

Center for Latin
American Studies

VANDERBILT UNIVERSITY

EDUCATOR GUIDE



THEY

A Film by Emma Christopher, Ph.D

ARE WE

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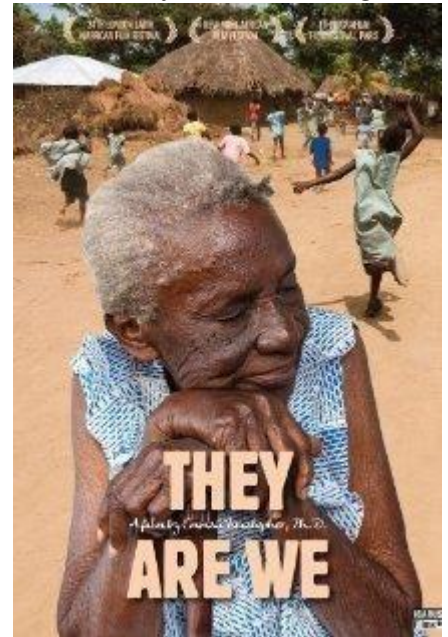


Film Synopsis

They Are We tells the extraordinary story of cultural endurance and reunion between the Gangá-Longobá, a small Afro-Cuban ethnic group, and their ancestral family in a remote village in Sierra Leone. For over 170 years, the Gangá-Longobá sustained their heritage through the songs and dances of their ancestors. They endured the brutalities of the Atlantic slave trade, decades of slavery on Cuban sugar plantations and the Cuban Revolution, and through it all retained a sense of their African identity. However until recently, it was an identity the Gangá-Longobá knew little about – until their lives intersected with the work of director Dr. Emma Christopher. *They Are We* traces the precise roots of the Gangá customs, a connection that most historians considered impossible considering centuries of separation and the fusion of African peoples in Latin America.

While working on a separate project in Liberia, Dr. Christopher happened upon a remarkable discovery. After sharing footage of the Gangá-Longobá celebrations with locals, the songs and dances were identified as the initiation rituals of various secret societies native to Sierra Leone. For the next two years, Dr. Christopher shared her footage of the Afro-Cuban customs with thousands in Sierra Leone, Guinea and Liberia. Guided by research and the invaluable contributions from people all over West Africa, Dr. Christopher narrowed likely Gangá origins to a secluded village called Mokpangumba in a chiefdom known as Upper Banta. Here she found the missing piece of the puzzle. Upon watching the footage of the Gangá-Longobá, villagers of Upper Banta recognized the language, the context and the significance of several of the songs and dances. The language spoken in the songs, known as Banta, is nearly extinct. Yet despite its disappearance, the Banta descendants had also successfully preserved their heritage, one that they share with the Gangá-Longobá thousands of miles away in Cuba.

Both groups longed to know what happened to their ancestors. The final step was bringing to the two together for a homecoming in Sierra Leone. After struggling to secure legal travel arrangements from Cuba, four members of the Gangá-Longobá were able to make their long-awaited return to their African homeland in 2013. *They Are We* depicts this reunion, the rich exchanges between Cuban and Sierra Leonean cultures and the power of song and dance to unify families despite centuries of separation.



Country of Production:
Australia
Year: 2014
Run time: 77 minutes
Director: Emma Christopher

Cinematographers: Javier Labrador,
Lansana Mansaray
Sound Editor: Joanna Montero
Producer: Emma Christopher
Co-Producer: Sergio Leyva Seiglie

About the Director

Emma Christopher is a scholar of the historical and modern slave trade, an anti-slavery advocate and a documentary filmmaker. She received her Ph.D from University College in London in 2002, and is currently on the faculty at the University of Sydney where she holds a five-year Australian Research Council Fellowship. Dr. Christopher was previously awarded fellowships from the Mellon Foundation, Harvard University's Atlantic World Center, the Gilder Lehrman Center at Yale University and the British Council.

She has authored multiple books: *Slave Ships and their Captive Cargoes*, which was called "the most important book on the Atlantic slave trade in a very long time;" and *A Merciless Place*, which was awarded the Ernest Scott Prize for contributions to the history of Australia and the Kay Daniels Prize for the best book in Australian colonial history. Dr. Christopher's new book, *The Devils at Hotel Africa*, about a slave "factory" in Liberia, will be released soon.

They Are We is Dr. Christopher's first feature film and has been fantastically received since its release. Dr. Christopher premiered her film at the opening of the United Nations 'Victory Over Slavery' exhibition in New York, where United Nations Secretary General Ban Ki-moon praised the film for its inspiration, calling it "another victory over slavery". *They Are We* has also been featured at the San Diego Black Film Festival, the Pan African Film Festival, the Barebones International Film Festival, and the Ethnografilm Festival and has secured multiple nominations and awards.

Director's Note



Making *They Are We* was a rollercoaster of a journey. It is a film that I never intended to make; did not even believe was possible. When I was invited to film the annual ceremony of Cuba's Gangá-Longobá people, I did so simply from interest in their rituals. Cultures meld and adapt to fit new realities, that is their nature, and enslaved people and their descendants have had more reason than most to use their cultures as means of not only survival and endurance but also transformation and regeneration. They had to make anew from the tiny fragments that had not been stolen. So I was fascinated by a set of songs and dances specific to one Afro-Cuban community, quite different to the more familiar and far larger Santería and Palo societies.

Even when I began to screen the subsequent film footage of the Gangá-Longobá across the Liberian and Sierra Leonean hinterland—the part of Africa from which people termed Gangá originated—I had little idea what would happen. What fascinated me initially were West African people's responses to the Cuban performance. Their wonder, pride and joy were evident.

Yet screening the Cuban ceremonies in West Africa eventually led to a village that 'claimed' the Gangá-Longobá in the most beautiful, profound way. Its people simply and spontaneously joined in with the Cuban songs, something nobody else had done. Fascinatingly, with very little formal education, they also understood right away the significance. They were watching, they told me, the descendants of somebody stolen from their village. As one man said, 'they are we'. It was a day that will forever remain with me.

There were years more of work: tracing the details of this claimed connection to the best of my ability, dealing with bureaucracy, and agonizing over the danger of privileging this very rare link over other (equally valid) kinds of African American-African connection. But the agonizing was mine not theirs, not on either side of the Atlantic. They waited far more patiently than I. They were sure of what they knew, that these were their long lost kin. And when word finally arrived that the Gangá-Longobá would now be free to travel to Sierra Leone, they danced in spontaneous celebration while I danced with far less skill around the kitchen of my rented apartment in Havana. The Cubans and Sierra Leoneans told me that obviously, after all their dedications and quiet pleas, the ancestors had pulled the right strings.

I became a filmmaker as well as a more traditional historian writing books because I wanted people to be able to speak for themselves—albeit through my lens—and for viewers to see their expressions and sentiments, to glimpse the realities of their lives. It has been my extraordinary privilege to work on this film, to call so many of the people it revolves around my friends. I hope you and your students enjoy meeting them through the screen.

Dr. Emma Christopher

Director, Producer and Researcher of *They Are We*
Anti-Slavery Australia, University of Technology Sydney.

African Slave Trade in Latin America

To understand the complex diversity endemic of Latin America today, one must consider the historical context of most Latin American countries. Given the European colonialism and colonization by the Spanish, French, British, Genoese, Dutch, and Portuguese, to name a few, the settlements in the New World necessitated new market economies to produce sustainable revenue. As industries and plantations evolved, they called for increased labor markets. European

conquistadors, such as Hernan Cortés, Francisco Pizarro, and Diego Velázquez, first relied on indigenous inhabitants for slave labor. Ultimately, inhumane work conditions and diseases, such as smallpox brought from Europe, annihilated the native populations. Some natives emigrated, but most were either killed outright or died by the conditions of conquest, including malnutrition, diseases and suicide¹. In the Dominican Republic, “within less than 20



Photo courtesy of David LeFevor

years the indigenous population collapsed from an estimated four hundred thousand when Columbus arrived to less than five hundred by 1550.”² In central Mexico, the indigenous population was estimated to be 25 million in 1519 at the arrival of Cortés; however, less than one century later it was estimated at less than 2 million.³

As Europe’s insatiable demand for sugar continued to rise, European settlers were faced with the dichotomy of demand versus a rapidly disappearing labor supply.² The colonists imported enslaved Africans to bolster the diminishing supply. Enslaved Africans were first trafficked to the Dominican Republic, then Brazil, then Haiti, and then in Cuba, giving birth to the world’s sugar empire.² According to Jane Landers, Spain was the first European nation to traffic Africans to the Americas. From 1501-1525, Spain began importing slaves directly from Africa, whom they termed *bozales*.⁴ The purpose for their import was to labor in mines, sugar plantations, and ranches. By 1513, the Spanish crown had begun assigning the *asiento system* in which they granted contracts to traffic slaves to the highest bidders.⁴ Even with the granting of contracts, historical records on slave cargo can be quite suspect, for this reason it is difficult to know exactly how many Africans were trafficked. By the latter part of the 16th century, 131,887 Africans had entered the Spanish-speaking Caribbean.⁴

Although scholars are not unanimous in their calculations, most historians report between 9-15 million enslaved Africans were trafficked through the middle passage and into the Americas. Eltis and Richardson report that twelve and half million Africans were shipped with 11.2 million surviving the grueling journey.⁵ From the 16th century

¹ Franklin, J. (1997). *Cuba and the United States: A chronological history*. 1-4. Melbourne: Ocean Press.

² Gates, H.L. (2011). *Black in Latin America*. 13-180. New York: New York University Press.

³ Cook, S. F., & Borah, W. W. (1979). *Essays in population history; Mexico and California*. 3. Berkeley: Univ. of California Press.

⁴ Landers, J. (2008). Slavery in the Spanish Caribbean and the Failure of Abolition. *Review (Fernand Braudel Center)*, 31(3), 343-371.

⁵ Eltis, D., & Richardson, D. (2008). *Extending the frontiers: Essays on the new transatlantic slave trade database*. New Haven, CT: Yale University Press.

through the 19th century, about 15 million black Africans were brought to Latin America largely through the southern coast of Cuba.⁶ What were the final destinations of the millions of enslaved Africans brought to the west?

The enslaved were dispersed throughout North America, Central America, South America and the Caribbean. By comparison to U.S. colonies, the enslaved ancestors of African-American descendants make up a statistically small fraction of the total number of Africans who were trafficked.² “Less than five percent, or 450,000 out of 11.2 million, of all the Africans imported to the western hemisphere” disembarked in U.S. colonies.² The rest went south of the United States Border to Latin America. The history of selected countries representative of each of the Latin American regions is highlighted below.

North America: Mexico

Due to the explosion of the silver mining industry in Mexico during the mid-1550s-1580s, Mexico imported large numbers of enslaved Africans. In the earliest part of the slave trade—until roughly 1600—Mexico had the largest number of enslaved Africans in all of the New World colonies. Approximately 700,000 Africans were brought to Mexico and Peru combined throughout the slave trade. This number represents an astonishing increase of a quarter of a million more than were brought to U.S. colonies.² By the beginning of the 17th century, Mexico’s slave population far surpassed most of Latin America. As in Brazil, many of the enslaved Africans in Mexico were from Angola. From the sixteenth through the eighteenth centuries, the African population surpassed that of Europeans by almost 4 to 1 in the bishopric of Mexico⁷. Mexico would become an important slave trafficking hub given that

most of the enslaved entered the Americas through Vera Cruz, Mexico and Cartagena, Colombia⁴. Most of these Africans were Cape Verdean, Senegambian, and later Congolese and Angolan.

The necessity of a workforce to exploit and generate the wealth of the resources of the New World sparked the greatest business of the era.

Central America: Panama

The arrival of Blacks to parts of Central America is a lesser publicized historical account. The enslaved Africans in Panama represented the vastness of the African continent. Although African descendants are believed to have lived in Darién before the arrival of the Spaniards, enslaved Africans were trafficked to Panama as early as 1511-1513 according to official records. Panamanian scholar Lowe de Goodin reports, “*lo que sí se puede decir es que el istmo de Panamá fue el*

primer lugar del continente a donde llevaron negros”⁸ [that] what we can say is that the Isthmus of Panama was the first place on the continent where Blacks were brought [as slaves]. “*La necesidad de mano de obra para explotar y generar riqueza de los recursos en el Nuevo Mundo dio inicio al gran negocio de la época.*”⁸ The necessity of a workforce to exploit and generate the wealth of the resources of the New World sparked the greatest business of the era. The majority of the Africans were trafficked by the Portuguese and the Hollanders and to a lesser extent the Genoese. They were trafficked from Central Africa to western Africa.⁹ By the 18th century, a great percentage of the enslaved Africans brought to Panama were Congolese and Carabalis who occupied 36.1% and 22.7% respectively of the enslaved population registered from 1781-1851.⁸ “*Sabemos que desde el siglo XVI están entrando constantemente negros en Panamá*

⁶ Urbanski, E. (1972). *Hispanoamerica, sus Razas y Civilizaciones* [Hispanoamerica, Its Races and Civilizations]. New York: Eliseo Torres.

⁷ Bennett, H. L. (2003). *Africans in Colonial Mexico: Absolutism, Christianity, and Afro-Creole consciousness, 1570-1640*. Bloomington, IN: Indiana University Press.

⁸ Lowe de Goodin, M. (2012). *Afrodescendientes en el istmo de Panama 1501-2012*. 5-17. Panama: SAMAAP.

⁹ Fortune, A. (1994). *Obras selectas: Compilación y Prólogo por Gerardo Maloney*. 221-222. Panama: Instituto Nacional de Cultura.

*para las necesidades del territorio y para la reexportación.*⁸ We know that since the 16th century, the enslaved blacks are constantly entering Panama for the necessities of the territory and to be re-exported.

Central America: Guatemala

To understand how the African presence materialized in Guatemala, Honduras, Nicaragua, and Belize, one must first journey to the islands of the Caribbean, specifically to the West Indian island of Saint Vincent in the Lesser Antilles.



Photo Courtesy of David LeFevor

Although not undisputed, in 17th century documents it is commonly reported that a Spanish vessel (some documents report two vessels) carrying Africans shipwrecked near St. Vincent.^{10 11} Many Spanish traffickers, along with some Africans, died in the crash. The Africans who survived quickly escaped. Following the shipwreck, the Africans became distressed due to a dearth of food and water supplies. The native population inhabiting St. Vincent was called *Yellow Caribs*. The Yellow Caribs “rescued the Africans from their plight and invited them to the mainland of St. Vincent, an invitation which was accepted.”¹² The Africans, who were later called *Black Caribs*, intermingled with the natives. The Black Caribs adopted some aspects of the Yellow Carib language, while retaining much of their native African culture. The Black Caribs of Central America are “a Negro people who speak an Amerindian language with many French loan words and bear Spanish surnames for the most part. They are a people who have been immersed in many cultural streams without being submerged in any one of them.”¹³ Over time, relations between the Black Caribs and the indigenous Yellow Caribs became strained and they began to battle over land. The Yellow Caribs were at war with the British and the French over land, while the Black Caribs were also at war with the British for the same reason. These battles and disputes endured for decades. In 1795, the British proceeded with a long-contemplated plan to exile the Black Caribs: “Five thousand were transported to Roatán, an island off the coast of Honduras.”¹¹ The Black Caribs later left Roatán for the mainland. The majority of the Black Caribs settled in present day Honduras, Belize (then known as British Honduras), Nicaragua, and Guatemala. Today, the Black Caribs of Central America are known as the *Garífuna*. They maintain a distinct way of life and they speak a unique language.

South America: Brazil

Between 1561 and 1860, about 43% of all Africans brought to the Americas landed in Brazil, totaling almost five million². About 70% of the enslaved Africans in Brazil were Angolan.² Other noted African regions of the slave trade included Nigeria and Benin. Having established an economic culture largely based on slave labor, Brazil was the last country in the western hemisphere to abolish slavery in 1888, trailing Cuba by two years and the United States by 23 years. Today, Brazil reports some ninety-seven million African descendants out of a total population of 190 million. Brazil has the second largest percentage of African descendants in the world, only second to Nigeria.² About a third of Brazil’s enslaved Africans were trafficked through the port of Bahia. Today, Bahia continues to be a

¹⁰ Gonzalez, N.L.S. (1969). *Black Carib household structure: A study of migration and modernization*. Seattle: University of Washington Press.

¹¹ Kerns, V. (1989). *Black Carib kinship and ritual: Women and the ancestors*. Urbana, IL: University of Illinois Press.

¹² Marshall, B. (1973). The black Caribs: Native resistance to British penetration into the windward side of St. Vincent 1763-1773. *Caribbean Quarterly*, 19(4), 4-19.

¹³ Hadel, R. E. (1976). *Changing attitudes towards the Caribs of Belize* (pp.84). S.I.?

center of black life in Brazil. Given such a long history of African presence, African culture has survived in terms of the religious syncretism of *Candomblé* and *Umbanda* to the religious representations of *Xangô*. In addition, carnival is a sure sign of African culture thriving in Brazil.

South America: Peru

Henry Louis Gates Jr. highlights the 1527 arrival of enslaved Africans to Peru. They were predominantly from Angola, the Americas, and other parts of Africa. Brought to Peru by conquistador Francisco Pizarro, Africans were imported to replace the large numbers of indigenous laborers who had been killed due to work conditions and unfamiliar diseases brought from Europe.²

Enslaved Africans were trafficked through the main marketplace in Malambo, Peru. Today, Malambo is known as the District of Rímac and is a central Black neighborhood. The Spanish imported over 100,000 Africans to work in the silver mines, boosting Peru to become Latin America's most bustling economy over a one hundred year span.² Explicating both the brutality of the slave trade and enslaved Africans' contributions to the Spanish empire, Dr. Omar Ali wrote: "The human cost of the transatlantic slave trade cannot be quantified and no reasonable compensation is ever possible: any attempt would pale in comparison to the depth of its horror. Yet we know that much of the wealth of the Spanish empire was produced by enslaved black labor."¹⁴

"Slaves came to constitute a significant sector of the labor force, especially along the coast, where the Indian population rapidly declined following the conquest."¹⁵ Peru was home to two very distinct brands of slavery: plantation slavery and city slavery. Those on the plantations, or *haciendas*, of the 16-20th centuries, endured the hardest work and the most difficult treatment, which is evident by the castigation and torture equipment found on almost all Peruvian plantations. To the contrary, city slaves operated more like day laborers. Although enslaved, they were contracted out to local citizens to serve as artisans, domestics, and skilled laborers. The city slaves had more autonomy and more freedom of movement. Although not without critique, much of the daily lives of city slaves were captured in the artwork of the free black painter, Pancho Fierro. In the mid-1850s, Peru began the process of writing the decree to abolish slavery. Slavery's end was the result of frequent uprisings by the enslaved, British abolitionist activism, and a shifting Peruvian economy. According to Blanchard, the most important of these was the resistance of slaves. The enslaved fled the plantations, bought their freedom, and some even took their masters to court in an attempt to win their freedom. These efforts quickly gained the attention and the support of abolitionists, both local and foreign. With slavery's grip steadily weakening by each

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¹⁴ Ali, O. H. (2014). Afro-Peru: A Legacy of Black Labor and Culture. *ReVista: Harvard Review of Latin America*, 14(1), 2.

¹⁵ Blanchard, P. (1992). *Slavery and abolition in early Republican Peru*. Delaware: SR Books.

act of insurrection on the part of the enslaved, in 1854, President Ramón Castilla officially abolished slavery.

Caribbean: Dominican Republic

Although Christopher Columbus first landed on the northern tip of the island of Hispaniola (present day Haiti and Dominican Republic) in 1492, Columbus' older brother Bartholomew claimed the capital city of Santo Domingo in 1496, becoming the first permanent European settlement of the New World.² As Europe's insatiable demand for sugar continued to rise, European settlers were faced with the dichotomy of demand versus a "rapidly disappearing labor supply."² The colonists imported enslaved Africans to bolster the diminishing supply. Enslaved Africans were first trafficked to "the Dominican Republic, then Brazil, then Haiti, and then in Cuba," giving birth to the world's sugar empire.² The first slaves were brought to Santo Domingo from Seville, Spain and then later imported directly

from Africa. The largest number of enslaved Africans were brought to Hispaniola in the 1520s, mainly from Cape Verde and São Tomé.⁴ Other Africans to the island were Senegambian, Mandinka, and Wolof. According to Hispaniola's archdeacon, Alonso de Castro, the black population on the island had reached an estimated 25,000-30,000 by 1542.⁴ The Dominican Republic is the only country in the New World that has gained its independence from another American country, Haiti.

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Caribbean: Cuba

Beginning in 1762, a brief British occupation led to a huge increase in African slavery on the island of Cuba. Later, Cuban planters continued to import large numbers of Africans, with the period from 1790 to 1867 as the largest period of slave importations.⁴ After Haiti's sugar economy collapsed, Cuba soon replaced

Haiti as the world's number one supplier of sugar. Between 1651 and 1866, Cuba received almost 800,000 enslaved Africans. Capitalizing on Haiti's failed state, Spanish conquistadors went full speed ahead into cultivating Cuba's sugar plantations. By the 1820s, Cuba had become the "largest sugar exporter in the world and the largest slave economy in the western hemisphere."² By 1850, sugar was almost 83% of Cuban exports and 40% of those sugar exports going to the United States.¹ On October 10, 1868, Cuba began its first War of Independence from Spain. Plantation owner Manuel de Céspedes freed his slaves and armed them to fight for independence. Forty-eight hours later, brothers Antonio and José Maceo free blacks, joined the rebels against Spain. On February 10, 1878 the Treaty of Zanjón, a peace agreement, was signed. General Antonio Maceo and others unsuccessfully protested that the abolition of slavery was not a part of the treaty. During Cuba's second War of Independence in 1896, the Maceo brothers died in battle just six months apart. It would be another decade before the Maceo brothers' dream of a free Cuba for all would be realized. Slavery was abolished by royal decree on Oct, 7, 1886, some 21 years after the United States.¹

The Transatlantic Slave Trade significantly contributed to the African *diaspora* and diversity found in Latin America today: "A cursory understanding of Latin American history demonstrates that people of all races [later] intermarried, including those of African, European, and Asian origins and populations native to the land."¹⁶ Given the *mélange* of cultures flowing into the reservoir of Latino cultural heritage, "Hispanics are a population composed of multiracial people."¹⁶

¹⁶ Amaro, H. & Zambrana, R.E. (2000). Criollo, mestizo, mulato, latinegro, indígena, white, or black? The US Hispanic/Latino population and multiple responses in the 2000 census. *American Journal of Public Health*, 90 (11), 1724-1727.

Afro-Cuban Culture and Influence

The Transatlantic Slave Trade and the African Diaspora greatly contributed to the diverse cultural landscape of Latin America. The people brought from Africa and their proceeding generations created many different communities across Latin America, called *quilombos*, *cimmaron villages*, *manielas*, or *palenques*. In these communities, Afro-Latinos were able to preserve and maintain their own cultural traditions and identities. They practiced their own forms of religion, preserved traditional songs and dances, and played a variety of musical instruments.

In Cuba specifically, few native Cubans survived the disease and the brutality of the colonizers of the 16th and 17th centuries. The ethnic makeup of the island changed during that time, and today racial and ethnic identity in Cuba remains ever-evolving. Cuban national identity is sometimes described positively as a “tropical stew” of Europeans and Africans, along with many other identities such as Americans, Indians, Chinese, and French,



Photo Courtesy of David LeFevor

without any dominating group. However, the legacy of prejudice prevails as many Afro-Cubans are discriminated against, challenging the notion of harmonious ethnic relations in contemporary life.

One element of Cuban cultural life that seems to bridge the gap between ethnic groups is the rich musical traditions found on the island. Afro-Cuban music was once relegated to the slums and associated with working-class black people, but over time was popularized by middle-class intellectuals and assumed as a symbol of Cuba as a whole. “Hovering

somewhere between nationalist valorization and racist stereotype, the movement to advocate and legitimize the traditionally despised music of Cuba’s slums frequently engaged in a complex process of appropriation and cooperation of Afro-Cuban musical forms in order to achieve popular and commercial success both in Cuba and abroad.”¹⁷

The legacy of colonization extends to the realms of language and religion as well. The languages spoken in the region reflect the residue of colonization. Most people in Cuba speak Spanish; however, the language is heavily influenced by slave-trade route Spanish, similar to dialects spoken throughout the Caribbean. Cubans typically associate Catholicism with Spanish colonialism and Protestantism with the United States. Rather than commit to one or the other exclusively, Cubans embrace a variety of religious beliefs from more traditional Christian denominations to indigenous spiritual practices and Afro-Hispanic cultural traditions. *Santería*, a synthetic religion combining various aspects of Catholicism and African tribal religions, survived hundreds of years of colonial repression and still thrives on the island today. It has been so successful, in part, due

¹⁷Henken, T. (2008). *Cuba: A global studies handbook*. 329. Santa Barbara, CA: ABC-CLIO.

to its flexibility with other beliefs and adherent's ability to syncretize the religion with Catholic traditions and practices.

Other than santería, there is no part of Cuban culture in which the influence of Africa is more visible than its music. According to Ned Sublette, "music is so essential to the Cuban character that you can't disentangle it from the history of the nation. The history of Cuban music is one of cultural collisions, voluntary and forced migrations, of religions and revolutions."¹⁸ Most influential to the essential nature of Cuban music is *son*, brought west to Havana from the Mambises of Eastern Cuba during the War of Independence in the latter 19th century. Once *son* reached Havana in the early 1920s, it adapted to a more urban style, but its roots reflect a distinctly African sound which utilizes instruments such as the *bongo*, *clave*, two hardwood blocks that are clapped together, and the *tres*, and a call and response type of singing. The popularity of *son* reached an intense level of fame after the 1997 release and phenomenal success of an album produced by American musician and ethnomusicologist Ry Cooder, the *Buena Vista Social Club*, and the subsequent documentary film by German filmmaker Wim Wenders.

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The fall of Communist Soviet Union and withdrawal of financial support to Cuba in the early 1990s began the *Período Especial*, or Special Period, and was a time of severe economic hardship. After the *Período Especial*, Cuban society was more welcoming of art forms such as rap and hip-hop as a way to voice a variety of political complaints. The emergence of Cuban rap, influenced by American hip-hop, despite travel restrictions and lack of media-sharing on the island, exalted and celebrated African heritage in Cuba and discussed racism openly. It is now endorsed openly by the Cuban State and performed annually at the Havana Hip-Hop festival held every year in August.

The musical form most closely associated with Afro-Cuban origins is the *rumba*. Though less widely-known than *son* or *salsa*, *rumba* is thought to have originated in the ports of Matanzas, Cuba amongst the descendants of slaves brought from West Africa to work on the sugar plantations. These slaves formed *cabildos*, or secret brotherhoods, that came together to worship their *orishas*, or deities.

Though there are several varieties of *rumba*, the three most popular are *guagancó*, *yambú* and *Columbia*, each with its own particular drum rhythms. *Guagancó* is considered to be the *rumba* of the streets, which is performed as a metaphorical mating between a rooster and a hen, or a chase between the sexes in which the woman tries to avoid the advances of the man, typically either a thrust of the pelvis or an elbow jab. The *rumba* was originally considered to be part of the poorer segment of Afro-Cuban society and thus marginalized by white society. As it grew in popularity in the 40s and 50s, more Afro-Cuban performers were gaining fame, visibility and respect in this genre. It also reflects a time in which Afro-Cuban music was embraced by the mainstream that previously performed *son* music, but began incorporating the sounds of *rumba* with distinct African percussion sounds.

One of *rumba*'s greatest practitioners was Celeste Mendoza. A contemporary of Celia Cruz and Omara Portuondo, Mendoza never achieved the international fame of Cruz and Omara, likely because she never left Cuba

¹⁸ Sublette, N. (2004). *Cuba and its music: From the firstdrums to the mambo*. Chicago, IL: Chicago Press Review.

after the Revolution. Unlike Cruz, who immigrated to New York and achieved international fame as the Queen of Salsa, Mendoza became known as the *La Reina de Guagancó*. She had a unique ability to take various Latin American styles and refashion them as guaguancó or rumba. Guaguancó was typically performed by a couple, but Mendoza was so effective at using her body language that she usually performed it solo,¹⁹ communicating directly with the audience using facial expressions and body language. This reclaiming of African roots can subsequently be seen in performances of artists such as Celia Cruz, Hector Lavoe and Gloria Estefan who often reference the term guaguancó in their songs. In the 1968 documentary “Celeste Mendoza,” she sings in a *solar*, a home place and plot of ancestral land, rather than in a nightclub, which according to Delia Poey “brings the rumba back to its beginnings—the streets and tenements of marginalized neighborhoods.”²⁰

As son became more and more popular after the touring of the Buena Vista Social Club, rumba flourished with new groups such as *Afro-Cuba de Matanzas* and *Los Muñequitos de Matanzas*. Originally named *Guagancó Mattancero*, their music recalls the roots of their ancestors, even at times dedicating songs to some of the traditional deities of *orishas*. Their members are considered to be descendants from the early days of the *cabildos*.

Perhaps one of the most phenomenal forms of Cuban music today is *timba salsa*, which is salsa unique to Cuba. Unlike the salsa music that most Americans are familiar with, *timba* is uniquely Cuban.



Photo Courtesy of David LeFevor

It is a hybrid from the New York Latin scene of the 1960s with roots from jazz, son and rumba. It became a phenomenon in the 1980s and 1990s with the band sound of *Los Van Van*. The band’s founder, Juan Formell, molds funk and rock with *songo*, alternating violin and trombone exchanges coined by the band’s conga player. “Los Van Van remains the premier dance group on the island. Their albums are hugely popular and their songs, full of wry observation and street slang, capture the mood of the audience in any decade.”²¹

In Cuba it would not take long to feel the spirit of musical richness and African roots. It emanates from the small trios following tourists everywhere in the streets of Old Havana, the artists performing familiar songs from the Buena Vista Social Club, the dance performers on stilts in brightly colored African-inspired costumes, the tourists with their dazzlingly adept moves, and the small venues on every corner with salsa dancing. Cuba’s musical culture and heritage cannot be separated from its African roots. And there are few places on this planet that lend themselves more readily to a musical backdrop, and Cuba is certainly one of them.

¹⁹ [elmarakazo]. (2010). *Nostalgia Cubana - Celeste Mendoza - La Reina del Guaguanco*. [Video File]. Retrieved from <https://www.youtube.com/watch?v=LfFeapjyLKQ>

²⁰ Poey, D. (2014). *Cuban women and salsa: To the beat of their own drum* (1st ed.). New York, NY: Palgrave Macmillan US.

²¹ Dar, A. (2011). *Insight Guide Cuba* (5th ed.). Lavergne, TN: Ingram Content Group.

Classroom Application Lesson 1

OVERVIEW

In this lesson students will explore Afro-Cuban Culture and the connections between the Gangá-Longobá community in Cuba and their ancestral homeland in modern-day Sierra Leone.

TARGET AUDIENCE High School (9th and 10th grade):

World Geography | World History | AP Human Geography | Social Studies | Cultural Studies | Language Arts

NATIONAL STANDARDS

Geography

- Places and Regions: The physical and human characteristics of places.

History/Social Studies

- Key Ideas and Details: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
- Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Writing

- Text Types and Purposes: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- Production and Distribution: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Research to Build and Present Knowledge: Draw evidence from informational texts to support analysis, reflection, and research.

LESSON OBJECTIVES

- Students will analyze contemporary Afro-Cuban culture.
- Students will compare what they learn about Afro-Cuban culture with what they observe of culture in Sierra Leone.
- Students will employ journal writing skills to write from the perspective of a villager in Sierra Leone, using information they gather to provide a detailed and accurate account of village life.

TIME One 90 minute class period or two 45-minute class periods.

MATERIALS

- *They Are We* documentary
- “Cuba Hip-Hop” video from National Geographic http://video.nationalgeographic.com/video/cuba_hiphop
- Photo Matching Activity (Appendix A)
- Afro-Cuban Culture Concept Map (Appendix B)
- Reflective Journal Activity (Appendix C)
- Article for Student Reading (Appendix D)
- Reflective Writing Rubric (Appendix E)

VOCABULARY

- | | |
|------------------------|--------------------------|
| • Acculturation | • Folklore |
| • Assimilation | • Material Culture |
| • Cultural Integration | • Nonmaterial Culture |
| • Forced Migration | • Dialect |
| • Homeland | • Mutual Intelligibility |
| • Folk Culture | |

PROCEDURE

Note: This can be done before or after viewing the documentary *They Are We*.

Getting Started:

- To engage students in the focus of the lesson and attract their interest, tell students that before they explore Cuban culture they are going to review current news regarding Cuba. Provide them with the following three recent “headlines” about Cuba and ask them to answer the subsequent question, “Based only on these headlines, what can you learn about Cuba? Write a list of as many pieces of information as you can gather.”
 - Headline:** “*The Color and Flavor of Afro-Cuban Life: A Look at How Black Cubans Have Struggled Over the Years with Racial Identity and Culture.*” (Mahaffey)
 - Headline:** “*Cubans trace roots to remote Sierra Leone village*” (Rainsford)
 - Headline:** “*Artists See Increase in U.S.-Cuba Cultural Exchanges*” (Burnett)
- After students finish writing their responses to the headline activity conduct a discussion about their “findings”. (Possible student responses may include: “I learned that some Cubans have a historical tie to Africa,” or “Cuban artists have cultural exchanges with U.S. artists.”)

Main Activity:

PART 1:

- Begin with the Photo Matching Activity (Appendix A).
- Students will cut out the pictures and descriptions along the thick black lines. In groups of 2-4, have students match each picture with its description.
- When students are finished, have them write a short paragraph reflection on a blank sheet of paper about what they learned from this activity about Afro-Cuban culture.

PART 2:

- Share the “[Cuba Hip Hop](#)” video from National Geographic with students.
- After watching the video discuss student observations about the different elements of culture, such as food, housing, entertainment, language, etc. After facilitating a discussion among students, have students complete the Afro-Cuban Culture Concept Map (Appendix B) independently or in small groups.

Closing:

- Provide a copy of the article, “*How Cuban Villagers Learned They Descended from Sierra Leone Slaves*” (Appendix D) to each student. Students will read and annotate the article.
- After students finish reading the article, provide them with the Reflective Journal Activity (Appendix C). Student instructions are also provided on the activity sheet. The students will have access to the rubric on the final page of the activity for evaluating this assignment (Appendix E).

EVALUATION

- Utilize the reflective writing rubric (Appendix E) to evaluate the Student Journal Activity.

EXTENSION ACTIVITIES

- Have students write song lyrics that illustrate what is important in their culture. Their song may reflect various aspects of culture (i.e. entertainment, values, etc.) or express an important ideology they observe in their contemporary cultural context. As an additional extension to the activity, allow students to perform or present their song to the class.
- Write a letter exchange from the perspective of the Gangá-Longobá in Cuba to their counterparts in Sierra Leone (and vice versa). Be sure students include specific references to how their cultures are similar and how they are different.

HOME CONNECTION

- Explore your own heritage. Do your older relatives know any songs, poems, stories, or even recipes from where your ancestors came from? Does your family have a close connection to your ancestral history? If so, how did they preserve the history? If not, why do you think the history was lost?

Classroom Application Lesson 2

OVERVIEW

*In this lesson, students will engage with the cultural identity of an Afro-Cuban community through the documentary *They Are We*. Students will research and analyze an additional Afro-Latino community to compare and contrast it to the community featured in the film.*

TARGET AUDIENCE High School (9th to 12th Grades)

Spanish | World History | World Geography | Cultural Studies | Language and Composition | Social Studies | Language Arts |

NATIONAL STANDARDS

Spanish

- Communication: Present information, concepts and ideas to an audience of listeners or readers on a variety of topics.
- Connections: Reinforce and further knowledge of other disciplines through the foreign language.
- Connections: Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

Geography

- Places and Regions: How culture and experience influence people's perceptions of places and regions.
- Human Systems: The characteristics, distribution, and migration of human populations on Earth's surface.

History/Social Studies

- Craft and Structure: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.
- Integration of Knowledge and Ideas: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

Writing

- Text Types and Purposes: Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
- Productions and Distribution: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Production and Distribution: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
- Research to Build Past and Present Knowledge: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- Research to Build Past and Present Knowledge: Draw evidence from informational texts to support analysis, reflection, and research.

LESSON OBJECTIVES

- Students will be able to identify cultural characteristics that link the Gangá-Longobá community to their Banta ancestors.
- Students will be able to compare and contrast two different Afro-Latino communities.
- Students will be able to analyze how a community's African roots influence their present culture.

TIME Four or five 90 minute class periods.

MATERIALS

- *They Are We* Documentary

- Images (Appendix G, H and I)
- Photo Analysis Worksheet (Appendix J)
- Teacher's Guide to Analyzing Photographs and Prints (Appendix K)
- Film viewing Guide (Appendix L)
- Computers, for student group work
- Project Organizer-optional (Appendix M)
- Research Links-optional (Appendix N)
- PowerPoint, Prezi, iMovie, or poster
- Evaluation Rubric for Presentational Speaking (Appendix O)

VOCABULARY

- Infer
- Immigrate
- Gangá-Longobá
- Banta

PROCEDURE

Getting Started:

1. Do Now: Students will answer the following questions written on the board or a half-sheet of paper.
 - a. How does a culture influence your own identity?
 - a. What elements define culture?
 - b. How is culture exchanged?
2. Teacher will give a brief overview of elements of culture.
3. Teacher will give a brief overview of Afro-Latino Culture (page 14).
4. Teacher will show three images from the film and students will predict what the documentary will be about. (Appendix G, H, I)
5. Study each photograph for 2 minutes. Choose one photo as a whole group, or have multiple copies of photos for small groups or individuals to choose. Use the Photo Analysis Worksheet (Appendix J) to organize student responses. Observe the photo to form an overall impression, then divide the photo into four sections and examine each section. What new details do you notice? What can you infer from this photograph based on your observations? What questions does this raise in your mind?
6. Please use the Teacher's Guide to Analyzing photographs and Prints (Appendix K) to assist in facilitating the discussion.
7. After analyzing these photos, ask students to predict what the documentary will be about. Students will support their predictions with information from the analysis exercise.

Main Activity:

PART 1:

1. Students will watch the film *They Are We*. As students watch the film, they will answer questions on the viewing guide (Appendix L). Remind the students to use examples from the film to answer questions.
2. After viewing the film, students will discuss the questions answered during the film. Students will write a summary of the questions and include evidence from the film. Students should also include a reflection about the movie including what did they liked and what they still want to know more about. What is one thing you will remember from the movie? What do you still want to know more about?
3. Alternate activity: Students may create posters in groups about one specific discussion question to share with the class.

PART 2:

1. Students will research another Afro-Latino community. The teacher may assign a specific community, allow students to choose from an assigned list, or allow students to search for their own community.

2. Students will create a presentation that includes the history of the community, where it is located, specific traits that identify it as an Afro-Latino community, visuals, as well as a comparison to the Gangá-Longobá community.
3. Students may use the project organizer to help guide the research if needed (Appendix M). You may also provide the students with a list of Research Links (Appendix N) to help narrow their search.
4. Students will present their presentations in the form of either a PowerPoint, Prezi, iMovie, or poster to the class to inform them about the community or communities they chose to research.

Closing:

1. Teacher will make connections between this lesson and other culture lessons taught.
2. Students will self-assess their PowerPoints and presentations. You may use the Evaluation Rubric for Presentational Speaking (Appendix O).

EVALUATION

1. Students will be evaluated on:
 - a. The completion of the discussion questions during the movie and written summary of the discussion questions.
 - b. The completion of the PowerPoint project and oral presentation. You may utilize the Evaluation Rubric for Presentational Speaking (Appendix O) to evaluate student presentations.
2. Students may be evaluated on:
 - a. Creation of class posters about discussion questions.
 - b. Extension Activity
 - c. Home Connection

EXTENSION ACTIVITIES

1. Students will look at images of Afro-Latino communities and answer the following questions:
 - a. What do you notice first in the image?
 - b. What is the setting of the image?
 - c. What is happening in the image?
 - d. How would you describe the mood of this image?
 - e. How does this image demonstrate Afro-Latino culture?
 - f. How does this image relate to the themes we learned about in the movie *They Are We*?
 - g. Why is this image important? Who would find this image important?
2. Teacher may utilize the Teacher's Guide to Analyzing Photographs and Prints (Appendix K) to guide this discussion.

HOME CONNECTION

1. Students will interview someone from a different or older generation who have emigrated from another country. Students could also interview 2nd or 3rd generation immigrants. (If students do not have anyone to interview, then they could research a celebrity or look for someone's oral history online.) Students should ask the following questions:
 - a. Where did you emigrate from?
 - b. Do you speak your native language at home?
 - c. Did you teach your children to speak your native language? If so, how did you teach it to them?
 - d. Do you remember any specific songs or stories from your home country? What was the significance of the songs or stories?
 - e. How do you celebrate and preserve your cultural heritage?

Classroom Application Lesson 3

OVERVIEW

In this lesson, students will explore Afro-Cuban music styles and groups to understand the influences that culture can have on music.

TARGET AUDIENCE: High School (11th and 12th Grade)

World History | Spanish | Music | World Geography | Social Studies | Cultural Studies

NATIONAL STANDARDS

Spanish

- Cultures: Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- Connections: Reinforce and further knowledge of other disciplines through the foreign language.
- Connections: Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.

Geography

- Places and Regions: The physical and human characteristics of places.
- Places and Regions: How culture and experience influence people's perceptions of places and regions.
- Human Systems: The characteristics, distribution, and complexity of Earth's cultural mosaics.

History/Social Studies

- Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Writing

- Production and Distribution: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LESSON OBJECTIVES

- Students will demonstrate knowledge of ancestral lands can serve as a catalyst for modern cultural iterations of music which retain its roots.
- Students will become aware of diverse cultures and traditions.
- Students will understand music in relation to history and culture.
- Students will compose and arrange music to explore and reflect on their own heritage.

TIME Two 90 minute class sessions.

MATERIALS

- Computer, projector, internet connection
- *They Are We* Documentary
- Video "Guaguancó: Los Muñequitos de Matanzas"
- <https://www.youtube.com/watch?v=TPqWwldJH10>
- Video of Los Van Van singing "Temba Tumba y Timba"
- <https://www.youtube.com/watch?v=88slEnn2MnU>
- Video of Los Van Van and the Key2Cuba dancers, "Me Mantengo"
- <https://www.youtube.com/watch?v=aOYAjVZ6T4s>
- Video of News on January 9, 2016 on WSM TV. Special report by Terry Bulger on "Bulger's Beat" on the Sozo Project about a group of 17 Ugandan youths performing here in the U.S. at the behest of church leader Jon Brennan of Owensboro, Kentucky.
- www.wsmv.com/clip/12126894/sozo-project-brings-young-ugandan-singers-to-nashville?autostart=true
- Copies of the article *Orbert Davis: Bringing Cuba and the U.S. Together through Jazz* (Appendix F)
- Student journal or a place to record observations.

VOCABULARY

- son
- bolero
- cha cha cha
- mambo
- rumba
- salsa
- timba salsa
- solar
- onomatopoeia

PROCEDURE

Note: This can be done before or after viewing the documentary *They Are We*.

Getting Started:

1. Engage students regarding their thoughts on Cuban music:
 - a. Which particular artists come to mind when you think of Cuban music?
 - b. What style of music do you consider to be uniquely Cuban?
 - c. What are your ideas of which cultural antecedents are brought together in today's Cuban music?
 - d. Do you feel that here in the U.S. have been influenced by Cuban music? If so, in what way?
 - e. Do you feel that there have been influences from the U.S. on Cuban music?
2. Have students look up the definitions of the following terms:
Son | bolero | cha cha cha | mambo | rumba | salsa | timba salsa
3. Using collaborative learning strategies, have students discuss which musical forms they feel are more associated with Caucasian cultures and with African cultures. Have students brainstorm artists that may be most closely associated with one musical form or another (for example, salsa: Celia Cruz, Gloria Estefan).

Main Activity:

1. Share a clip featuring a dance from the film, *They Are We*. In a small or whole group, facilitate a discussion among students about the film and the different music styles featured. What did you notice about the music? What instruments were used? What did you notice about the dancing? Record observations in student journals.
2. Then, share a clip of this performance of the group [Los Muñequitos de Matanzas](#).
 - a. Discuss the role of the percussionists in this video. Ask students draw comparisons between the role of the percussionists in both the documentary and the performance by Los Muñequitos. Record observations in student journal.
 - b. What are the similarities and differences in the body movements of the performers? Compare and contrast.
 - c. What do you observe about the “call and response” method of singing?
3. Show the video of a performance of Los Van Van singing [“Temba Tumba y Timba.”](#)
 - a. Ask students identify musical styles that they can recognize from either the Africa, Cuba or the United States. Have students share observations and the musical styles identified.
 - b. Point out to students that band members draw some interesting parallels between life in Miami and life in Cuba. The lead singer of Los Van Van, Mayito (with the dreadlocks), uses the word *solar* during a segment of the song. How might he be using the word to point out differences between Cuba and the U.S., or Miami and Havana?
 - c. How effective is the use of onomatopoeia in this performance?
4. Transition to a different performance by the same band, Los Van Van and the Key2Cuba dancers, [“Me Mantengo.”](#) In whole or small groups, brainstorm ways in which the performance brings together cultures and promotes communication and understanding through dance. Record observations in student journal.

Closing:

1. Point out how the uses of the words Temba, Tumba and Timba work to convey a sense of Cuban culture. Using these performances as a backdrop, have students work in small groups or pairs write a short lyric or poem which reflects their heritage. Students may use the tune of an existing song and change the lyrics if necessary. Students may perform the poem or song for the class.

EVALUATION

1. Students will be evaluated on:
 - a. Poem reflecting their heritage.
 - b. Student reflection about how music has brought them closer to another culture. Use reflective writing rubric (Appendix E) to assess student writing.
2. Students may be evaluated on:
 - a. Creation of class posters about discussion questions.
 - b. Extension Activities.
 - c. Home Connection Activity.

EXTENSION ACTIVITIES

1. Some teachers might take this opportunity to teach some salsa dance moves.
2. Students read the article, *Orbert Davis: Bringing Cuba and the U.S. Together through Jazz* (Appendix F). In conjunction with this article, have students view a special news report by Terry Bulger on ["Bulger's Beat" on the Sozo Project](#). Students may write a piece summarizing or reflecting on the article and the news report.

HOME CONNECTION

1. Ask students brainstorm the benefits of such endeavors, focusing on cultural connections as opposed to political factions and differences. Ask students to share in writing how music has brought them into closer friendship with a person of another culture or given a better understanding of another culture.

Classroom Application Lesson 4

OVERVIEW

In this lesson, students will research and present on contemporary life of Afro-descendants in Latin America or on a famous Afro-Latino person.

TARGET AUDIENCE Middle or High School

Spanish | African American History | Popular Culture | Music | World History | Social Studies | Speech | Language Arts | World Geography

NATIONAL STANDARDS

Spanish

- Communication: Engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- Communication: Present information, concepts and ideas to an audience of listeners or readers on a variety of topics.
- Connections: Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
- Comparisons: Demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

Geography

- Places and Regions: The physical and human characteristics of places.
- Human Systems: The characteristics, distribution, and migration of human populations on Earth's surface.
- Human Systems: The processes, patterns, and functions of human settlement.
- Uses of Geography: How to apply geography to interpret the past.

History/Social Studies

- Craft and Structure: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.
- Integration of Knowledge and Ideas: Integrate and evaluate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.
- Integration of Knowledge and Ideas: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

Writing

- Production and Distribution: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
- Research to Build and Present Knowledge: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- Research to Build and Present Knowledge: Draw evidence from informational texts to support analysis, reflection, and research.

LESSON OBJECTIVES

- Students will demonstrate presentational speaking skills,
- Students will be able to articulate contemporary life of Afro-descendants in an informative presentation and/or students will present their research on a famous Afro-Latino.

TIME Two 90 minute class periods.

MATERIALS

- *They Are We* documentary
- Film Viewing Guide – optional (Appendix L)
- Slave Trade in Latin America Overview (pages 8-12)
- Slave Trade in Latin America Questions (Appendix Q)
- Computers for student use
- List of famous Afro-Latinos (Appendix P)
- PowerPoint, Prezi, Glogster, Google, etc.
- Presentational Speaking rubric (Appendix O)

VOCABULARY

- Afro-Latino

PROCEDURE

Getting Started:

1. Students will engage in a conversation about the definition of culture. What is culture? What are some components that make up a culture?
2. Students will read overview of the Slave Trade in Latin America (pages 8-12) and answer questions about it (Appendix Q). Teacher will facilitate a discussion about the answered questions to allow students to understand the context of the film.
3. Students will view the documentary, *They Are We*. Optional: Students will answer questions during the film (Appendix L)
4. Students will answer questions about the film (See discussion questions, page 31)

Main Activity:

OPTION 1: Afro-Latinos of Today in Latin America

1. Students will select a Latin American country of their choice. You may also assign countries.
2. Students will research that country to learn about what life is like today for African descendants.
3. Students will present their findings using technology such as PowerPoint, Prezi, Glogster, and Google or a similar multimedia program. Include the following data. Dedicate one slide to each bullet below. (Assignment can be completed individually or in pairs.)
 - a. Official name of country and map: Include cities where there are high percentages of African descendants. Include interesting facts about the city such as industry, currency, President/government, tourist attractions, etc.
 - b. Brief history of African presence: How did African descendants come to this nation?
 - c. Images of Afro-Latinos: You may include everyday people, celebrities, actors, musicians, political figures, writers, athletes, professionals, etc.
 - d. Daily life: Describe experiences related to race, class, and/or gender, family life, pastimes, etc.
 - e. Traditions and customs: You might include festivals, religion, spirituality, carnivals, celebrations, etc.
 - f. Cultural products and representations: You might include food, arts and crafts, fine art, music, film, theater, literature, etc.

OPTION 2: Famous Afro-Latinos in the United States

1. Students will select a famous Afro-Latino of their choice. You may also assign the person (Appendix P).
2. Students will research the person's life to learn more about the experiences of Afro-Latinos.
3. Students will present their findings using technology such as PowerPoint, Prezi, Glogster, and Google or a similar multimedia program. Include the following data. Dedicate one slide to each bullet below. (Assignment can be completed individually or in pairs.)
 - a. Official name of the country and city of origin.
 - b. When and why did celebrity come to the United States?
 - c. Biography of celebrity: year of birth, marital status, children, occupation, etc.

- d. Description of Fame: What has made the individual famous? Such as being an actor, artist, scientist, politician, writer, etc. Tell a little about their work. Include a YouTube clip or some representation of the celebrity, such as a performance or interview.
- e. Publicity: Describe any media attention that the celebrity has received, positive or negative.
- f. Legacy: What has the celebrity done to leave a legacy such as establishing a foundation, non-profit, humanitarian work, donations, philanthropy, etc.?
- g. Interesting facts: What is interesting about the celebrity?
- h. Connections: Tell why you chose this celebrity and what you gained from the research.

Closing:

1. Share presentational speaking rubric (Appendix O) with students. Review what good presentational qualities are and remind students that you will be looking for these qualities during their presentations.
2. Students will present findings to their peers. Peers will ask questions about each presentation to further engage with the content.

EVALUATION

1. Students will be evaluated on:
 - a. Presentational speaking and delivery utilizing the Presentational Speaking Rubric (Appendix O).
2. Students may be evaluated on:
 - a. Engagement in peers' presentations.
 - b. Depth and quality of topic research.

EXTENSION ACTIVITIES

1. Electronically or using a poster board, create a collage that represents the Afro-Latino you selected.
2. Electronically or using a poster board, create a collage that represents the contemporary life of Afro-descendants in the nation you selected.

HOME CONNECTION

1. What are similarities and differences between Afro-Latino cultural heritage or Afro-Latino contemporary life and your own? List five similarities and five differences.

Film Discussion Questions

General

1. Where do the Gangá-Longobá people live? Where did they trace their roots to? How did they trace their ancestry?
2. Why did the members of the Gangá-Longobá community want to meet the people in the African village? Why did the descendants of the Banta in Sierra Leone want to meet members of the Gangá-Longobá?
3. How did Dr. Christopher eventually discover the homeland of the Gangá-Longobá? What skills did she need in order to make this discovery?
4. Why was it important to members of the Gangá-Longobá community to travel to Africa?
5. Do you think it was a good idea to bring the Gangá-Longobá people from Cuba to visit their ancestors' homeland and distant relatives in Sierra Leone? Why or why not? What may result from this encounter?
6. Based on what you know about the slave trade from Africa to the Americas, why do you think African descendants in Cuba know so little about their ancestors in Africa?

Language

1. Is language an impediment to human connection in the film? How?
2. What are some of the ways that the Cuban people and the African people overcome and communicate despite their lack of a common language?
3. To what extent has language connected the Gangá-Longobá to their past?
4. How has the Gangá-Longobá community contributed to the preservation of a dying culture and language?

Culture

7. Why is preserving culture important for the human experience? Is there something you do in your family to preserve your cultural heritage?
8. When you watched scenes filmed in Cuba versus scenes in West Africa, what cultural (i.e. clothing, food, shelter, religion, language, etc.) similarities and differences did you observe between the two places?
9. What forces cause culture to change over time? How might globalization affect how cultures spread today? How might globalization both help and hurt the effort to preserve Gangá culture?
10. How does the identity of the Gangá-Longobá reflect their ancestral roots? How were they able to hold on to their African heritage?
11. Based on what you know about culture, how did the Gangá-Longobá connect to their relatives in Africa?

Music and Dance

1. What similarities do you detect in the body movements of the Gangá-Longobá and the Banta as they perform their ceremonial dances? What effect do drums have on the ceremonial events in both Africa and Cuba?
2. In what way do dancing and songs connect the Gangá-Longobá to their relatives across the ocean?
3. In the film Alfredo Duquesne states, "I learned the meaning of some of the songs, and sometimes they kind of hurt me." Why do you think he says this? What other emotions do the performers exhibit in the film as they experience the songs, dances, and drumming? Why do you think they undergo a variety of emotional responses to the music? Have you had any similar experiences with music in your own life?
4. When Alfredo Duquesne says "my body is in Cuba but my soul is in Africa," how does that resonate with you? Have you ever experienced a similar feeling? Perhaps a time you visited a beloved place or went home to your roots, and then left that place behind again? Give an example.
5. Prior to his visit to Africa, Yandrys Izquierdo says: "I will try my hardest in my drumming." Reflect on what he says. Why is this significant?
6. What is the role of the drum and the *campana* (bell) on the ceremonial dances seen in the film?
7. In the film, what is the Cubans' reaction to the discovery of the medicinal herb "Yumbayamba," about which they had sung for generations?

Standards Addressed

NATIONAL STANDARDS

Spanish – *Standards for Foreign Language Learning*

- Communication: 1.1 Engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- Communication: 1.3 Present information, concepts and ideas to an audience of listeners or readers on a variety of topics.
- Cultures: 2.1 Demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.
- Connections: 3.1 Reinforce and further knowledge of other disciplines through the foreign language.
- Connections: 3.2 Acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its cultures.
- Comparisons: 4.1 Demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

Geography – *National Geographic Standard Index*

- Places and Regions: 4 The physical and human characteristics of places.
- Places and Regions: 6 How culture and experience influence people’s perceptions of places and regions.
- Human Systems 9: The characteristics, distribution, and migration of human populations on Earth’s surface.
- Human Systems 10: The characteristics, distribution, and complexity of Earth’s cultural mosaics.
- Human Systems 12: The processes, patterns, and functions of human settlement.
- Uses of Geography 17: How to apply geography to interpret the past.

History/Social Studies – *Common Core State Standards*

- Key Ideas and Details: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
- Craft and Structure: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.
- Craft and Structure: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.
- Integration of Knowledge and Ideas: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.
- Integration of Knowledge and Ideas: Integrate and evaluate multiple sources of information presented in diverse formats and media in order to address a question or solve a problem.

Writing – *Common Core State Standards*

- Text Types and Purposes: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
- Production and Distribution: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Production and Distribution: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- Research to Build and Present Knowledge: Draw evidence from informational texts to support analysis, reflection, and research.
- Research to Build and Present Knowledge: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

Standards Addressed

TENNESSEE STANDARDS

Contemporary Issues

- CI.15 Describe the relationships between historical events and contemporary issues.
- CI.16 Identify and explain the connection between geography and issues of culture, economics, and politics.

World History

- W.17 Compare the progression of imperialistic claims on the African continent using historical maps (G, H, P).

African American History

- AAH.1 Analyze the economic, political, and social reasons for focusing the slave trade on Africa, including the role of Africans, Europeans, and colonists. (C, E, H)

World Geography

- WG.13 Explain how characteristics of regions have led to regional labels.
- WG.15 Analyze how cultural characteristics, including the world's major languages, ethnicities, religions, and issues of gender link or divide regions.
- WG.16 Locate and analyze physical, economic, and cultural characteristics of world regions: Latin America and the Caribbean, Europe, United States and Canada, North Africa and Southwest Asia, Sub-Saharan Africa, Russia and Central Asia, South Asia, Southeast Asia, East Asia, Australia and the Pacific Islands, and Antarctica.
- WG.19 Analyze past and present trends in human migration and cultural interaction as they are influenced by social, economic, political, and environmental factors (C, E, G, H, P).
- WG.33 Relate current events to the physical and human characteristics of places and regions (C, E, G, H, P).

English and Language Arts:

- 2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- 7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
- 10. Read and comprehend complex literary and informational texts independently and proficiently.

Writing

- 2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
- 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- 8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
- 9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Music History

- 4.1 Demonstrate an understanding of elements of music, genres, and/or style periods through composition;
- 8.3 Demonstrate an understanding of the connections between music and disciplines outside the arts;
- 9.1 Explore the reciprocal relationship between music and the influences of history and culture.

Speaking and Listening

- 2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally
- 4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

- 5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Glossary

Acculturation - The modification of an individual, group, or people by adapting to or borrowing traits from another culture.

Afro Latino - A Latin American person of African descent.

Afro-Cuba de Matanzas - A folkloric group in Cuba that is influenced by African traditions.

Antonio Maceo - (1845-1896) A Cuban General whose father was from Venezuela and mother was black. He joined the military with his father and brothers to fight for independence from Spain. Along with his brother José Maceo, Antonio protested the abolition of slavery, as it was not a part of the Treaty of *Zanjón*. Both brothers died in 1896 during Cuba's second War of Independence.

Asiento system - Permission from the Spanish government bring Africans to the Americas to work as slaves. Under this system, each time a slave was brought to the Americas a tax would be paid to Spain.

Assimilation, Assimilate - Action or process of a person or group becoming part of and adopting the ways of a different society, country, etc.

Bahia - One of Brazil's 26 states, located on the Eastern side of the country. About a third of Brazil's enslaved Africans were trafficked through the port of Bahia. Today, Bahia continues to be a center of black life in Brazil.

Banta - A group of people that live in rural Sierra Leone, Africa.

Black Caribs - A population of mixed people between Africans and the native inhabitants of St. Vincent. The descendants of the Black Caribs in Central America are known as the Garifuna.

Bolero - A dance characterized by sharp turns, stamping of the feet and sudden pauses. This can be found in Spanish and Cuban cultures.

Bongo - [drum] An Afro-Cuban percussion instrument originating in Cuba.

Bozal (bozales) - A Slave (or slaves) recently brought to a colony from Africa.

Buena Vista Social Club - A members' social club in Havana, Cuba that held dances and musical activities. It became a popular location for musicians to meet and play. A film and an album were named after this club. Some music was popularized by the touring of the Buena Vista Social Club.

Cabildos - Secret brotherhoods established by slaves in Cuba. Members spoke their own languages, maintained customs, danced and made music.

Candomblé - A religion that originated in the 19th century in Bahia, Brazil.

Cape Verde - An island off the coast of Western Africa.

Celeste Mendoza - (1930-1998) Guaguancó rumba singer from Cuba who popularized the form of dance and music and was the first woman to be a vocalist for the genre.

Celia Cruz - (1925-2003) A Cuban singer of Latin music. Known as the "Queen of Salsa," "La Guarachera de Cuba," as well as "The Queen of Latin Music Cha cha cha" (a form of dance and music originating from Cuba that is said to be derived from mambo.)

Clave – A percussion instrument consisting of a pair of short, thick wood dowels.

Cultural Integration - (see Assimilation, Assimilate)

Dialect - A linguistic term referring to a specific form of a language that is used by a certain region or group.

Diaspora - Refers to a migration or dispersal of people. According to Assogba, “a diaspora can be defined as national migrant communities living in interaction among themselves and with their country of origin.”

District of Rímac - (See Malambo)

Folk Culture - The routine and habitual aspects or practices of everyday life among a group that confer commonality between group members.

Folklore - The traditional myths, arts, and stories of a group that speak to the morals and identity of group members.

Forced Migration - Movement by a person from their home that is coerced by a threat of violence or undue harm, and is possibly physical and/or mental.

Francisco Pizarro - (1475-1541) Spanish conquistador who arrived in present day Peru, South America and conquered the Inca empire beginning in 1532.

Gangá-Longobá - Community of people in Cuba that have practiced and maintained traditions handed down to them by their ancestors who were brought to Cuba as slaves. The fidelity of the group to these traditions is documented in the film *They Are We*.

Garífuna - Descendants of the Black Caribs (see *Black Caribs*).

Genoese – A person from Genoa, Italy.

Guagancó - Considered to be the rumba of the streets, which is performed as a metaphorical mating between a rooster and a hen, or a chase between the sexes in which the woman tries to avoid the advances of the man, typically either a thrust of the pelvis or an elbow jab.

Guagancó Matancero - (see *Los Muñequitos de Matanzas*) The initial group name for a rumba super-group from Matanzas, Cuba. They began in 1952.

Haciendas - Ranches in early Spanish colonies.

Hollander – A person from Holland.

Immigrate - The movement of a population into a new area.

Infer - The ability to draw a conclusion from premises given or not.

Isthmus of Panama – A narrow strip of land with sea on either side, forming a link between North and South America.

José Maceo - (1849-1896) (See *Antonio Maceo*).

Juan Formell - (see *Los Van Van*).

La Reina de Guagancó - Album by Celeste Mendoza released 2000 (see CelesteMendoza).

Los Muñequitos de Matanzas (The Little Dolls of Matanzas) - The fan and comic-based name taken on by the music group *Guagancó Matancero* after a rise in popularity in 1953. Though personnel change out, the group still performs today.

Los Van Van – One of the most recognized bands in contemporary Cuban music. The group was founded and led by bassist Juan Formell for many years until his death in 2014. Formell molded funk and rock with *songo*. Former band member Changuito and Pupy are also some of the most important figures in contemporary Cuban music.

Mandinka – A West African Ethnic group of people.

Malambo - Enslaved Africans were trafficked through the main marketplace in Malambo, Peru. Today, Malambo is known as the District of Rímac and is a central Black neighborhood.

Mambises – Guerilla Cuban independence soldiers who fought against Spain in the Ten Years' War and the Cuban War of Independence.

Maniela – (See *quilombo*)

Manuel de Céspedes – Cuban planter who freed his slaves and made the declaration of Cuban Independence in 1868 which started the Ten Years' War.

Material Culture - A physical artifact or object traceable to a particular time and place in the world, i.e. archaeological antiquities.

Mutual Intelligibility - A relationship between languages or dialects in which the speakers can understand one another without intentional study or special effort.

Non-Material Culture - A non-physical object traceable to a particular time and place in the world, i.e. an idea.

Omara Portuondo – (1930-present) The sole female performer of the Buena Vista Social Club.

Onomatopoeia - A word or sign that when vocalized forms a sound which is like that to which it refers.

Orisha – A spirit in African-based syncretic religions such as Santería and Candomblé.

Palenque – (see *quilombo*)

Pancho Fierro – An Afro-Peruvian painter whose artwork captured much of the daily lives of city slaves.

Período Especial – A time of economic hardship in Cuba after the fall of the Soviet Union in the early 1990s.

Quilombo, cimmaron villages, manielas, or palenques – Communities in Latin America formed by Afro-Latinos. In these communities, Afro-Latinos were able to preserve and maintain their own cultural traditions and identities.

Ramón Castilla - With slavery's grip steadily weakening by each act of insurrection on the part of the enslaved, in 1854, President Ramón Castilla officially abolished slavery in Peru.

Rumba - Style of music originating in Matanzas and Havana, Cuba among Afro-Cuban communities that developed into multiple other styles of dance and music. The content of the music is highly folkloric in its meaning.

Salsa - Style of music originating between collaborations in Cuba, Puerto Rico, and New York that eventually spawned the dance of the same name. Salsa was popularized greatly in the 1970s.

Santería - A religion that synthesizes various aspects of Catholicism and African tribal religions. It survived hundreds of years of colonial repression and still thrives on the island today.

São Tomé – An island nation off the coast of Central Africa.

Senegambian – A person from the countries Senegal and the Gambia in Africa.

Solar - A home place and plot of ancestral land.

Son - A style of music and dance that originated in Cuba and gained worldwide popularity during the 1930s. Son combines the structure and feel of the Spanish *canción* (song) with Afro-Cuban traits and percussion.

Songo – A genre of popular Cuban music, created by Los Van Van. It is a music style that incorporates folkloric rumba into popular dance music.

St. Vincent – An island in the Caribbean Sea, located between Saint Lucia and Grenada.

Timba - A form of the salsa dance unique to Cuba.

Transatlantic Slave Trade - The largest deportation of Africans to the Americas to be sold as slaves. This occurred from the 15th to the 19th centuries.

Treaty of Zanjón – See *Antonio Maceo*.

Tres – A call and response sort of singing typical in son music.

Umbanda - A religion that originated in the 19th century in Bahia, Brazil.

Wolof – An ethnic group of people from Senegal, the Gambia and Mauritania.

Xangô – The *orisha* of Justice.

Yambú – One of the most popular varieties of the rumba dance.

Yellow Caribs - The native inhabitants of St. Vincent in the 17th Century.

About this Guide

Center for Latin American Studies produced this guide through a Title VI National Resources Center Grant from the Department of Education.
This guide was prepared for educators by educators.



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About Vanderbilt CLAS

The Center for Latin American Studies at Vanderbilt University is designated a Comprehensive National Resource Center on Latin America by the United States Department of Education. While maintaining one of the strongest concentrations of Brazilianist of any university in the United States, the Center's renowned faculty also has particular strengths in Mesoamerican anthropology and archaeology, the study of democracy building and economic development, Latin American literature and languages, and African populations in Latin America and the Caribbean. CLAS actively seeks to expand curricula on the subject of Latin America in K-12 settings by offering teacher workshops and institutes and designing teacher resource materials.

For more information on CLAS and available teacher resources, visit our website:

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APPENDIX A

Photo Matching Activity

"This Afro-Cuban Life"

1. Cut out the pictures and descriptions along the thick black lines. In groups of 2-4, match each picture with the description.
2. When you are finished, write a short paragraph reflection about what you learned about Afro-Cuban culture from this activity.

1



More African slaves were imported into Cuba (roughly the size of Pennsylvania) than into the entire United States. For most of Cuban history, manumission, the process through which slaves became free, was more accessible for people of African descent than in the United States. When slavery finally ended in 1886, there were already a sizable number of free Afro-Cubans, many of whom were artisans and professionals. Another key difference was that many of the newly freed Cubans had been born in Africa and had direct knowledge of African cultures.

[In the photo], a babalawo, or Santería leader can be seen. Like much of Cuban culture, Santería is a fusion of African and European religious practices. At various moments in Cuban history, the practice of African-derived spirituality was suppressed.

Currently, Santería is thriving.

2



In the visual arts, religion, music, language, and virtually every other form of expression, the African roots of modern Cuban identity remain both profound and highly visible. They are increasingly celebrated and appropriated, even by many who do not identify as Afro-Cuban. Afro-Cuban culture is Cuban culture.

In [this photo], a group practices for Carnival in the street.

APPENDIX A

3



Havana youths drumming for a dance in the streets of Old Havana.

4



These three women show a few of the many variations in skin color that defy the binary definitions common in the United States. Race is expressed in many ways, not simply as white or black.

Most Cubans will tell you that racism does exist on the island; but the evolution of race relations there offers Americans a counterpoint to our complex and evolving racial issues. When the Cuban Republic was founded (1902), after centuries of Spanish rule and a brief American occupation, nationalists claimed that the interracial nature of the wars for independence, in which Afro-Cubans had fought in numbers that exceeded their percentage of the population, had yielded a “raceless” Republic in which citizenship was colorblind.

5



Political pronouncements didn’t change culturally ingrained ideas, and though Cubans avoided Jim Crow-style legal segregation, racial and social equality remained elusive throughout the twentieth century.

A neighborhood store where Cubans receive government sponsored rations is seen in the photo above. The provision of basic sustenance, the state argues, is a human right.

6



Biologically, race does not exist; but socially, race remains a central point of identity. It is clear that Cubans have undergone what the intellectual Fernando Ortiz called “transculturation.” The cultures of Africa, Europe, the Americas and, later, Asia, came together in Cuba to create a unique, vibrant, and constantly evolving society.

In [this photo], a young woman displays the necklaces that identify her as a santera, or a Catholic, or both.

7



In the coming years, Cuban cultures will be challenged by and, perhaps, will embrace new ideas from abroad. Like any dynamic system, both conscious choice and unconscious reaction will yield altered outcomes and new forms. As they have many times before, Cubans will mediate these forces with creativity and dignity.

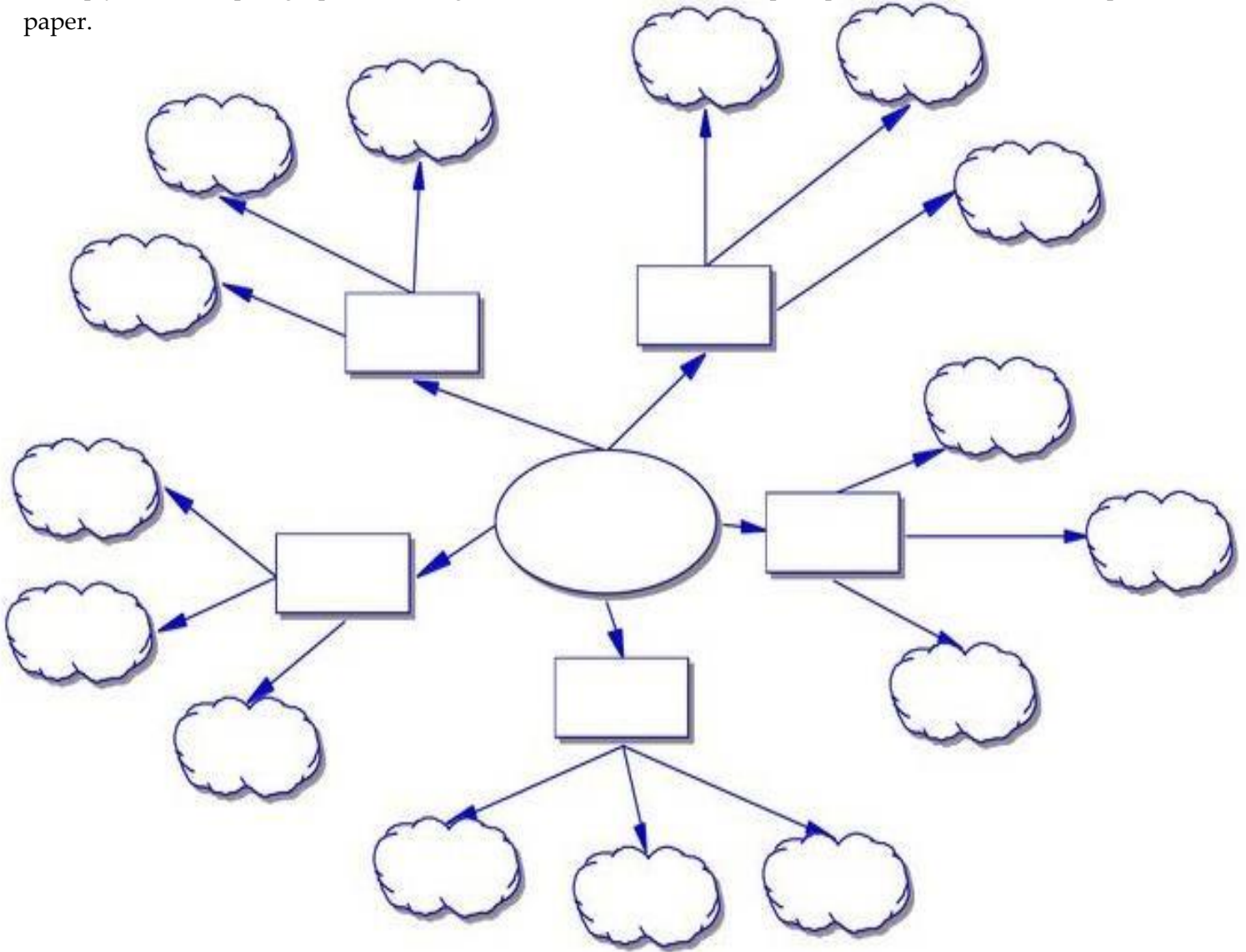
A bar patron, who lived for a while in the United States and decided to return, shows his bi-cultural outlook.

APPENDIX B

Name _____ Date _____

AFRO-CUBAN CONCEPT MAP

Directions: Create a concept map related to Afro-Cuban Culture. In each of the squares write down an element of culture (i.e. food, housing, entertainment, language, etc.) and in the clouds extending from that square write brief descriptions of that cultural element in Afro-Cuban society. Finally, use your concept map to help you write a paragraph describing Afro-Cuban culture in the space provided below or on a separate paper.



My description of Afro-Cuban Culture (in one paragraph):

APPENDIX C

REFLECTIVE JOURNAL INSTRUCTIONS:

1. Read the article, *“How Cuban Villagers Learned They Descended from Sierra Leone Slaves.”*
2. As you are reading, try to imagine what it would be like to be one of the villagers in Sierra Leone.
3. When you are finished reading the article, create a journal entry from the perspective of a person in the community in Sierra Leone. Be sure to use information you gathered from your reading to make your journal article more detailed. You may write from the perspective of a hypothetical person, but your writing must reflect accurate information.
4. Provide a description of who you are and your role in the community.
5. Then, you will write three journal entries: one from before the Cuban relatives arrive, a second from the time the Cubans were with you in Sierra Leone, and a third regarding your reflections about their visit after they return to Cuba.
6. The rubric on the final page will instruct you on how you will be graded for this assignment.

This Journal is from the perspective of:
Name:
Age:
Other descriptive information about this person:
Journal Entry #1 – Preparing for Cuban Guest’s Arrival

APPENDIX C

Journal Entry #2 – During the Visit

Journal Entry #1 – After Cuban Guests Leave to Return Home

Reflective Writing Rubric

Skills	5	4	3	2	1
Depth of reflection	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision.
Use of textual evidence and historical context	Use specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Use relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Use examples from the text to support most claims in your writing with some connections made between texts.	Use incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
Language use	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.
Conventions	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.

APPENDIX D

How Cuban Villagers Learned They Descended From Sierra Leone Slaves

The amazing story of the traditional songs and dances, passed down over hundreds of years, that have tied a small Caribbean ethnic group to a remote African tribe

BY EMMA CHRISTOPHER

APR 22, 2013

Chief Mabadu Pokawa can hardly believe it. His voice wavering somewhere between astonishment and hope, he asks whether I recorded the songs and dances he is watching on the screen of my laptop in his tiny, isolated chiefdom in Sierra Leone.

There's a reason for his disbelief. When the people onscreen aren't singing in a language they have otherwise long ago forgotten, they speak the rapid, pared Spanish of Cuba. Clearly they are not from Pokawa's chiefdom, where few speak the English of the educated and no one speaks Spanish.

Yet, for all that, the people from Perico, Cuba are from here. They are Pokawa's people, their ancestors exiled centuries ago as slaves.

On my first visit the people looked at my screen in utter astonishment, said "they are we," and then joined in with the songs.

Chief Pokawa's village of Mokpangumba is relentlessly poor, damned by geography as well as history. Cut off from the nearest roads by the twists and turns of the Taia River, they have no water other than the river's brownish flow and no toilet facilities at all. Electricity is beyond their aspirations. Pokawa, like most of the men, is a subsistence farmer, growing rice, yams and plantains to supplement fish from the river.

Now Pokawa and his people are ready to celebrate the return of those believed long lost. The villagers are busy preparing. Huts are being vacated for the visitors and empty rice bags are being stuffed with leaves to make mattresses. They have dug a rudimentary pit toilet and collected battered spoons for eating, aware that the visitors are accustomed to such luxuries. Insisting that they themselves contribute to the celebration for the Cubans' arrival, the village elders have given half of the fish needed for a feast for 800 people. A collection of grubby bills of tiny value has been taken to pay for half of the palm oil and peppers necessary.

They were adamant about going all out. People who sing the village's songs--melodies and rhythms that tie them to this inaccessible chiefdom -- are considered family. "Our grandparents who told us the stories about our people going as slaves, we know now that they didn't lie," says Joe Allie, an elder of the village and Pokawa's uncle.

APPENDIX D

"These must be our people," says Solomon Musa, a young man who works as a teacher in the village, "when we saw the people who practice the same things we used to do, we were so happy, we are full of joy."

There is a pervasive idea that Africans are generally unmoved by the fate of the descendants of slaves throughout the Americas. That belief is born largely of the tragedy that the vast majority of Africa's diaspora have little left of the specific languages, cultures, or beliefs that would tie them to a particular place of origin. The utter callousness of slavery, the endless destruction of families, and the sheer weight of the decades since have all attenuated much that originally crossed the ocean with their forebears. In the absence of those ties, some African-Americans have gone to central sites of commemoration, such as Gorée Island or Cape Coast Castle, looking for all that has been lost. Those who hoped for an individual connection to the motherland have sometimes reported these places rather disappointing. They are tourist sites, after all. What's more, dark skin is here the norm, so it does little by itself to symbolize kinship or affinity if not bolstered by shared language, culture or experience.

Pokawa and his people have, by contrast, found some of their lost kin in the Americas. This tiny group of people in Cuba -- a country they had scarcely heard of--singing and dancing their songs, was a gift from God. Or, more accurately, from God and Allah, both of whom are worshipped here side by side. Cut off from the media and from almost all Western education, to them the people taken as slaves into the transatlantic slave trade are still called by their ancient names, invoked as the lost. There was *Gboyangi*. *Bomboai*. There was the young girl just about to be married.

They live on in the village elders' collective memory, but the idea that any had survived, lived long enough to have families in their new countries, and then had taught their children the songs and dances of this chiefdom -- that was unimaginable. The fact that none had returned could only mean, they assumed, that none had survived. That there are untold numbers of people of African origin in the Americas who would dearly love to know the exact origins of their ancestors was utterly unknown. "Those poor children," said Pokawa when I tried to explain why none had visited before.

Even the Afro-Cubans who kept alive the songs and dances of this specific chiefdom had lost all knowledge of where they originated. Only by a long and arduous search, and with a great amount of luck, did my thousands of informants lead me here, where on my first visit the people looked at my screen in utter astonishment, said "they are we," and then joined in with the songs.

But I, with my academic skepticism, doubted it could be true. I returned to Cuba and the archives and records, searching for written evidence of how this might have happened. The entire, exact story will likely never be recovered, but one determined woman and her descendants preserved a whole swath of songs and dances closely enough to be clearly identified.

Reincorporating people who have been gone for so long, but are somehow inescapably your kin, can only happen through openhearted acceptance.

Christopher, E. (2013, April 22). How Cuban Villagers Learned They Descended from Sierra Leone Slaves. Retrieved January 10, 2016, from <http://www.theatlantic.com/international/archive/2013/04/how-cuban-villagers-learned-they-descended-from-sierra-leone-slaves/275067/>

APPENDIX D

What we do know is that there was a girl later called Josefa, stolen away from her homeland in the 1830s, who survived far longer than the seven years typical in Cuba's *ingenios* (sugar mills) in the mid-19th century. In fact, she lived into old age, long enough to experience freedom, and to teach her great-granddaughter Florinda her African heritage. Florinda in turn taught her grandson, whom she raised from infancy. He is Humberto Casanova, now himself a great-grandfather. It is Casanova and three of his friends for whom Pokawa and his people are waiting.

The effort to keep the songs and dances alive is especially remarkable because from the early 1960s until the late 1980s, their performances were proscribed in Cuba. Fidel Castro restricted Afro-Cuban cultural activities and religions just as he barred Catholicism and all other faiths. It was only in more recent times that they have been allowed to celebrate them openly, and few groups have managed to resurrect their songs, dances, and rituals. Somehow Humberto Casanova and his trusty assistant Magdalena (Piyuya) Mora managed this singular feat. (At 85, Piyuya is too frail to make the journey to Sierra Leone, so she will be represented by her nephew, woodcarver Alfredo Duquesne.)

It has taken two years to get permission for the visit, and ultimately it has only been possible because of the relaxing of travel laws in Cuba. In those two years I returned to Sierra Leone several times to fill them in on the progress, not blind to the irony that, 180 years on, the Africans are too poor to have birth certificates that would enable them to apply for passports, while the Cuban descendants of the slaves were not free to travel as they wished. The people of the chiefdom never gave up hope. They had waited 170 years for them to come back, after all, what were a few more months?

What this visit means to Pokawa and his people is almost impossible to grasp fully. People here are defined by their familial relationships, with little of the person existing beyond the family unit. How to reincorporate people gone for so long, who now speak a different language but are somehow inescapably your kin, is an issue that can only be dealt with through openhearted acceptance. Just to know that they are alive, that your culture flourished somewhere else, is wondrous. Pokawa has extended the invitation for them to stay as long as they can, which for this trip is only a week.

So as the drums of celebration are readied, so too is the "devil," the costumed dancer wearing head-to-foot raffia with wooden panels on his back, who represents all of the ancestors. Because the ancestors are, at last, dancing with joy.

Reflective Writing Rubric

Skills	5	4	3	2	1
Depth of reflection	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision.
Use of textual evidence and historical context	Use specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Use relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Use examples from the text to support most claims in your writing with some connections made between texts.	Use incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.
Language use	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.
Conventions	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.

APPENDIX F

Orbert Davis: Bringing Cuba and the U.S. Together Through Jazz

By MARY L. DATCHER

NOV 12, 2015

The history of our African ancestry is similar to our Caribbean cousins in Haiti, Dominican Republic, Puerto Rico and Cuba. Although, it's obvious that there is African blood that runs through the veins of the natives of these islands our common denominator is the influence of music.

Artistic Director of the Chicago Jazz Philharmonic Orchestra, Orbert Davis is an accomplished trumpeter and world-renowned musician. Davis and musicians of Chicago Jazz Philharmonic conducted a week long residency at ISA in December 2014, culminating in the debut of the new work at the Havana International Jazz Festival.



Chicago Jazz Philharmonic Artistic Director, Orbert Davis pictured with Cuban student delegates.

During the CJP residency the US and Cuba announced normalization of diplomatic relations, thrusting Davis into the spotlight of local and national news. Orbert explains, "My goal in the whole trip was to connect with Cuban musicians, to play with them – to feel in a sense what they felt when they played. We received a grant from the Mac Arthur Foundation to return to the university. But this time to work with an orchestra, the CJPO is a 62-piece orchestra and we wanted to replicate that with 60 students. It was breathtaking on so many levels, musically, socially but also politically."

This week, 40 Cuban nationals visit Chicago to perform for the US premiere of Davis' newest jazz symphony on Friday, November 13, 2015, at the Auditorium Theatre.

The students who have traveled from Cuba will participate in various events around the city of Chicago designed to foster communications and the exchange of ideas with local Chicagoans.

The delegation consists of student musicians and administrators from Universidad de las Artes (ISA) in Havana, Cuba's national conservatory of music.

Davis feels this is a start to building great communication between the countries through the next generation of thinkers through music. "It's not about just bringing students here – it's about the relationship. The seeds that was planted in Havana can now grow into a deeper relationship and deeper challenge. We want the students to return to Cuba and continue our relationships becoming the future leaders – the voice of reason," he said.

APPENDIX F

The cultural exchange facilitated by the easing of relations is part of Davis' greater plan to establish a long-term relationship between the Chicago Jazz Philharmonic and ISA, allowing musicians of both countries to dialogue and learn from one another.

When we look at the contributions of Cuban music and Jazz throughout the world, they're almost kindred spirits. The music took off like wildfire because they are so closely related. One of the things we discovered was the musicians that was classically trained, they learned and approached Jazz so quickly because it's in their blood," Davis said. "They can understand the concept of emotion, spontaneity and the feeling of risk and circumstance – going beyond their written note."

The special performance between the young Cuban musicians and the Chicago Jazz Philharmonic is something much larger than the music. "I'm excited as a composer that I get to investigate this relationship and present it onstage. Who knows where it's going to go in the future – I think it's going to be phenomenal," he smiles. "It's going to be in the hands of Cubans as well as in the hands of Americans."







Photo Analysis Worksheet

Step 1. Observation

A. Study the photograph for 2 minutes. Form an overall impression of the photograph and then examine individual items. Next, divide the photo into quadrants and study each section to see what new details become visible.

B. Use the chart below to list people, objects, and activities in the photograph.

People	Objects	Activities

Step 2. Inference

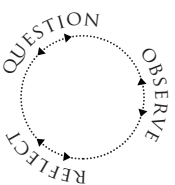
Based on what you have observed above, list three things you might infer from this photograph.

Step 3. Questions

A. What questions does this photograph raise in your mind?

B. Where could you find answers to them?

TEACHER'S GUIDE ANALYZING PHOTOGRAPHS & PRINTS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Ask students to identify and note details.

Sample Questions:

Describe what you see. • What do you notice first? • What people and objects are shown? • How are they arranged? • What is the physical setting? • What, if any, words do you see? • What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

Why do you think this image was made? • What's happening in the image? • When do you think it was made? • Who do you think was the audience for this image? • What tools were used to create this? • What can you learn from examining this image? • If someone made this today, what would be different? • What would be the same?

QUESTION

Invite students to ask questions that lead to more observations and reflections.

What do you wonder about...
who? • what? • when? • where? • why? • how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:
Beginning
Write a caption for the image.

Intermediate
Select an image. Predict what will happen one minute after the scene shown in the image. One hour after? Explain the reasoning behind your predictions.

Advanced
Have students expand or alter textbook or other printed explanations of history based on images they study.

For more tips on using primary sources, go to
<http://www.loc.gov/teachers>

APPENDIX L

Name _____ Date _____

They Are We

While watching the film, *They Are We*, please answer the following questions. Be prepared to discuss these questions.

Where do the Gangá-Longobá people live? Where did they trace their roots to?

How did the Gangá-Longobá people trace their ancestry?

How do the songs and dances reflect the Gangá-Longobá's African roots?

To what extent and how were the members of the Gangá-Longobá able to preserve a dying culture?

Why did the members of the Gangá-Longobá community want to meet the people in the African village?

Why did the descendants of the Banta in Sierra Leone want to meet members of the Gangá-Longobá community?

PROJECT ORGANIZER

1. Where is your community located? What city and country? What are some geographical features that it is near?
2. Give specific details about the history of your community. How did the African descendants end up there? How has the community changed over time?
3. What are some specific traits of the community that identifies it as an Afro-Latino community? What types of music or dances were inspired by their African roots? Are there any specific festivals or holidays celebrated? Are there specific words or phrases that came from African languages still used today?
4. Include at least five other interesting facts about your community.
5. Why would people want to visit this community?
6. How is this community similar or different to the Gangá- Longobá community in Cuba? Cite specific details.

Other Requirements:

- Map showing location of community
- Five images

APPENDIX N

RESEARCH LINKS

Below are some helpful research links for student research. Make sure to check all links and information before providing them to students. Information may have changed or links may be broken.

Yungas Region of Bolivia

- Hidden Kingdom of the Afro-Bolivians <http://news.bbc.co.uk/2/hi/americas/7958783.stm>
- Photo Journal: Afro-Bolivian Family http://news.bbc.co.uk/2/shared/spl/hi/picture_gallery/07/in_pictures_afro_bolivian_family/html/1.stm
- African Descendants in Bolivia <http://kwekudee-tripdownmemorylane.blogspot.com/2012/12/african-descendants-in-bolivia-afro.html>
- Afro-Bolivians Religion and Expressive Culture <http://www.everyculture.com/South-America/Afro-Bolivians-Religion-and-Expressive-Culture.html>
- Land of Winds- Afro-Bolivians <http://landofwinds.blogspot.com/2012/12/the-afro-bolivian-people.html>
- Afro-Bolivians <https://kathmanduk2.wordpress.com/2008/03/23/afro-bolivians/>

Salvador da Bahia, Brazil

- Our Place World Heritage http://www.ourplaceworldheritage.com/custom.cfm?action=WHsite&whsiteid=309##_self
- Bahia, a Source Point for Africa in the Americas http://www.aaregistry.org/historic_events/view/bahia-source-point-africa-americas

Portabelo, Panama

- Afro-Panamanians <http://minorityrights.org/minorities/afro-panamanians/>
- The Congo Dance <http://cascospanish.com/the-congo-dance-of-panama/>
- Digital Portobelo <http://digitalportobelo.org/>
- Festival of Diablos and Congos <http://www.coloncity.com/congos.html>

The Garifuna

- Lamenca http://www.lameca.org/dossiers/garifuna_music/eng/p1.htm
- The Garifuna http://ngm.nationalgeographic.com/ngm/data/2001/09/01/html/ft_20010901.6.html
- Garifuna <http://www.garifuna.com/>
- Orinoco Main Event <https://www.youtube.com/watch?v=8-jQRVUpkpwg>
- Orinoco and Garifuna culture <https://mariasethnography.wordpress.com/2014/06/13/orinoco-and-garifuna-culture-nicaragua/>

El Carmen, Peru

- Peru's African Side: Chincha and El Carmen <http://enperublog.com/2011/04/30/perus-african-side-chincha-el-carmen/>
- El Carmen <http://enperublog.com/2007/06/26/el-carmen/>
- Peru Negra <http://enperublog.com/2006/05/19/peru-negra-black-peru/>
- Photo Story: A Trip to El Carmen <http://enperublog.com/2006/05/19/peru-negra-black-peru/>
- Fiesta de la Virgen en el Carmen http://www.travel-impressions.de/la_fiesta_de_la_virgen_el_carmen_peru
- Afro-Peruvian Music and Dance <http://www.festival.si.edu/2015/peru/performing-and-visual-arts/afro-peruvian-music/smithsonian>
- Ritmos Negros de Peru http://www.ritmosnegrosdelperu.org/elcarmen_en/

APPENDIX O

Evaluation Rubric for Presentational Speaking

Name:

Score:

Fluency/Pronunciation	Content	Vocabulary	Grammar	Presentation
<p>Very Conversational, clear pronunciation, intonation, enunciation</p> <p>(30)_____</p>	<p>Well-developed ideas, clear & to the point, all required information included.</p> <p>(20)_____</p>	<p>Broad in range, precise.</p> <p>(15)_____</p>	<p>Very accurate verb forms, agreement of subj-verb, adjective-noun, sentence structure.</p> <p>(20)_____</p>	<p>Strong eye contact, no reading, flows well, connects to audience, asks/answers follow up questions well.</p> <p>(15)_____</p>
<p>Sometimes slow & simple; fairly clear pronunciation, intonation, enunciation</p> <p>(25)_____</p>	<p>Ideas mostly well developed, fairly clear, most of required information included</p> <p>(15)_____</p>	<p>Generally adequate for the situation.</p> <p>(10)_____</p>	<p>Mostly accurate, errors do not impede comprehensibility.</p> <p>(15)_____</p>	<p>Weak eye contact, some reading, weak flow, somewhat connects to audience. Asks/answers follow up questions partially.</p> <p>(10)_____</p>
<p>Long pauses, breaks in conversation; incomprehensible pronunciation, intonation, enunciation</p> <p>(0-10)_____</p>	<p>Ideas not well developed, unclear, majority of required information missing</p> <p>(0-8)_____</p>	<p>Mostly inaccurate or inadequate</p> <p>(0-5)_____</p>	<p>Mostly inaccurate, incomprehensible.</p> <p>(0-8)_____</p>	<p>No eye contact, reads entirely, does not flow, disconnect from audience. Asks/answers follow up questions poorly.</p> <p>(0-5)_____</p>

APPENDIX P

LIST OF FAMOUS AFRO-LATINOS

- [Adam Rodríguez](#) - actor
- [Alex Rodríguez](#) - American MLB third baseman/shortstop for the New York Yankees
- [Amaury Nolasco](#) - actor
- [Arian Foster](#) - (American football) NFL Running Back for the Houston Texans
- [Arlenis Sosa](#) - model
- [Arnaldo Tamayo Méndez](#) - Cuban cosmonaut
- [Arturo Alfonso Schomberg](#) - Puerto Rican historian, writer, and Afro-Latino activist in the United States; founder of the Schomberg Center for Black Research
- [Antonio Fargas](#) - actor
- [AZ](#) - rapper
- [Carmelo Anthony](#) - American NBA small forward/power forward, New York Knicks
- [Cecilia Tait](#) - politician and former volleyball player
- [Celia Cruz](#) - Cuban-American salsa singer/performer
- [Christina Milian](#) - singer/actress
- [Dania Ramirez](#) - actress
- [Dave East](#) - rapper
- [Don Omar](#) - reggaeton singer-songwriter and actor
- [Eva Ayllón](#) - composer/singer
- [Elijah Blake](#) - singer-songwriter
- [Fabolous](#) - rapper
- [Faizon Love](#) - actor/comedian
- [Graciela Dixon](#) - Former Chief Justice of the Supreme Court of Panama^[1]
- [Gina Torres](#) - actress
- [Gunplay](#) - rapper
- [Gwen Ifill](#) - journalist, television newscaster and author
- [Hugo Chavez](#) - former [Venezuelan](#) President
- [Ilija Calderón](#) - journalist
- [Jean-Michel Basquiat](#) - artist, musician
- [Jim Jones](#) - rapper
- [Juan Williams](#) - journalist/political analyst
- [Judy Reyes](#) - actress
- [Juan Flores](#) - historian, professor, Afro-Latino Studies scholar
- [Juelz Santana](#) - rapper
- [Kat Deluna](#) - musician
- [Kid Cudi](#) - musician
- [La La Anthony](#) - disc jockey, television personality and actress
- [La Lupe](#) - singer
- [Lauren Velez](#) - actress
- [Lloyd Banks](#) - rapper
- [Luis Tiant](#) - former MLB starting pitcher, Cleveland Indians/Boston Red Sox
- [Maluca Mala](#) - singer/rapper
- [María Urrutia](#) - former weightlifter, athlete and politician
- [Matt Cedeño](#) - actor and former model
- [Melissa De Sousa](#) - actress
- [Melody Thornton](#) - singer-songwriter/dancer
- [Miguel](#) - Singer-songwriter
- [Mychal Rivera](#) - (American Football) Tight end, Oakland Raiders
- [Nancy Morejón](#) - Cuban poet, critic, essayist
- [Naya Rivera](#) - An American Actress
- [N.O.R.E.](#) - rapper
- [Charles Rangel](#) - NYC congressman
- [Ronda Rousey](#) - current UFC Women's Bantamweight Champion and actress
- [Rosario Dawson](#) - actress, singer and writer
- [Rosie Perez](#) - actress, dancer, choreographer, director and community activist
- [Rudy Duthil](#) - advertising executive
- [Sammy Davis, Jr.](#) - entertainer
- [Sessilee Lopez](#) - model
- [Soledad O'Brien](#) - broadcast journalist, executive producer and philanthropist
- [Stacey Dash](#) - actress/TV personality
- [Sylvia del Villard](#) - actress, dancer, choreographer and activist
- [Tatyana Ali](#) - actress/singer
- [Tego Calderón](#) - reggaeton singer-songwriter, rapper and actor
- [Toña la Negra](#) - singer
- [Tristan Wilds](#) - actor/singer
- [Tyson Beckford](#) - model and actor
- [Victor Cruz](#) - (American football) - NFL Wide Receiver for the New York Giants
- [Zoe Saldana](#) - actress
- [40 Cal](#) - rapper
- [Vince Staples](#) - rapper

APPENDIX Q

Name _____

Date _____

AFRICAN SLAVE TRADE IN LATIN AMERICA

1. Read the overview of the African Slave Trade in Latin America.
2. Answer the following questions. If you need more space, use the back of this paper.

How does the history of slavery differ in each of the Latin American countries studied?

Which black population arrived in Central America as freedmen and freedwomen and as a result was never enslaved?

How does slavery in Latin America compare to slavery in United States colonies?

What is the significance of the following cities: Veracruz, Mexico; Cartagena, Colombia; Bahia, Brazil, Darién, Panama and Malambo, Peru?

When was slavery abolished in the selected countries mentioned above?

Define the following terms: Yellow Carib, Black Carib, Bozal(es), and Garífuna.