rico is a diverse country with foundational African roots.
- Artistic representations can reflect power relations.
- The absence of images also communicates exclusion.
- Art enables us to question dominant historical narratives.
- Museums and schools are key spaces for correcting historical omissions.
- Image analysis develops critical thinking and social consciousness.

Key learning outcomes for intermediate level:

- Critical reading of images.
- Cultural and political analysis of art.
- Oral and written argumentation.
- Historical and social consciousness.

Summary for students (9th through 12th grades)

This essay explains that, for a long time, not all people were represented equally in art or in the official versions of history. Many Afrodescendant people were present in the daily life and history of the country, but their representations and contributions were not always valued. However, many artists did represent these contributions. Analyzing these images helps us see other versions of history and better understand the cultural diversity that has been rendered invisible.

Examples

- Works that depict Afrodescendant people working or taking part in the community.
- Depictions of bomba, plena, and cultural festivities.
- Works that defy and contradict racial stereotypes.

Questions to Reflect Upon

- Who decides which images are exhibited or studied?
- What is the effect of not seeing oneself represented in art?
- How does art influence our understanding of history?
- Can art change social narratives?

Key Concepts Explained

- Representation: the way a group is visually depicted.
- Invisibility: the exclusion of groups from historical narratives.
- Eurocentrism: a perspective that privileges European experiences.
- Cultural identity: a social construct based on history and culture.
- Structural racism: inequality perpetuated by social systems.

Suggested Activities

- Comparative analysis: cross-analysis of works from different periods and contexts.
- Critical commentary: what story does this image tell, and what story does it omit?
- Digital or physical project: curating a mini-thematic exhibition.

Grade: 9th

Lesson Plan - Art and Historical Memory: Other Ways of Recounting the History of Puerto Rico

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

Referenced Essays:

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

Lesson Plan Focus: Art as a historical source and cultural memory, especially for understanding Afrodescendant experiences that are not always included in official history. This plan introduces 9th-grade students to the analysis of art as an alternative historical document, laying the foundation for the development of critical thinking in later grades.

Alignment with the Puerto Rico Department of Education (DEPR)

English

Comprehension and Interpretation

- Analyzes information presented in informational, visual, and oral texts related to Puerto Rican history and culture.
- Identifies main ideas and relevant details from images, discussions, and guided readings.

Oral Communication

- Actively participates in academic discussions, expressing well-founded ideas and opinions.
- Uses appropriate vocabulary related to history, culture, and art.

Written Expression

- Writes short, coherent texts that integrate observation, information, and personal reflection.

Social Studies

History of Puerto Rico

- Analyzes the history of Puerto Rico from multiple cultural perspectives.
- Recognizes the contributions of the Afrodescendant population to the country's historical development.

Historical Awareness

- Uses diverse historical sources to understand the past (images, art, documents).
- Recognizes that history can be told from different points of view.

Art

Art Education

- Observes, describes, and interprets works of art, considering theme, context, and meaning.

Art and Society

- Analyzes how art reflects social, cultural, and historical experiences.
- Recognizes art as a means of communication and collective memory.

Learning Objectives

After completing this lesson, students should be able to:

- Analyze art as a valid source for studying the history of Puerto Rico.
- Recognize the Afrodescendant presence as a fundamental part of the country's historical memory.
- Identify how art communicates cultural and historical experiences.
- Express reflective ideas orally and in writing based on the analysis of artworks.

Introduction (10 minutes)

Activating Prior Knowledge

Guiding Question:

What are some ways we learn history besides books?

The educator guides responses in complete sentences:

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

Ideas are recorded on the board: books, photographs, oral histories, music, art, objects

Conceptual Connection:
Explain that both essays propose that art also recounts history, especially stories that were poorly documented.

Lesson Development (30–40 minutes)

Guided Observation of Works of Art
Select 2–3 works from the book (different periods or themes)

Observation Questions:

- What is happening in this image?
- Who appears in the image?
- What aspects of life in Puerto Rico are reflected?
- What historical information can we obtain?

Language prompts (on the board):

- "This work shows…"
- "We can infer that…"
- "The image suggests…"

Integrated dialogue of the essays (Torres + Wood)
Guided explanation by the educator:

- Torres: Art helped preserve the memory of Afrodescendant experiences in the face of exclusion.
- Wood: These images existed, but they were not always valued or included in art history.
- **Synthesis: Art becomes an alternative historical source that broadens our understanding of the past.**

Key idea for 9th grade:
Art can tell us things that books don't always tell us.

Main activity (20 minutes)

Art as a historical archive
Paired collaboration:

1. Select a work from the book.

2. Write a 4–5 sentence text answering:
    a. What story or experience does this work show?
    b. What historical information does it offer?
    c. Why is it important to preserve this image?

Closing and Reflection (10 minutes)

Closing Questions:

- Why is art important for understanding Puerto Rican history?
- What did you learn today that you didn't know before?

Guiding Phrases:

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

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in the guided discussion
- Written text with basic historical analysis
- Appropriate use of historical and cultural vocabulary

Grade: 10th

Lesson Plan – Culture and Resistance: Afro-Puerto Rican Art as a Historical Response

Integrated Subjects: English / Social Studies / Art – Visual Arts

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: Culture (art, music, education, and community) as a form of historical and social resistance, beyond direct confrontation.
This lesson delves into the concept of re-existence, connecting it to past and present Afro-Puerto Rican cultural expressions.

Alignment with the Puerto Rico Department of Education (DEPR)

English

Comprehension and Interpretation

- Analyzes informational, visual, and oral texts related to historical and cultural processes.
- Identifies main ideas and relationships between concepts such as culture, resistance, and identity.

Oral Communication

- Participates in academic discussions, expressing clear and well-founded arguments.
- Uses relevant academic vocabulary (resistance, culture, memory).

Written Expression

- Writes short reflective texts that integrate historical information and personal analysis

Social Studies

History of Puerto Rico

- Analyzes historical processes from the perspective of diverse social groups.
- Recognizes slavery and racism as historical systems and their cultural responses.

Change and Continuity

- Examines how cultural practices from the past are preserved or become transformed in the present.

Art

Art Education

- Analyzes works of art considering theme, symbolism, and socio-historical context.

Art, Culture, and Society

- Examines how art communicates ideas of resistance, identity, and community.
- Recognizes music and visual art as interrelated cultural expressions.

Learning Objectives

After completing this lesson, students should be able to:

- Understand culture as a form of historical resistance.
- Analyze the concept of re-existence in Afro-Puerto Rican art.
- Identify connections between art, music, and history.
- Express critical ideas orally and in writing about culture and resistance.

Introduction – Multisensory Activation (10 minutes)

Musical Prompt

Listen to a short excerpt of bomba or plena (instrumental or with lyrics).

Initial Questions:

- What emotions does this music convey?
- What kind of message do you think it communicates?
- Can music be a form of resistance?

Conceptual Connection:
Explain that Torres and Wood agree that culture was a key tool for resistance and survival.

Lesson Development (30–40 minutes)

Analytical Examination of Works

Select 2–3 works from the book related to work, music, community, or education.

Analysis Questions:

- What cultural practice do you observe?
- What historical difficulties might be related to this scene? How does this image show nonviolent resistance?
- What message remains relevant today?

Suggested language prompt:

- "This work represents…"
- "We can interpret that…"
- "Culture functions here as…"

Integrated dialogue (Torres + Wood)

Guided explanation:

- Torres: re-existence as cultural creation in the face of oppression.
- Wood: the importance of recognizing these expressions in art history.
- **Synthesis: Afro-Puerto Rican culture was and continues to be a form of active resistance.**

Key idea for 10th grade:
Resisting also means creating, teaching, celebrating, and caring for culture.

Main activity (20–25 minutes)

Culture and Resistance Lab

Small group collaboration:

1. Each group selects:
   a. a visual work from the book and
   b. a cultural expression (bomba, plena, education, community).
2. Prepare a brief analysis answering:
   a. What form of cultural resistance does it represent?
   b. What historical problem does it address?
   c. Why is it still important today?

You can present your answer orally or in a 5–6 sentence written response.

Closing and Reflection (10 minutes)

Closing Questions:

- Why can culture be a form of resistance?
- What current cultural expressions continue this tradition?
- What did you learn today about Afro-Puerto Rican history?

Guiding Phrases:

- "I learned that culture…"
- "Resistance also occurs when…"

Evaluation

The evaluation should be formative and consider the following aspects:

- Participation in group analysis and dialogue
- Written or oral analysis with a clear historical connection
- Appropriate use of academic vocabulary

11th Grade

Lesson Plan – Representation, Power, and Invisibility: Art as a Space for Historical Debate

Integrated Subjects: English / Social Studies / Art – Visual Arts

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: To analyze how power influences visual representation and the construction of history, questioning who appears, who is excluded, and why.
This plan delves into the idea that absence also communicates, and that art can be a space for criticism, correction, and historical reinterpretation.

Alignment with the Puerto Rico Department of Education (DEPR)

English

Comprehension and Interpretation

- Analyzes informative, visual, and argumentative texts related to social, historical, and cultural topics.
- Identifies positions, assumptions, and intentions in visual and written messages.

Oral Communication

- Participates in academic discussions, formulating clear and well-founded arguments.
- Listens and responds respectfully to diverse viewpoints.

Written Expression

- Writes short analytical texts that integrate visual, historical, and conceptual evidence.

Social Studies

History of Puerto Rico

- Analyzes historical processes considering power relations and inequality.

- Examines the impact of racism and exclusion on the historical construction of the country.

Critical Thinking about History

- Questions dominant historical narratives.
- Evaluates historical sources from different social and cultural perspectives.

Art

Art Education

- Analyzes works of art considering composition, theme, and historical context.

Art, Power, and Society

- Examines how art reflects, questions, or reinforces power relations.
- Recognizes visual representation as a political and cultural act.

Learning Objectives

After completing this lesson, students should be able to:

- Critically analyze the representation of Afrodescendant people in art.
- Understand invisibility as a form of historical exclusion.
- Evaluate how power influences which images are preserved or ignored.
- Express well-founded arguments orally and in writing.

Introduction (10 minutes)

Conceptual Activation

Guiding Question:
What does it mean to be absent from history?

The educator guides responses in complete sentences:

- "Not being absent from history means…"
- "Absence can cause…"

Key words are written on the board: power, silence, exclusion, memory, representation

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

Lesson Development (30–40 minutes)

Comparative Analysis of Works

Select two works from the book:

- one where the presence of people of African descent is clear,
- another where they are absent or relegated to the background.

Analysis Questions:

- Who appears in this work?
- Who does not appear?
- From what point of view is the image constructed?
- What does this representation tell us about power and hierarchy?

Suggested Language Prompt:

- "The work privileges…"
- "The absence suggests…"
- "This image reflects a hierarchy…"

Integrated Dialogue (Torres + Wood)

Guided Explanation:

- Torres: Art allows us to recover memories that were erased.
- Wood: Traditional art history excluded many of these images.
- **Synthesis: Visual representation is not neutral; it responds to power structures.**

Key Idea for 11th Grade:
Exclusion from works of art is also a form of historical violence.

Main Activity (25 minutes)

Critical Representation Map

Small group collaboration:

1. Select a work from the book.
2. Complete a graphic organizer with:
    a. Group represented
    b. Main visual message
    c. Elements of power or exclusion
    d. Possible untold stories
3. Prepare a brief oral explanation (1–2 minutes).

Closing and Reflection (10 minutes)

Closing Questions:

- Why does representation matter?
- What are the effects of invisibility today?
- How can art redress historical exclusions?

Guiding Phrases:

- "Representation is important because…"
- "I learned that absence…"

Evaluation

The evaluation should be formative and consider the following aspects

- Participation in analysis and critical discussion.
- Creates graphic organizer with clear arguments.
- Use of conceptual vocabulary (representation, power, invisibility).

12th grade

Lesson Plan – Dissemination, Reinterpretation, and Transformation: Afro-Puerto Rican Art as Cultural and Civic Action

Integrated Subjects: English / Social Studies / Art – Visual Arts / 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: Applying critical analysis to disseminate and transform historical narratives, understanding Afro-Puerto Rican art as memory, representation, and civic responsibility.

Alignment with the Puerto Rico Department of Education (DEPR)

English

Comprehension and Interpretation

- Analyzes informative, argumentative, visual, and multimodal texts on historical and cultural topics.
- Evaluates intentions, positions, and assumptions in cultural messages.

Oral Communication

- Delivers clear and persuasive presentations to diverse audiences.
- Supports ideas with historical and visual evidence.

Written Expression

- Produces persuasive and reflective texts that integrate research, analysis, and personal perspective.

Social Studies

History of Puerto Rico

- Evaluates historical processes considering power, exclusion, and resistance.
- Analyzes the role of culture and art in the construction of collective memory.

Civic Education and Social Action

- Applies historical knowledge to contemporary civic reflection and action.

Art

Art Education

- Interprets and recontextualizes works of art according to their social function.

Art, Culture, and Society

- Analyzes art as political, cultural, and educational discourse.
- Uses art as a contemporary communication tool.

Educational Technology (Integrated)

- Uses digital or analog media to responsibly create and disseminate cultural content.
- Selects formats that are appropriate for the purpose and audience.

Learning Objectives

After completing this experience, students should be able to:

- Integrate concepts of re-existence, memory, and representation from both essays.
- Critically evaluate historical and cultural narratives.
- Create an educationally and socially oriented dissemination project.
- Demonstrate effective, ethical, and collaborative communication.

Introduction (10 minutes)

Reflective Activation

Guiding Question:

What responsibility do we have when telling stories about the past?

Guided Responses:

- "We have a responsibility because…"
- "Telling history implies…"

Conceptual Bridge:

Both essays agree that art not only remembers, but also redresses, makes visible, and transforms.

Lesson Development (30–40 minutes)

Guided Summary (Torres + Wood)

- Torres: art as living memory and re-existence (as an alternative archive).
- Wood: representation and invisibility as effects of power.
- **Synthesis: Disseminating Afro-Puerto Rican art is an educational and ethical act.**

Key idea for 12th grade:
Knowledge implies responsibility: How we tell a story matters.

Main activity (30–40 minutes)

Critical Dissemination Project (guided choice)

Collaborative work in small groups. Choose ONE option:

Option A – Curated Mini-Exhibition (physical or digital)

- Select 2–3 works from the book.
- Include brief curatorial texts:
  - What story does each work tell?
  - What does it correct or make visible?
  - Why does it matter today?

Option B – Podcast / Short Video / Educational Capsule

- Central message: What do Torres and Wood teach us about art and power?
- Integrate image/sound/music (bomba or plena) contextually.

Option C – Educational Game (Trivia or Critical Flash Cards)

- Design questions that connect:
  - artwork →historyg →concept→current events.
- Try out the game with another group.

Common criteria: clarity of message, historical accuracy, respect, and accessibility for the audience.

Closing and Reflection (10 minutes)

Final Questions:

- How can art change social narratives?
- What did we learn that should continue to be shared?
- What role can we assume as cultural disseminators?

Guiding Phrases:

- "Sharing these stories is important because…"
- "I learned that memory…"

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