

An Educator's Guide to

Funny Bones: Posada and His Day of the Dead Calaveras



Produced by CLAS Vanderbilt

Compiled by Lisa Finelli



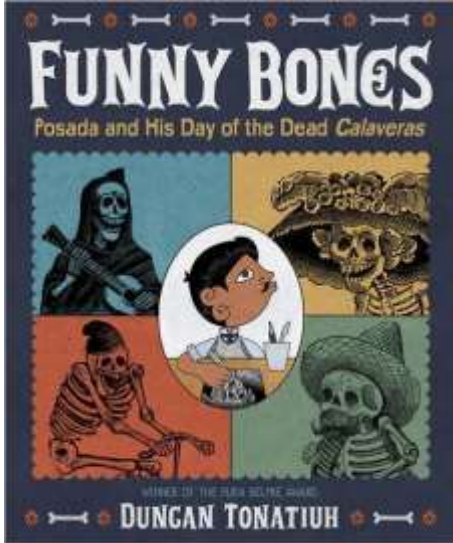
Center for Latin
American Studies

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Educator's guide by Lisa Finelli, Center for Latin American Studies, Vanderbilt University. CLAS at Vanderbilt is designated a comprehensive National Resource Center on Latin America by the U.S. Department of Education. For questions, comments, and more information about CLAS educator resources, visit <http://www.vanderbilt.edu/clas>.

OVERVIEW



*Funny Bones: Posada and His Day
of the Dead Calavera*

Written and Illustrated by
Duncan Tonatiuh

Published 2015 by Abrams
Books for Young Readers
ISBN 978-1-4197-1647-8

READING LEVEL

Grades 1-5 / Ages 6-12

CONTENT AREAS

| Nonfiction | Children's Literature | Writing | History | Art |
Spanish Language | English Language | Day of the Dead | José
Guadalupe Posada | Mexican Culture | Mexican History |

SYNOPSIS

Funny Bones tells the story of how the amusing calaveras—skeletons performing various everyday or festive activities—came to be. They are the creation of Mexican artist José Guadalupe (Lupe) Posada (1852–1913).

In a country that was not known for freedom of speech, he first drew political cartoons, much to the amusement of the local population but not the politicians. He continued to draw cartoons throughout much of his life, but he is best known today for his calavera drawings. They have become synonymous with Mexico's *Día de los Muertos* (Day of the Dead) festival.

Juxtaposing his own art with that of Lupe's, author Duncan Tonatiuh brings to light the remarkable life and work of a man whose art is beloved by many but whose name has remained in obscurity.

REVIEWS

"Tonatiuh further marks himself as a major nonfiction talent with this artistically beautiful and factually accessible offering that effectively blends artistic and political content for young readers."

--Kirkus Reviews

"Playful but informative, this picture book offers a fascinating introduction to the artist and his work."

--Booklist, starred review

"The beautifully expressive Day of the Dead-inspired illustrations on heavy paper pages sport borders of bones, grinning skeletons, and Tonatiuh's signature figures shown in profile, influenced by the ancient Mexican art of his ancestors... A stunning work, with great possibilities for lesson plans or tie-ins with Day of the Dead."

--School Library Journal

DUNCAN TONATIUH: AUTHOR AND ILLUSTRATOR

ABOUT TONATIUH



Duncan Tonatiuh (toh-nah-tyou) is an award-winning author and illustrator. Tonatiuh was born in Mexico City and grew up in San Miguel de Allende. In 2008 he received his BFA from Parsons School of Design and his BA from Eugene Lang College, both divisions of the New School University in New York City. His work is inspired by ancient Mexican art, particularly that of the Mixtec codex. His aim is to create images that honor the past, but that address the contemporary issues that affect people of Mexican origin on both sides of the border.

In addition to *Funny Bones: Posada and His Day of the Dead Calaveras*, Tonatiuh has published four other children's books, all to notable acclaim. If you would like to learn more about the author, including his other books and awards, visit his website www.duncantonatiuh.com

AUTHORS NOTE

El Día de Muertos, or Day of the Dead, is a festive and often humorous holiday in which people remember their deceased loved ones. It is celebrated every November 1-2 throughout Mexico and in many parts of the United States and Central America. Similar holidays exist in other parts of the world. November 1 is dedicated to children, and November 2 is dedicated to adults who have died. In 2003, the United Nations

Educations, Scientific and Cultural Organizations (UNESCO) named *el Día de Muertos* an intangible cultural heritage of humanity.

The holiday has its origin in Pre-Colombian times. Many cultures in the Americas held festivities to celebrate the dead. The Aztecs, for instance, had a month-long celebration every year to honor Mictlantecuhltli and Mictecacihuatl, the god and goddess of death. For these ancient cultures, death was not seen as the end of living but, instead, as another step in the cycle of life.

When the Spanish conquered the Aztecs and other peoples of the Americas, much of the natives' way of life was lost. But some of their traditions and beliefs survived and mixed with the beliefs and customs of the European conquerors. Such is the case with *el Día de Muertos*, which is celebrated on the Catholic holiday of All Hallows, or All Saints' Day.

El Día de Muertos is celebrated different ways, varying from region to region. People often go to the cemetery to pray. They weed and repaint the gravestones of their loved ones. They bring their loved ones' favorite food and tell stories about them. Sometimes they hire musicians to play their loved ones' favorite songs. They have a picnic and spend the whole day at the cemetery. In some places they spend the entire night in there too.

At home, people build an altar with an *ofrenda*, or offering. They often include a picture of any relatives and friends who have passed away. Many people believe that during *el Día de Muertos* the spirit of the deceased travels back from the afterlife to again be with his or her family and friends. Day of the Dead *ofrendas* are made not only at home; they are also made at schools, libraries, museums, and in other public places. Sometimes they are dedicated to an artist or hero who is no longer alive. The Posada museum in Aguascalientes has an *ofrenda* for José Guadalupe Posada every year.

There are different crafts and decorations that people typically use to decorate ofrendas and gravestones. *Cempasúchil* flowers, bright orange marigolds, are sold at markets and outside cemeteries during el Día de Muertos. Bakers often bake *pan de muerto*, a round bread decorated with bonelike shapes. Vendors sell *alfeñiques*, figurines made out of sugar, and *papel picado*, among other crafts and toys. Crosses, candles, and other religious iconography are usually included in ofrendas, too.

Literary *calaveras*, or *calavera* poems, are another important expression of *el Día de Muertos*. Literary calaveras are short humorous poems that rhyme and that involve death in some kind of way. The poems often imagine how a person encounters death or how the person becomes a calavera. Calavera poems are written every year, especially about powerful and famous people, like presidents, politicians, artists, and athletes.

The poems became popular in the late 1800s. After Mexico won its independence from Spain in 1810, the country gained more freedom of the press and a lot of newspapers and publications began to appear. *Calavera* poems became an acceptable way to poke fun at elected and appointed officials.

José Guadalupe Posada was not the first to illustrate *calavera* poems, but he was certainly the most prolific and the best at it. The editor Antonio Vanegas had worked with an illustrator named Manuel Manilla for several years before he began working with Posada. Some calavera drawings that are often attributed to Posada are now known to have been drawn by Manilla. Very little is known of Manilla and of his life. Even less is known about artists who drew calaveras before Manilla and Posada.

Posada made calaveras drawings every *Día de Muertos* for twenty-four years. Although his drawings and calaveras were popular while he was alive, Posada died a poor man. Very few people knew he was the artist behind such great drawings.

It was years after Posada's death that Jean Charlot, a French-born American painter, discovered his images while in Mexico and began to collect his work. Charlot tried to learn more about Posada. In 1925 he wrote an essay about him; in 1930, he co-edited a catalog of his work. These publications revived interest in Posada's work and made Posada's name and work known to other artists and to the public at large.

Famous Mexican muralists like Diego Rivera and Jose Clemente Orozco were greatly influenced by Posada, and they celebrated his work. Nowadays, museums, galleries and universities in Mexico, the United States, and other parts of the world have collections of Posada's work, including the actual printing plates from which his prints were made. Many books have been written about Posada, but facts about his life are still being discovered.

In an essay, Diego Rivera wrote that Posada's name may one day be forgotten but his work will always be a part of Mexico's popular arts. In many ways, this is true today. Reproductions of Posada's artwork are typically used during el Día de Muertos. They have become part of the celebrations imagery. His calaveras are much more famous than his name. They capture the festive sentiment of el Día de Muertos holiday.

Although they were made during a specific time period, Posada's calaveras have a universal and timeless quality. They make us ask questions about life and death. This book is a tribute to the great Don Lupe Posada, and I hope it offers an opportunity to learn and celebrate *el Día de Muertos*, a wonderful holiday that is not only a celebration of death but also a celebration of life.

--Duncan Tonatiuh

COMMON CORE STATE STANDARDS

Reading

CCSS.ELA-LITERACY.CCRA.R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

Writing

CCSS.ELA-LITERACY.CCRA.W.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.

CCSS.ELA-LITERACY.CCRA.W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

CCSS.ELA-LITERACY.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking and Listening

CCSS.ELA-LITERACY.CCRA.SL.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-Literacy.CCRA.SL.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.

Language

CCSS.ELA-LITERACY.CCRA.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

CCSS.ELA-Literacy.CCRA.L.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-Literacy.CCRA.L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-Literacy.CCRA.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

STANDARDS FOR FOREIGN LANGUAGE LEARNING

Standard for Foreign Language Learning 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard for Foreign Language Learning 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard for Foreign Language Learning 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard for Foreign Language Learning 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

CLASSROOM APPLICATIONS

KWL CHART

Goal:

Students will use KWL Chart to support their learning throughout the study of Day of the Dead. KWL Charts are graphic organizers that are used to organize information about a topic. Students are to determine what they already **Know** about a topic, what they **Want** to know, and at the end, what they **Learned**. Depending on the level of support provided by the teacher, this activity is adaptable for grades K-8.

Standards:

CCSS.ELA-Literacy.CCRA.R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-Literacy.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Standard for Foreign Language Learning 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard for Foreign Language Learning 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Learning Plan:

1. Introduce the term “Day of the Dead” to students, prior to reading Tonatiuh’s *Funny Bones*. Students will activate prior knowledge to fill out K column of KWL chart. Depending on the grade level and student abilities, this may be done as a whole group on one large KWL chart or independently on photocopied KWL charts.
2. Introduce the KWL strategy by explaining to students that when they begin to study new material, it is important to determine what they already know about the material.
3. Ask students to brainstorm and discuss what they would like to know the holiday, and fill in the **Want** column.
4. Throughout Day of the Dead unit study, continue to fill in KWL chart with relevant **Learned** information to assist students in organizing thoughts and information. Periodically have students refer to the **Want** column to note if any of those questions have been answered.

Variations:

This learning plan could be adapted to a Spanish language classroom. Educators can adapt for target language and tense depending on student level and needs.

Name: _____ Date: _____

K-W-L CHART

Día de los Muertos

K What Do I Know ?	W What Do I Want to Learn?	L What Did I Learn ?

Nombre: _____ Fecha: _____

K-W-L en Español

Día de los Muertos

K Lo que ya sé	W Lo que quiero saber	L Lo que aprendí

ART PROJECT

Goal:

Students will learn about the Mexican artist Jose Guadalupe Posada and mimic a printmaking technique that Posada used. Students will create original pieces depicting a skeleton doing daily activities.

Standards:

CCSS.ELA-Literacy.CCRA.SL.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.

Standard for Foreign Language Learning 2.2: Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

Materials:

- 9x12 White construction paper, cut into quarters (one quarter per student)
- 9x12 Scratch-Foam (found in art stores) cut into quarters (one quarter per student)
- 6x7½ Paper for final print
- Masking tape

- Pencil and eraser
- Black tempera paint
- Dish soap — just a few drops, if needed
- Paper plate as a palette
- Foam brush

Learning Plan:

1. Using the work of Jose Posada as inspiration, sketch a design onto your quarter sheet of white construction paper. If you include any words in your design, make sure to write them in reverse!
2. Tape your paper to your Scratch-Foam to hold it in place.
3. With a dull pencil, trace over your design onto the Scratch-Foam, pressing hard enough to leave an impression, but not so hard that your pencil tears the paper.
4. Remove the paper and go over your lines with a dull pencil, pressing hard. Be careful not go all the way through the Scratch-Foam.
5. Make a “handle” on the back of your Scratch-Foam with masking tape.
6. Pour some black paint onto a paper plate.
7. While holding the tape handle, use the foam brush to paint your Scratch-Foam with the black paint.

8. Center your Scratch-Foam over the paper you want to print on. Press down and rub well with your fingers.
9. Carefully lift the Scratch-Foam off your paper and set your print aside to dry. Rinse off your Scratch-Foam when you are finished making prints. (If you handle it carefully, your Scratch-Foam design will last for many printings!)

Variations:

If you want to add color after your print dries, you can use colored pencils, or decorate it with touches of colorful glitter glue. Before printing your design, try coloring the paper randomly with markers (use bright colors — no black), then print over the top with black paint. You can also print onto colored paper or use colored paint to print onto white paper.



VOCABULARY

Goal:

Students will be able to identify, understand, and recall the meaning of words that are read in text. Students will use a graphic organizer map to visually display the meaning-based connections between a word and related concepts or words.

Standards:

CCSS.ELA-Literacy.CCRA.L.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-Literacy.CCRA.L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

CCSS.ELA-Literacy.CCRA.L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Standard for Foreign Language Learning 1.2: Students understand and interpret written and spoken language on a variety of topics.

Learning Plan:

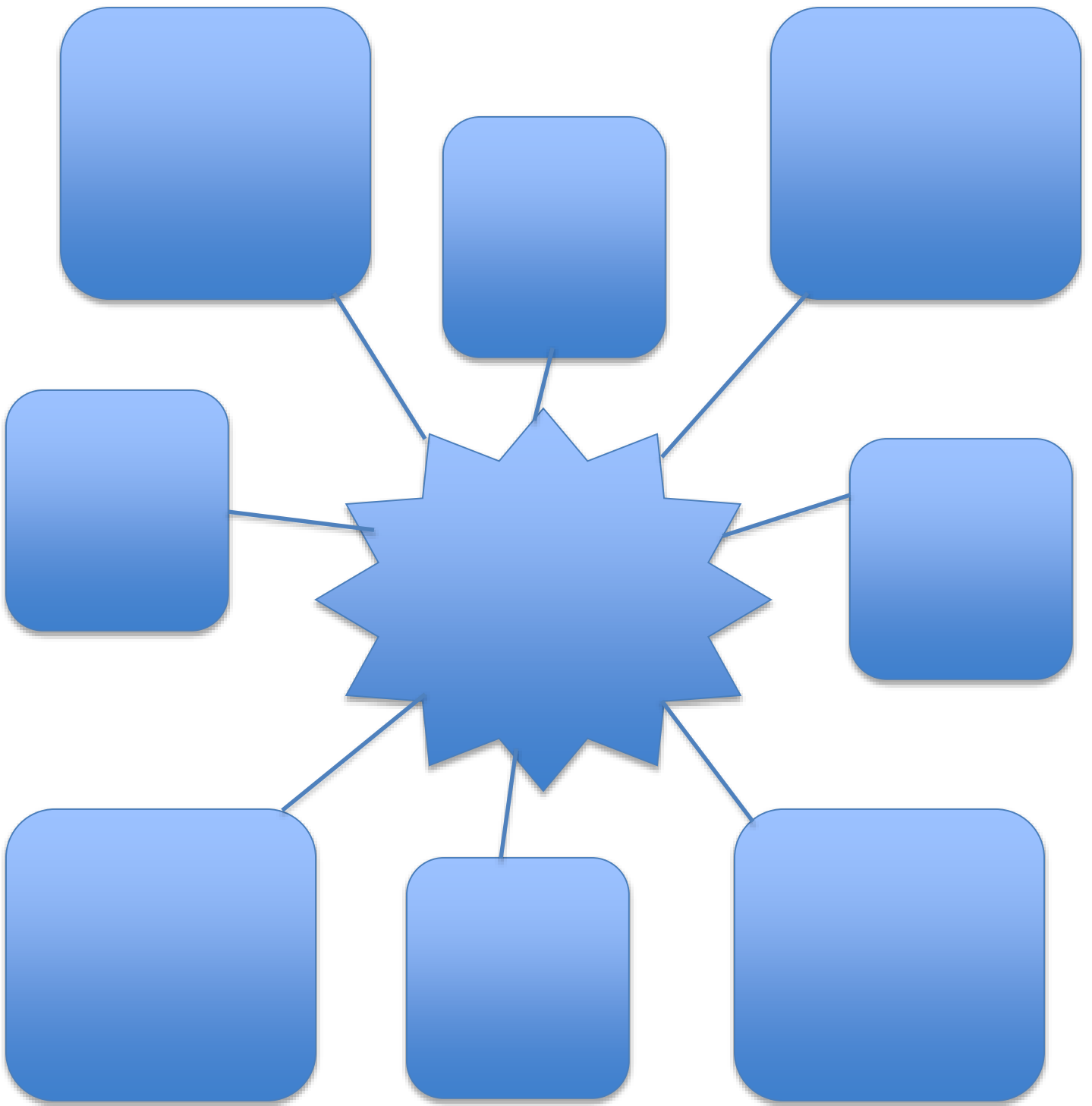
1. Pick an unknown word from *Funny Bones* and place it in the center of the paper.
2. Pronounce the word and record the definition in the map.

3. Discuss other words and phrases that relate to the word in the center. Add these words, phrases and/or pictures to your semantic map as they connect to the word in the center and to each other.
4. Read the original text in *Funny Bones*, this time applying the meaning to the word in its original context.

Variations:

This learning plan could be adapted to a Spanish language classroom. Educators can adapt for target language and tense depending on student level and needs.

An Educator's Guide to
Funny Bones: Posada and His Day of the Dead Calaveras



Calavera means skull in Spanish. It is a traditional Latin American decoration used on Day of the Dead, or *el Día de los Muertos*. Calaveras are not meant to be scary, but rather festive and fun.

Lithography is a printmaking technique that was invented in 1796. It is based on the principle that oil and water don't mix. The artist draws with a grease pencil on a special flat limestone that is treated with gum Arabic and other chemicals. A press is then used to print the drawing on paper, one time or multiple times. Many things like posters and books continue to be printed today by a modern offset lithographic process.

Engraving is a printmaking technique that can be traced to Mesopotamia 3000 years ago. There are different types of engraving, but the type that Posada practiced was a relief printing technique. For this technique, the artist makes a drawing on a surface, usually a wood or metal plate. He then uses tools, such as a burin, to carve around the drawing. The plate is then covered with ink. The ink will cover only the section that is in relief or is raised or embossed. A press is then used to print the image on paper.

Don is Spanish for "mister." It's a respectful way to address male adults and is similar to *Señor*.

Día de los Muertos is a holiday in which people remember loved ones who have passed away. It is celebrated every November 1-2 throughout Mexico and in many parts of the USA and Central America.

Pan de Muerto is a type of bread typically made for *el Día de los Muertos*. The bread is round and is decorated with bonelike shapes.

Cempasúchil is an orange Marigold flower typically used during *Día de los Muertos*. These flowers are used to decorate the altar and the grave. They symbolize the brevity of life.

Alfeñique are figurines usually in the shape of *calaveras* during *el Día de los Muertos*. Sometimes they are made out of chocolate and often are decorated with a name. People buy *calaveras* inscribed with the names of their deceased loved ones and use them to decorate their *ofrendas*.

Papel Picado are paper banners of bright, decorative sheets with intricate cutout designs used during *Día de los Muertos*.

Ofrenda, or offerings, are typically laid on an *altar* for the deceased during *el Día de los Muertos*. Families arrange an *altar* to honor and welcome the spirits of deceased family member(s) into their homes. Offerings typically include a picture of the deceased, candles, skulls, flowers, food, skeletons, toys, and other items the person enjoyed while he/she was alive.

Etching is a printmaking technique that dates back to the 1500s. In etching, acid is used to bite or disintegrate the areas of a metal plate that are not covered by an acid-resistant substance. The etching technique that Posada practiced was different from traditional etching techniques. He printed the section of the plate that was in relief, or raised. Traditionally, prints of etchings are prints of the section of the plate that is sunk or “*intaglio*.”

La Catrina is a dapper female. When *la Catrina* was first published, it was called *la Calavera Garbancera*. “*Garbancera*” was a name given to a woman who powdered their faces to hid their brown skin and look white. Diego Rivera is the one that coined the term *la Catrina*. After Rivera called Posada’s drawing *la Catrina*, everyone began calling it and that and it has become the drawing’s popular name.

La Revolución, or the Mexican Revolution, was a violent conflict that occurred in Mexico. It began in 1910 and lasted approximately 10 years. It was an extremely violent conflict and some historians estimate that more than a million people lost their lives during it. One of the outcomes of *la Revolución* was the Mexican Constitution of 1917, which is Mexico’s current governing document.

**Italics denote a word in Spanish.*

READING QUESTIONS

Goal:

Students will be able to answer questions to summarize, assess, analyze and evaluate the story.

Standards:

CCSS.ELA-LITERACY.CCRA.R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-LITERACY.CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.SL.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

CCSS.ELA-LITERACY.CCRA.L.1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

Standard for Foreign Language Learning 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard for Foreign Language Learning 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard for Foreign Language Learning 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Learning Plan:

1. Determine which questions (below) to use to support the reading of *Funny Bones*.
2. Ask guiding questions to support students' understanding of the text. Utilize relevant questions before, during and after reading.

Variations:

This learning plan could be adapted to a Spanish language classroom. Educators can adapt for target language and tense depending on student level and needs.

Before Reading:

- What do you know about Day of the Dead?
- What do you think this book might be about?
- Why might we want to read this book?
- What do you want to find out about Posada/Day of the Dead/*Calaveras*?

During Reading:

- Who taught Posada how to read and write? (Pages 4-5)
- How many siblings did Posada have? (Pages 4-5)
- Can you explain why some of the politicians lost the elections that year? (Page 9)
- What do you predict will happen to Don Lupe next? (Page 11)
- Explain the traditions for *Día de los Muertos* (Pages 14-15)
- What is a literary calavera? (Page 16)
- What do you notice about the illustration and words on this page? (Page 21)
- Based on what you know, how did his country and Mexico City change during Don Lupe's lifetime? (Page 24)
- What do you think about Don Lupe's Calaveras? (Page 28)

After Reading:

- What is the setting (where and when the book takes place)?
- What did you learn from the book?
- What does the book make you want to learn more about?
- If you could rewrite the ending, how would you change it?
- If you could change a character, which character would you change?
- How does the book make you feel?
- Does it remind you of another book?
- Which character or characters remind you of people you know?
- What does the story remind you of?
- What type of genre is the book, and how can you tell?
- Why did Posada choose to draw *calaveras*?
- Can you list the three types of printing Posada learned in his lifetime?
- Assess the importance of Posada's *calaveras*.
- What words would you use to describe Posada?
- Did Posada change throughout the story? Why or why not?
- What questions would you ask in an interview with Posada?
- Do you think Posada's *calaveras* are a good or bad thing? Why or why not?
- Why do you think the author uses Spanish words throughout the book?

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- Illustrate how the belief systems and values of the characters are presented in this story.
- How would you apply what you know about Posada's *calaveras* to create your own literary *calavera*?

READING RESPONSE

Goal:

Students will be able to draw conclusions about *Funny Bones* on the attached Reading Response sheet that will help them to interpret text. The teacher or the students may choose the topic/question for response, depending on the needs of the students. This is adaptable for grades K-12.

Standards:

CCSS.ELA-LITERACY.CCRA.W.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.

CCSS.ELA-LITERACY.CCRA.W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

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CCSS.ELA-LITERACY.CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

Standard for Foreign Language Learning 1.1: Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard for Foreign Language Learning 1.2: Students understand and interpret written and spoken language on a variety of topics.

Standard for Foreign Language Learning 2.1: Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Learning Plan:

1. Determine which question (see previous activity) to use to support the response to *Funny Bones*.
2. Ask guiding questions to support students' understanding of the text. Utilize relevant questions before, during and after reading.
3. Students will create a written piece (and illustration, if applicable) in response to the teacher's prompt.

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MULTIMEDIA RESOURCES

Below are some multimedia resources, available for free online, to complement teaching *Funny Bones*.

INTERVIEWS WITH DUNCAN TONATIUH

- Watch [Lunchtime Author Google Hangout](#) with Author/Illustrator Duncan Tonatiuh. In this video interview, Tonatiuh discusses his book *Funny Bones* and his passion for the topics he writes about.
- Read [Duncan Tonatiuh Wants Latino Children to See Themselves in Books](#). Tonatiuh talks about the importance his work has for young children, and why it is so critical for Latino/Latina readers to see themselves in the books.
- Read [Five Questions for Duncan Tonatiuh](#). In this print interview, Tonatiuh answers five questions about writing *Funny Bones*

JOSE GUADALUPE POSADA

- Watch a [video](#) about the life of Jose Guadalupe Posada, put together by the government of Aguascalientes, Posada's hometown.
- View [this](#) comprehensive guide about Posada's life, art and time period from the Art Institute of Chicago. It includes an extensive catalog of Posada's work.

MULTIMEDIA RESOURCE LINKS

Duncan Tonatiuh:

- <http://latinas4latinolit.org/2015/07/lunchtime-author-google-hangout-with-authorillustrator-duncan-tonatiuh/>
- <http://www.nbcnews.com/news/latino/duncan-tonatiuh-wants-latino-children-see-themselves-books-n136901>
- <http://www.hbook.com/2015/10/authors-illustrators/five-questions-for-duncan-tonatiuh/>

Jose Guadalupe Posada:

- <https://www.youtube.com/watch?v=IDYOpNnpraw>
- http://www.artic.edu/sites/default/files/libraries/pubs/1944/AIC1944Posada_comb.pdf

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