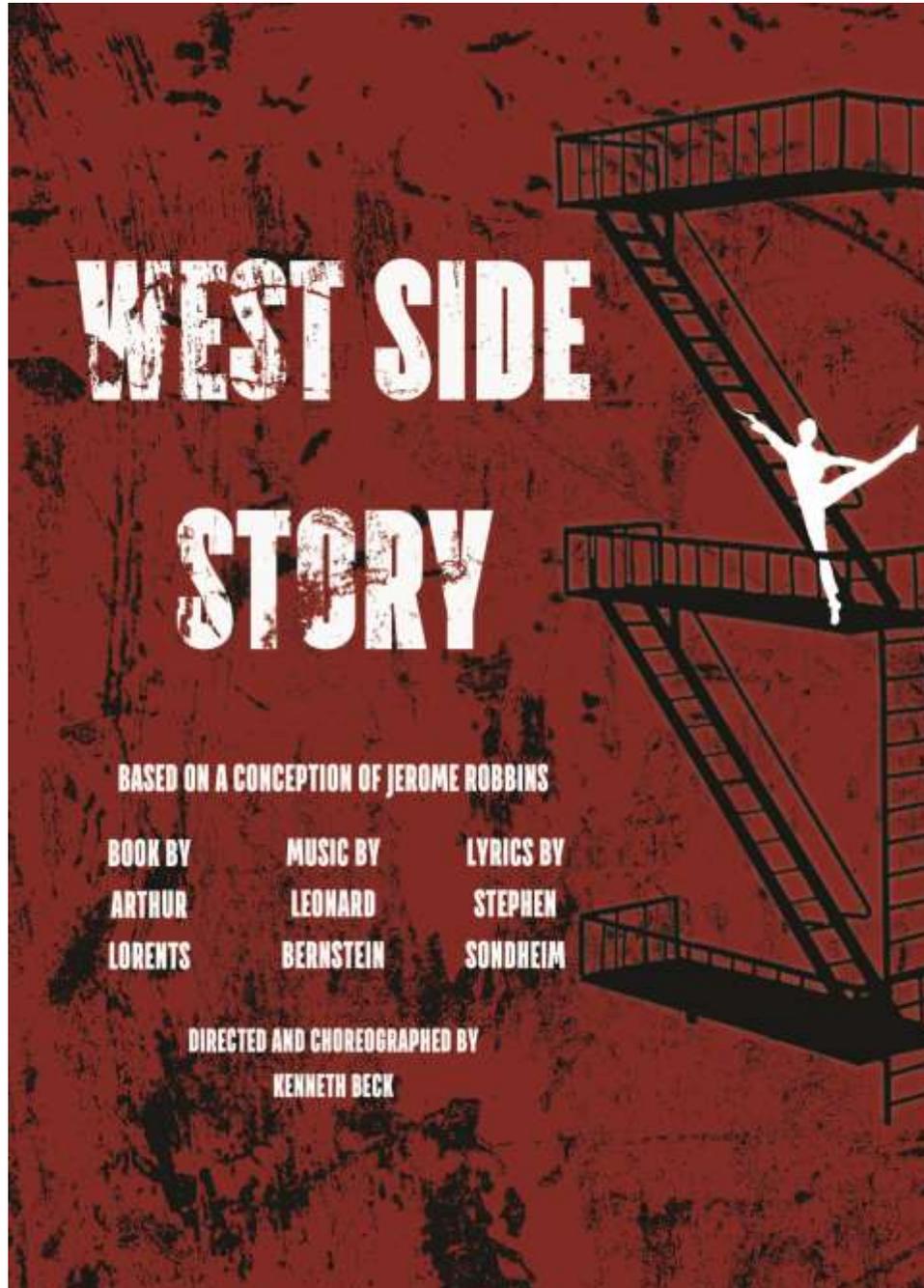
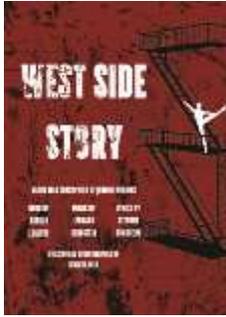


# The Jefferson Performing Arts Society

Presents

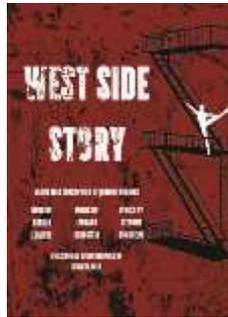


**1118 Clearview Parkway  
Metairie, LA 70001  
504-885-2000  
[www.jpas.org](http://www.jpas.org)**



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## Teacher's Notes

# West Side Story

Book by Arthur Laurents

Music by Leonard Bernstein

Lyrics by Stephen Sondheim

Based on a conception of Jerome Robbins

Based on Shakespeare's "Romeo and Juliet"

Direction and Choreography by Kenneth Beck

Musical Direction by Dr. Donna Clavijo

JPAS Symphony Orchestra conducted by

Maestro Dennis G. Assaf

**Shakespeare's *Romeo and Juliet* is transported to modern-day New York City, as two young idealistic lovers find themselves caught between warring street gangs, the "American" Jets and the Puerto Rican Sharks. Their struggle to survive in a world of hate, violence and prejudice is one of the most innovative, heart-wrenching and relevant musical dramas of our time.**



**West Side Story tells a tale of cultural conflict. There is a clash between people of European descent (the Jets) and those of Puerto Rican descent (the Sharks.) Culture encompasses many things and is embodied by many things. Often, when we hear this word “culture” we think of the arts. Art can embody culture and display it, visually (paintings, photographs, sculptures) or through sound and movement (music, dance or theater.) Art can depict the style of clothing or hair, types of food people like to eat, or celebrations that are important to them. Art communicates culture in a tangible form. In addition to the arts, culture has many ways of being manifested. Other ways a person’s culture manifests include food, clothing, buildings (both the design of the buildings and what they are made out of,) how a person speaks (language, words or terms, like “making groceries,” and how those words are pronounced,) the celebration of spirit, rituals (like marriages or graduations or birthdays,) and hair styles.**



**This Study Companion begins by following the trail of Romeo and Juliet to its original origins. Next, we venture into the basis for West Side Story with an investigation of Puerto Rico and its**

**history and connection to the United States. This is followed by an overview of Hispanic culture in Louisiana that includes recent history.**

**Lessons included in this companion provide students with opportunities to view this story through new angles and become more familiar with culture and how it shapes society. **Rivalries and Resolutions** guides students in a comparison of Romeo and Juliet and West Side Story. This comparison leads to the opportunity to create a new story, possibly with a different ending. In **The Cultures of Us**, students will have opportunities to learn about the cultures of their classmates, which may either be the same or different from their own, and create a work of art to express what they learn. **Portraits of Our Region** offers ways to use a digital camera or a hand-held device to learn about the broad spectrum of Hispanic identity and how the environment of a region influences the culture of the people that live in that region.**

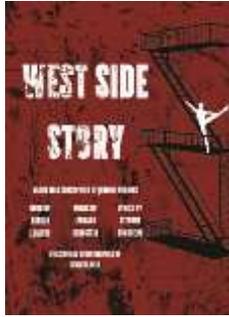
*For here you are*

*And what was just a world is a star*

*Tonight!*

Photo Credits: John B. Barrois Photography — with [Ian Blanco](#), [Bryce Slocumb](#) and [Kirk Kenneth Gagnon](#)

With [Cate Dance](#), [Micah Richerand Desonier](#) and [Charis Gullage](#).



# Louisiana Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

## **LOUISIANA STATE STANDARDS**

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

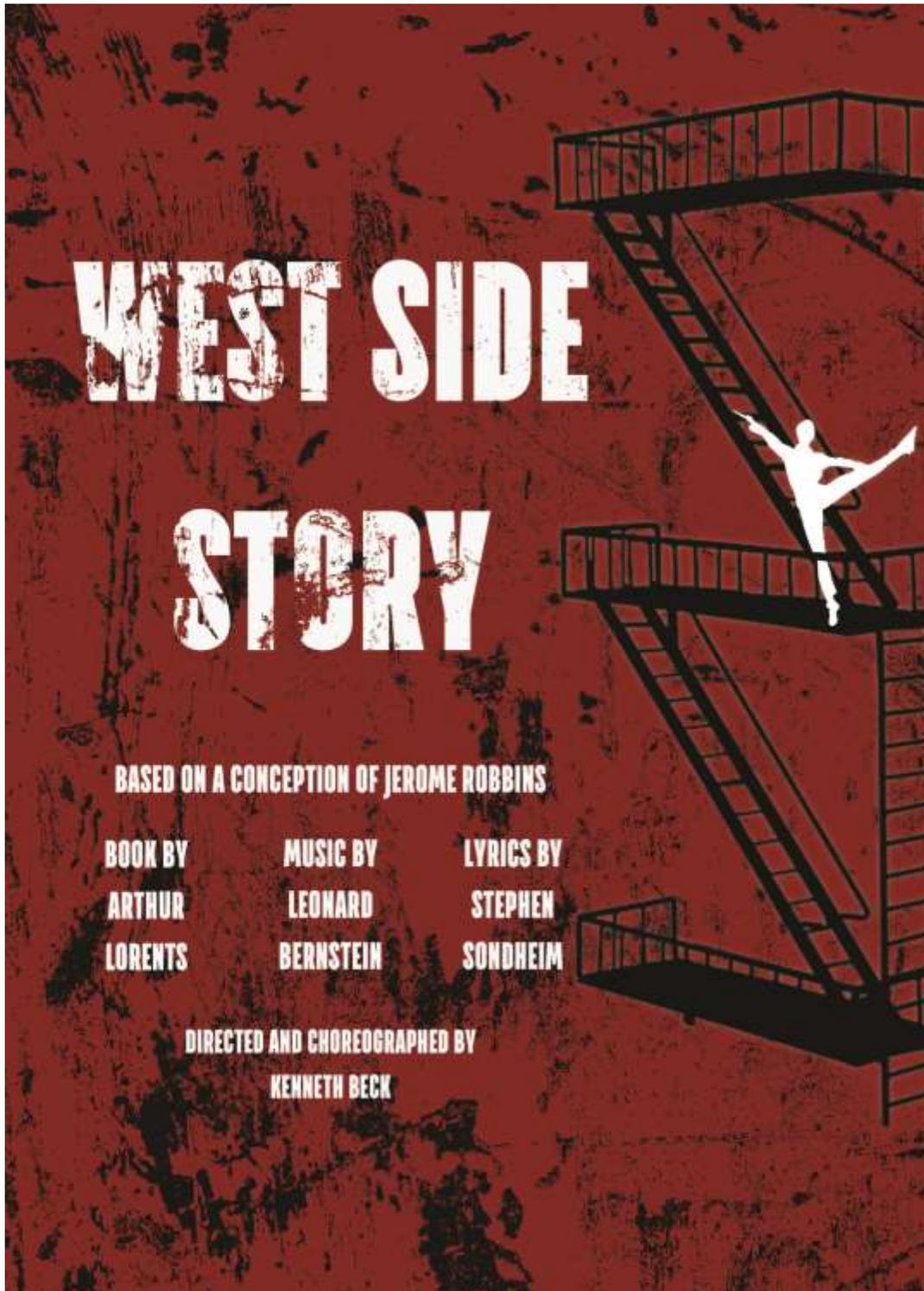
<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=34>

# Background



1 JUNE, 2015 - 00:57 [RYAN STONE](#)

## Romeo and Juliet: Not a Shakespearean Tale After All



William Shakespeare's world renowned *Romeo and Juliet* (written sometime between 1591 and 1595) stands in the historical record as one of the greatest love stories ever written. It is most interesting to discover then, that *Romeo and Juliet* was not, in fact, truly of his own creation, but rather a variation on a story told many times from the fourteen hundreds onwards. Centered on the theme of star-crossed lovers, borrowed from poets as far back as ancient Greece, Romeo and Juliet's tale was told at least a

century before Shakespeare actually wrote it. This article intends to take a brief look at these particular tales, which eventually culminated in the Bard's celebrated play.

The first certain tale of the woes of Romeo Montague and Juliet Capulet descends from Italian author Masuccio Salernitano (1410-1475). Published a year after his death, Salernitano's 33<sup>rd</sup> chapter of his *Il Novellino* tells of Mariotto and Giannoza, a pair of lovers who come from the feuding families of Maganelli and Saraceni respectively. In this account, their love affair takes place in Siena, Italy rather than in Verona and is believed to have occurred contemporary with Salernitano's time. Much like Shakespeare's version, Mariotto and Giannoza fall in love and marry secretly with the aid of an Augustine friar. Shortly thereafter, Mariotto has words with another noble citizen—in this case, not his love's own cousin—and kills the nobleman, resulting in his fleeing the city to avoid capital punishment. Giannoza, distraught, is comforted only by the fact that Mariotto has family in Alexandria, Egypt and makes a good home for himself there. However, her own father—unaware of her wedding—decides it is time for her to take a husband, putting her in a terrible position. With the aid of the friar who had wed her and Mariotto, Giannoza drinks a sleeping potion to make her appear dead, so she can be smuggled out of Siena to reunite in Alexandria with her husband. Of course this plan goes terribly awry, and her letter to explain their plan to Mariotto never reaches him, though news of her death quickly does. While she flees to Alexandria to finally reunite with him, Mariotto returns to Siena at risk for his own life to see her corpse one final time. It is then he is captured and taken to be executed for his previous crimes, beheaded three days before Giannoza's own return to the city. Giannoza then, heartbroken, wastes away of a broken heart, supposedly to be finally reunited with her husband in heaven.



*Like Shakespeare's account of Romeo finding Juliet sleeping but believing her dead, Salernitano's earlier story contains a scene in which Mariotto finds the sleeping body of Giannoza, and believes she has died ( [Wikimedia Commons](#) )*

As one can see, there are many similar elements between Shakespeare's tale and Salernitano's. The themes of feuding families, the forbidden love, the sleeping potion, and the terrible communication mishap all lead to the parallel ending of mutual death. Writing only a hundred years apart, Shakespeare could well have come across Salernitano's work, or one of the many other variations that were written before the story reached the Bard's desk. Luigi da Porta in the 1530s wrote a similar compilation of Romeo Montechhi and Giulietta Cappelleti, moving the setting of their lives from Siena to the Verona from where Shakespeare would write it. The pair again wed in secret with the aid of a friar only to be torn apart by Romeo's accidental killing of Giulietta's cousin and their subsequent deaths—Romeo by Giulietta's sleeping potion, and Giulietta by holding her breath so she could die with him.



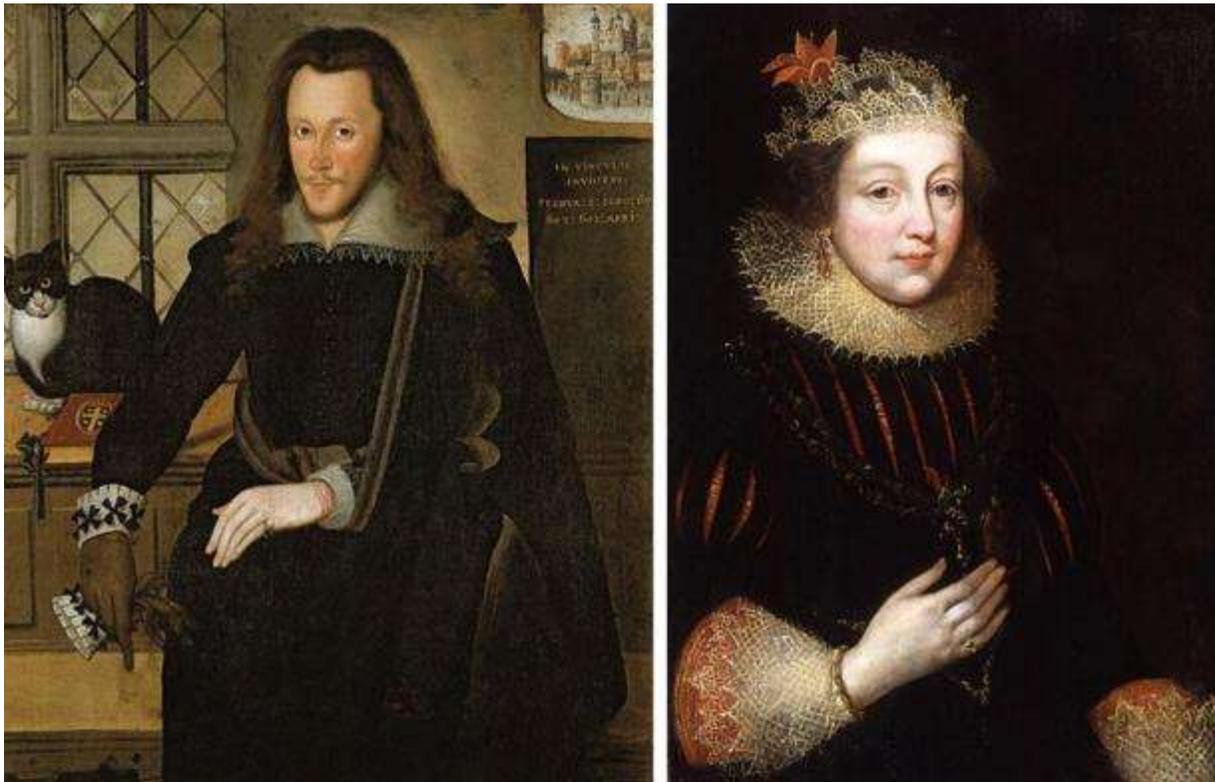
*Romeo and Juliet are wedded by a friar, just as Romeo and Giulietta in Luigi da Porta's work (*[Wikimedia Commons](#)*)*

Following da Porta came Matteo Bandello (1480-1562), a monk and an author who took da Porta and Salernitano's tales even further. He is the Italian author who is most directly credited as having influenced Shakespeare, as Bandello introduces many of the specific themes that make Shakespeare's play so well known today. Bandello's version, while in many ways comparable to Salernitano's text, provided the well-known last names of Montague and Capulet to the two titular characters. Bandello also added the element of the costume ball, at which Romeo and Juliet meet, and also the pertinent moment in which Juliet viciously kills herself with her lover's dagger so that she may join Romeo in the afterlife, rather than merely wasting away as Giannozza did. Bandello's tale is widely believed to have been closely followed by the French author Pierre Boaistuau, whose version was then translated into English by Arthur Brooke as *The Tragical Historye of Romeus and Juliet* in 1562. This English translation was the actual text that made it to Shakespeare's desk.



*Romeo and Juliet meet at a costume ball, just as the young lovers meet in Bandello's story. ( [Wikimedia Commons](#) )*

Many Shakespearean scholars, well informed of these previous literary treasures, also have collected evidence that the Bard might have drawn the characters of Romeo and Juliet from his own life. A patron of Shakespeare's, Henry Wriothesley, 3<sup>rd</sup> Earl of Southampton, is thought to have inspired Shakespeare's Romeo in character, further implicated because his stepmother descended from the Viscount Montagu. Henry Wriothesley also had an unapproved relationship with the woman Elizabeth Vernon, as when news of their marriage reached the ears of Queen Elizabeth I, the queen put them both in jail as their union was a political threat to her reign. Unlike the real Romeo and Juliet—in every story—the Earl and Vernon were later able to live "happily ever after" outside the prison walls, yet this undesirable political union is highly considered to have also influenced the Bard's writings.



*Henry Wriothesley and Elizabeth Vernon - did their tale influence Shakespeare? ( [Wikimedia Commons](#) )*

Despite the numerous versions of Romeo and Juliet's story that preceded William Shakespeare, it cannot be denied that it was his work that transformed their love affair into one of the greatest stories ever known. The Bard might have borrowed heavily from Salernitano, Bandello, and Brooke, but the audience which his play was presented to took the text into their hearts and spread it throughout Elizabethan England until the titular characters' names became interchangeable with the mantra "meant to be". Romeo Montague and Juliet Capulet's undying affection and subsequent suicides have made the passionate story immortal, and it remains one of the foremost inspirations for modern romantic literature.

*Featured image: Romeo and Juliet by Ford Madox Brown, 1870 ( [Wikimedia Commons](#) )*

By [Ryan Stone](#)

**References:**

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"Luigi da Porto" from *The Italian Novelists*. trans. Thomas Roscoe (Frederick Warne and Co.: London, 1900.) <http://elfinspell.com/RoscoeLuigiDaPorto.html>

"Novels of Massuccio Salernitano" from *The Italian Novelists*. trans. Thomas Roscoe (Frederick Warne and Co.: London, 1900.) <http://elfinspell.com/RoscoeMassuccio.html>

RETRIEVED FROM: <http://www.ancient-origins.net/history/romeo-and-juliet-not-shakespearean-tale-after-all-003155>

# Masuccio Salernitano

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## Born

Salerno or Sorrento, Italy

Pseudonym of Tommaso Guardati

Tommaso Guardati (1410-1475) was an Italian poet.

Born in Salerno or Sorrento, he is best known today for *Il Novellino*, a collection of 50 short stories. The stories have a strongly anti-clerical bent, which caused *Il Novellino* to be included in the first Index of Prohibited Books in 1557.

The 33rd story is the tale of Mariotto and Ganozza, apparently adapted by Luigi da Porto (1485–1529) first as "Giulietta e Romeo" and later as "Historia novellamente ritrovata di due nobili amanti" ("Newly retrieved story of two noble lovers"). These three stories, plus the later version by Matteo Bandello and the English translation by Arthur Brooke in the poem *Tragicall Historie of Romeus and Juliet* (1562) appear to be the sources for Shakespeare's play *Romeo and Juliet*.

RETRIVED FROM: [http://www.goodreads.com/author/show/1208734.Masuccio\\_Salernitano](http://www.goodreads.com/author/show/1208734.Masuccio_Salernitano)



Monument in Italy honoring Mariotto and Ganozza (Tommaso Guardati.)

IMAGE RETRIEVED FROM: <https://rumpiteste.wordpress.com/tag/trapani-invittissima/>

Luigi da Porta Romeo Montechhi and Giulietta Cappelletti,

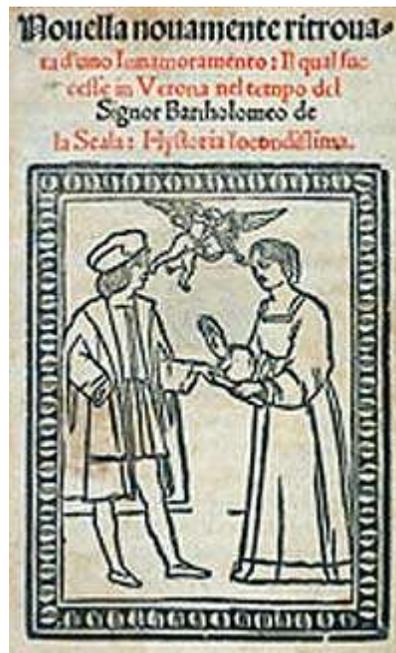


IMAGE RETRIEVED FROM: [https://it.wikiquote.org/wiki/Luigi\\_da\\_Porto](https://it.wikiquote.org/wiki/Luigi_da_Porto)

II  
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# IL NOVELLINO

DI

## MASUCCIO SALERNITANO

RESTITUITO ALLA SUA ANTICA LEZIONE

DA

LUIGI SETTEMBRINI.



34965  
10/9/94

NAPOLI

PRESSO ANTONIO MORANO LIBRAJO-EDITORE

Via Roma, già Toledo, 103; Largo Carità.

—  
1874.

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[https://it.wikisource.org/wiki/Pagina:Il\\_Novellino\\_di\\_Masuccio\\_Salernitano.djvu/5](https://it.wikisource.org/wiki/Pagina:Il_Novellino_di_Masuccio_Salernitano.djvu/5)

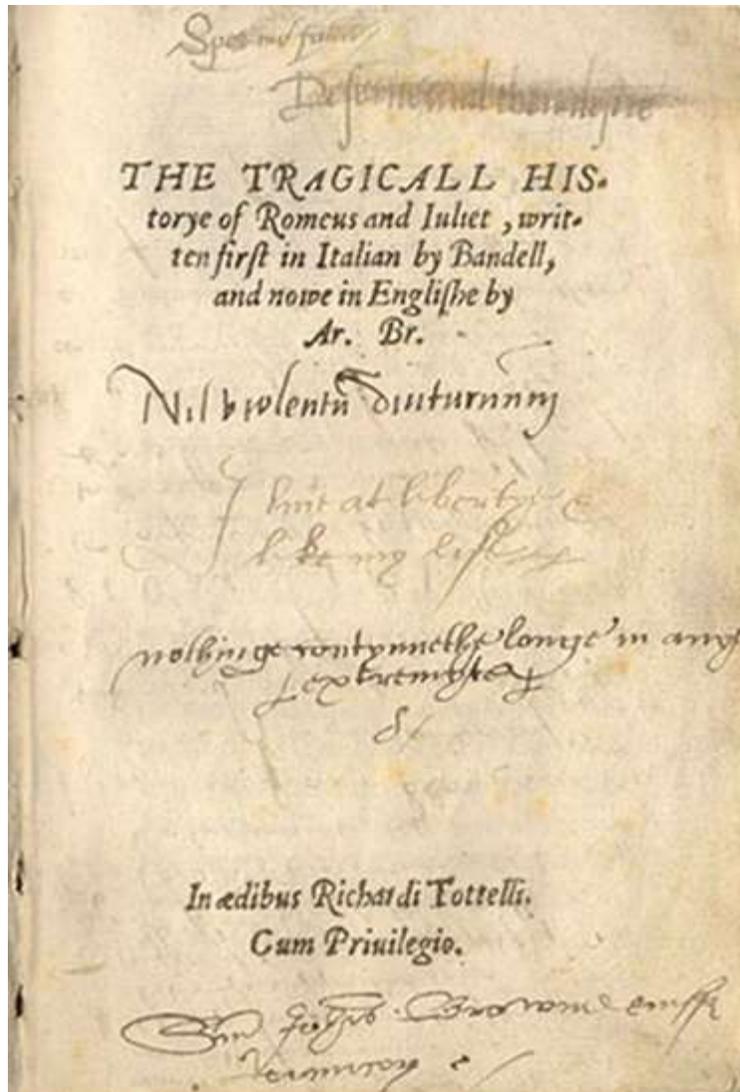


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[https://en.wikipedia.org/wiki/The\\_Tragical\\_History\\_of\\_Romeus\\_and\\_Juliet](https://en.wikipedia.org/wiki/The_Tragical_History_of_Romeus_and_Juliet)

# Why is "Romeo and Juliet" still relevant?

**A:**

## **QUICK ANSWER**

**William Shakespeare's play "Romeo and Juliet" is still relevant in 2014 because people still suffer from forbidden, doomed or unrequited love and recognize the story as universal.** Because the play captures the rashness that comes with young love, it makes audiences think about whether young love is all that different from love between older adults.

## **FULL ANSWER**

Some have claimed that "Romeo and Juliet" is no longer relevant because the protagonists are so very young, with Juliet being only 13 at the time she meets Romeo, marries him, has sex with him and then kills herself. An argument made in *The Atlantic*, however, points out that as of 2014, adolescence extends through the teenage years and into the early 20s, making the story and themes of "Romeo and Juliet" even more relevant.

"Romeo and Juliet" is the most-filmed play of all time, and the play makes an appearance in other movies as diverse and popular as "Shakespeare in Love" and "High School Musical." The enduring popularity of "Romeo and Juliet" is seen especially in the hometown of the two fictional lovers, Verona, Italy. In Verona, tourists get married in front a house purported to be Juliet's, make a point of touching the bosom of a bronze statue of Juliet and write 10,000 letters a year to the "Club di Giulietta," an organization of volunteers that responds to every letter.

RETRIEVED FROM: <https://www.reference.com/art-literature/romeo-juliet-still-relevant-f27b1b1be062a284?qo=contentSimilarQuestions>

## Puerto Rico: History and Connection to the United States



# PUERTO RICO REPORT

## Puerto Rico: A U.S. Territory

Puerto Rico is a territory of the United States. It became a U.S. territory in 1898, when it was acquired from Spain after the Spanish-American War.

With approximately 3.5 million residents, Puerto Rico is the most highly populated of all United States territories. People who are born in Puerto Rico are U.S. citizens.

The power of Congress over territories is exclusive and complete, as described under Article IV of the Constitution:

The Congress shall have the power to dispose of and make all needful rules and regulations respecting the territory or other property belonging to the United States.

A piece of land belonging to the United States can be only a territory or a state under U.S. law.

### **Why are people sometimes confused over whether Puerto Rico is a territory?**

Some people claim that a law passed by Congress in 1952 changed Puerto Rico's Constitutional status from a territory to a "Commonwealth." Original documents dispute this claim. The term "commonwealth" has no special legal status in the United States; for example, Kentucky is a commonwealth and also a state, but this doesn't make Kentucky different from Louisiana in its relationship to the Federal Government.

Read original authoritative sources confirming that Puerto Rico remains a territory of the United States.

RETRIEVED FROM: <http://www.puertoricoreport.com/puerto-rico-a-u-s-territory/#.V9rCRvkrIdU>

# Puerto Rico's Relationship with the United States?

"It's Complicated."

By Alvita Akiboh

Last November, with all the hubbub surrounding the presidential election, you may have missed a historic moment for the little Caribbean island of Puerto Rico. For the first time, the majority of Puerto Ricans voted to become a U.S. State. This vote, although problematic in some ways (see Ben Fox's article "[Puerto Rico vote endorses statehood with asterisk](#)"), could be an important step toward changing Puerto Rico's current relationship with the United States. But what *is* Puerto Rico's relationship with the United States? Well, it's complicated.

Puerto Rico is currently a commonwealth of the United States. The [Office of Insular Affairs defines a commonwealth as](#) "an organized United States insular area, which has established with the Federal Government, a more highly developed relationship, usually embodied in a written mutual agreement." This is not to be confused with an unincorporated territory: "a United States insular area in which the United States Congress has determined that only selected parts of the United States Constitution apply," an organized territory: "a United States insular area for which the United States Congress has enacted an organic act," or just plain occupied territory, in which the U.S. military forcibly claims sovereignty over people who would really rather they didn't. Since 1898, Puerto Rico's relationship with the United States has encompassed all of the aforementioned definitions, each with its own set of ever-changing rights and responsibilities.

Are we confused yet?

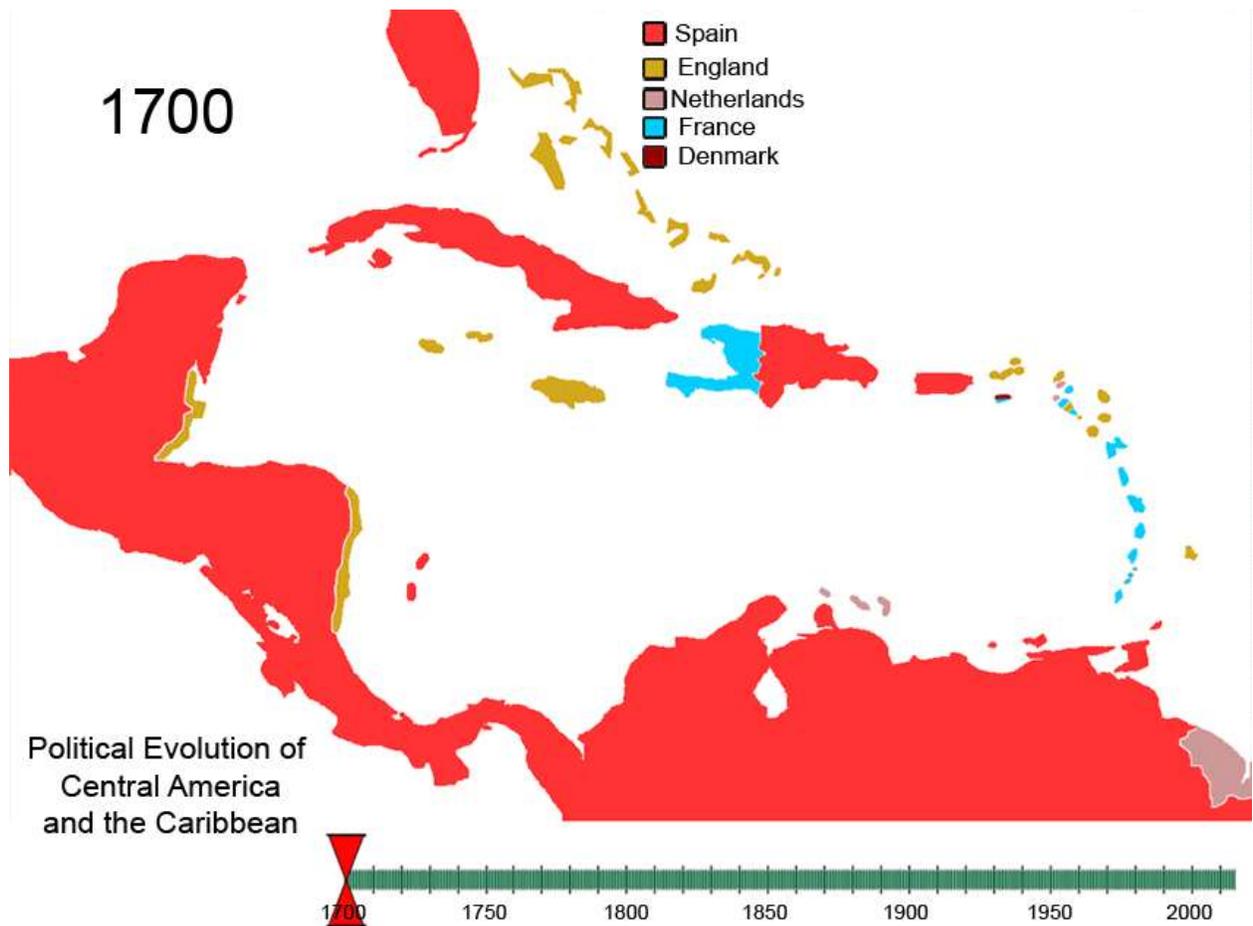
We'll start at the beginning.

## THE END OF SPANISH COLONIAL RULE

Spanish colonial rule in Puerto Rico was many things, but it was not complicated. Christopher Columbus discovered the island of Puerto Rico on November 19, 1493. The people who already lived there, the Taínos, (Columbus 'discovered' them, too) called the island Borikén. Their population dwindled rapidly from exposure to European diseases and the harshness of imposed slavery. Spanish settlers, left with no labor force, began importing African slaves to work on their plantations.

In 1873, the [Spanish National Assembly abolished slavery in Puerto Rico](#), but the island's plantation economy persisted.

- This GIF shows the different imperial powers who have owned parts of the Caribbean since 1700



Over the centuries, the French, Dutch, and British all tried to take Puerto Rico from Spain. Looking at a map, it's not hard to see why. This link contains a moving timeline of Puerto Rico and the Caribbean: [https://upload.wikimedia.org/wikipedia/commons/e/eo/Political\\_Evolution\\_of\\_Central\\_America\\_and\\_the\\_Caribbean\\_1700\\_and\\_on.gif](https://upload.wikimedia.org/wikipedia/commons/e/eo/Political_Evolution_of_Central_America_and_the_Caribbean_1700_and_on.gif)

As the easternmost island of the Greater Antilles, Spain thought of Puerto Rico as the gateway to the Caribbean and the rest of its possessions in the Americas. But, Spain's American imperium was surrounded by other colonial powers. Driven by the fear of losing their gateway to the Americas, the Spanish covered Puerto Rico in forts. By the end of the

nineteenth century, Spain had lost all its colonies, save Puerto Rico, Cuba, the Philippines, Guam, and a few other Pacific islands.

During the nineteenth century, Puerto Ricans, inspired by Simón Bolívar and other independence movements in Latin America, pushed for independence from the weakened Spanish crown. Though unsuccessful, these sentiments eventually led to change towards the end of the century. In 1897, the Spanish agreed to the *Carta Autonómica*, making Puerto Rico an overseas province of Spain. This allowed for Puerto Rico's first semi-autonomous government (the Spanish-appointed governor maintained the power to annul any legislative decisions).

- Read the *Carta Autonómica: Translation: Constitution Establishing Self-Government in the Islands of Cuba and Porto Rico: Promulgated by Royal Decree of November 25, 1897* (Washington: Government Printing Office, 1899): <https://books.google.com/books?id=GHoEAAAAYAAJ&pg=PA1&dq=puerto+rico&hl=en#v=onepage&q&f=false>

Governor-General Manuel Macías, a Spanish general, inaugurated the new government in February, 1898. In March, general elections were held. Puerto Rico's first autonomous government began to function on July 17, 1898—in the midst of the Spanish-American War.

## **THE SPANISH-AMERICAN WAR (1898)**

- [Chronology of Puerto Rico in the Spanish-American War:](http://www.loc.gov/rr/hispanic/1898/chronpr.html#sagasta)  
<http://www.loc.gov/rr/hispanic/1898/chronpr.html#sagasta>

The importance of *The Influence of Sea Power Upon History (1890)*, by Alfred Thayer Mahan, cannot be overstated. Captain Mahan was President of the U.S. Naval War College when he wrote this significant historical volume. His theories resonated with many leaders and strategists around the world, including President Theodore Roosevelt (read a [letter from Roosevelt to Mahan that discusses Hawaii, an isthmian canal, and “big problems in the West Indies”](#)). Mahan's theories arrived in American consciousness at an interesting time. Frederick Jackson Turner's “Frontier Thesis” (1893) posited that westward expansion and the frontier experience gave rise to American exceptionalism. Since that expansion ended when the United States reached the shores of the Pacific, Turner proposed that the period of American greatness might have ended with it. Mahan's ideas gave the United States a way to be great again through expansion—overseas expansion. By the end of the nineteenth century, the United States had set its sights on world power. The first step, following Captain Mahan's advice, was creating a large, powerful navy – and a large, powerful navy required coaling stations and naval bases. This is where the Caribbean featured. The ultimate goal of overseas expansionists was an isthmian canal (today, the Panama canal) that would facilitate sea travel between the Atlantic and the Pacific.

The idea of acquiring Puerto Rico did not spring up in 1898. In fact, William H. Seward (Secretary of State under Presidents Lincoln, Johnson, and Grant) proposed annexing the

Dominican Republic and purchasing Puerto Rico and Cuba. (“Biographies of the Secretaries of State: William Henry Seward,” *Office of the Historian*, <http://history.state.gov/departmenthistory/people/seward-william-henry> )) The U.S. Senate rejected the annexation proposal and Spain rejected the U.S. offer to purchase Puerto Rico and Cuba for \$160 million. The U.S. Naval War College drafted plans for war with Spain as early as 1894. A more formal plan was drafted by Lieutenant William Kimball in 1896. His plan relied heavily on naval forces and first proposed a two-front war on Spain’s colonies in the Caribbean and the Pacific. ((John A.S. Grenville, “American Naval Preparations for War with Spain, 1896-1898,” *Journal of American Studies* 2, no. 1 (April 1968): 35.))

- Read more about [U.S. Spanish-American War Plans](#).

No sooner had Puerto Rico been granted autonomy by Spain than the United States went to war with their former colonial masters (**spoiler alert!** Puerto Rico, although technically not a belligerent, loses).

The Spanish-American War began in April, 1898. The impetus for war was Cuba. Americans had become incensed by **sensationalized stories of Spanish cruelty**, which eventually culminated in the **sinking of a U.S. naval ship, the *Maine*, in Havana harbor**. Although the cause of the explosion remains unknown, it became the justification for the coming war with Spain. On July 17, the autonomous government began to function in Puerto Rico, led by Governor General Manuel Macias; on July 25, the U.S. military invaded Puerto Rico.

### **OCCUPIED TERRITORY (1898-1899)**



General Nelson A. Miles, Commanding General of the United States Army, led the U.S. forces that landed in Guanica in July 1898. General Miles assured the Puerto Rican people the U.S. military did not “come to make war upon the people of a country that for centuries has been oppressed, but, on the contrary, to bring you protection, not only to yourselves, but to your property, to promote your prosperity, and to bestow upon you the

immunities and blessings of the liberal institutions of our Government.” Miles introduced the tenets benevolent rule that would come to characterize American empire: “This is not a war of devastation, but one to give to all within the control of its military and naval forces the advantages and blessings of enlightened civilization.” (*Annual Reports of the War Department for the fiscal year ended June 30, 1900. Part 13. Report of the Military Governor of Porto Rico on Civil Affairs*, (Washington: Government Printing Office, 1902), 20.)

- [Military Government in Puerto Rico](#)
- [Puerto Rico in 1898](#)

On August 12<sup>th</sup>, 1898, Spain and the United States agreed to terms of peace, which officially ceded Puerto Rico to the United States. After this peace protocol, General Miles was replaced by the new military governor Major General John R. Brooke. In December, U.S. Major General Guy V. Henry took up that post when General Brooke was recalled to the United States. Henry was “relieved upon his own request” in May 1899 and replaced by Brigadier General George W. Davis. (*ibid*, 17)) During this time, the United States was, according to the War Department “a belligerent, who, under the laws of war, maintained hostile occupation, his army seeking by every means in its power to further the aims of its own government and to overcome by every lawful means the resistance and power of the armies of Spain.” (*ibid*, 23))

This continued until the [Treaty of Paris](#) came into effect in April, 1899. In this new period, “The Army of the United States in Porto Rico was no longer a belligerent, for there was no public enemy, and there could no longer be a hostile occupation and control.” (*ibid*, 24)) This assumed that the Spanish were the only ones opposed to American rule in Puerto Rico. Governor Davis proclaimed: “If all classes of the inhabitants, native and foreign, will work together for the common good Porto Rico should soon be the gem of the Antilles—the best governed, happiest, and most prosperous island in the West Indies.” (*ibid*)

However, not all Puerto Ricans were pleased with the manner in which the United States assumed and maintained power in the island. José Julio Henna and Manuel Zeno Gandia, Puerto Rican Commissioners, wrote several letters voicing their unhappiness at being “under the military control of the freest country in the world.” ((José Julio Henna and Manuel Zeno Gandia, *The Case of Puerto Rico*, (Washington DC: Press of W.F. Roberts, 1899), 7)) They lamented that in negotiations between the United States and Spain, “the voice of Puerto Rico was not heard” and “the island and its people were conveyed from one sovereign to another as a farm and its cattle are conveyed from a master to another.” (*ibid*, 9)) Henna and Gandia exposed the hypocrisy of the United States’ new colonial venture by quoting the Declaration of Independence: “...that these governments only derive ‘their just powers FROM THE CONSENT OF THE GOVERNED.’ The Puerto Rican people, in asking from the people to whom they have been aggregated that these principles of the first enactment to be found in their statute books be applied to them, are not looking for favors. They are demanding justice.” (*ibid*, 10))

Since the United States denied them independence, Henna and Gandia believed Puerto Ricans should at least enjoy all the rights of proper citizens of the United States. Military

Governor Guy V. Henry, in October of 1898, stated, “the forty-five States represented by the stars emblazoned on the blue field of that flag unite in vouchsafing to you prosperity and protection as citizens of the American Union.” ((Frederick A. Ober, *Puerto Rico and Its Resources*, (New York: D. Appleton and Company, 1899), 234)) But, Puerto Ricans were not citizens of the United States. History shows that Louisianans, Floridians, Mexicans, and Alaskans were all given citizenship rights when their territory became part of the United States. Puerto Ricans were no longer Spanish citizens, not yet American citizens, and could not be Puerto Rican citizens. ((Henna and Zeno Gandia, *The Case of Puerto Rico*, 24.)) For the Puerto Rican people, the outcome of the Spanish-American War was a far cry from the idealized justifications that led the United States to war in the first place. Henna and Gandia realized that the acquisition of Puerto Rico marked the beginning of the American imperium, one that would always be inherently contradictory.

### **UNINCORPORATED TERRITORY (1900-1917)**

On April 12, 1900, President William McKinley signed the Organic Act of 1900. More commonly known as the Foraker Act for its sponsor, Ohio Senator Joseph B. Foraker, the main author of this legislation was Secretary of War Elihu Root. **The Foraker Act** established civil government in Puerto Rico. The U.S. President appointed a governor and executive council. Puerto Ricans elected their own 35-member House of Representatives and enjoyed a judicial system with a Supreme Court. A Resident Commissioner was to be sent to the U.S. Congress, to advise but not to vote. The Federal laws of the United States came into effect in Porto Rico. The act formally recognized Puerto Rican citizenship.

On May 1, 1900, the civil government began to function following the inauguration of Governor Charles H. Allen. Federico Degetau went to Washington D.C. to fulfill his duties as Puerto Rican Resident Commissioner. During this time, Americans on the mainland became more interested in their nation’s new island possession.

- Albert Gardner Robinson, *The Porto Rico of To-day: Pen Pictures of the People and the Country* (New York: Charles Scribner’s Sons, 1899)
- Charles H. Rector, *The Story of Beautiful Porto Rico* (Chicago: Laird & Lee Publishers, 1898)
- William Dinwiddie, *Puerto Rico: Its Conditions and Possibilities* (New York: Harper & Brothers Publishers, 1899)
- Marian M. George, *A Little Journey to Puerto Rico: For Intermediate and Upper Grades* (Chicago: A. Flanagan Company, 1900)
- Frederick A. Ober, *Puerto Rico and Its Resources*, (New York: D. Appleton and Company, 1899)

### **ORGANIZED, BUT UNINCORPORATED (1917-1952)**

In 1917, President McKinley signed the **Jones-Shafroth Act** (more commonly known as the Jones Act) into law. The law amended the Foraker Act, and changed Puerto Rico’s status to an organized, but unincorporated, territory. One of the law’s most ardent supporters was Puerto Rican Resident Commissioner Luis Muñoz Rivera. Muñoz

Rivera originally favored Puerto Rican independence, but eventually relented. He instead began to push for autonomy for Puerto Rico. In 1916, he stated his demands:

*“Give us now the field of experiment which we ask of you, that we may show is it easy for us to constitute a stable republican government with all possibly guarantees for all possible interests. And afterward, when you acquire the certainty that you can find in Porto Rico a republic like that founded in Cuba and Panama, like the one that you will find at some future day in the Philippines, give us our independence and you will stand before humanity as the greatest of the great, that which neither Greece nor Rome nor England ever were, a great creator of new nationalities and a great liberator of oppressed peoples.”* ((O. Nigel Bolland, *The Birth of Caribbean Civilization*, (Kingston: Ian Randle Publishers, 2004), 69))

Luis Muñoz Rivera asked the United States to be a new kind of empire, different from those of the old world. At this time, many Americans were still grappling with what their empire meant for them and for their nation. If Puerto Rico remained a colony with all the trappings of the Old World, the United States was no better than England, Greece, or Rome. But, as Muñoz Rivera pointed out, the United States had a chance to be extraordinary, even exceptional if it created a *new* empire. This fit in nicely with the rhetoric surrounding the new empire that spoke of benevolent uplift, spreading freedom and democracy, and helping the formerly oppressed by bringing all the benefits of American civilization. Muñoz Rivera argued, successfully, that autonomous government was one such benefit.

**The Jones Act** created a bill of rights, which extended many U.S. constitutional rights to Puerto Rico. Like much of the new empire, trial by jury was not included. The bill also created a more autonomous government with three branches, much like that of the United States. The Governor, Attorney-General, and Commissioner of Education were appointed by the United States president. The governor appointed the remaining heads of executive departments (justice, finance, interior, agriculture, labor and health). The Puerto Ricans directly elected the members of a bicameral legislature, although Puerto Rican women, like most women in the United States, were not allowed to vote. Perhaps most importantly, the Jones Act revoked Puerto Rican citizenship and stated that all Puerto Ricans, “are hereby declared, and shall be deemed and held to be, citizens of the United States.” ((*The Statutes at Large of the United States of America from December 1915 to March 1917*, (Washington: Government Printing Office, 1917): 953)) One immediate result of this was the extension of conscription—the **Selective Service Act (1917)** drafted 20,000 Puerto Rican soldiers into World War I.



Signing the Treaty of Paris

### **TRANSITION TO COMMONWEALTH (1947-1952)**

The Great Depression severely affected Puerto Rico due to its dependence on the United States economy. Relief did not arrive in Puerto Rico until the appointment of Governor Rexford G. Tugwell in 1941. Governor Tugwell was an economics professor at Columbia University, and part of President Roosevelt's "Brain Trust" of Columbia academics. He was dedicated to bringing economic growth to the struggling island. ((José Trías Monge, *Puerto Rico: The Trials of the Oldest Colony in the World*, (New Haven, Yale University Press, 1997), 101)) Tugwell first suggested the idea of a popularly elected Puerto Rican governor to President Franklin D. Roosevelt in 1942. ((*ibid*, 102))

- **Photo Gallery: Americans from the Great Depression to World War II: Puerto Rico**

This was less than Puerto Ricans had hoped for. Luis Muñoz Marín, then leader of the Popular Democratic Party of Puerto Rico, wanted to end the debate over Puerto Rico's status. He believed that a small concession such as popularly electing the governor would stall the more important conversation about amending the Jones Act and deciding Puerto Rico's status. Muñoz Marín was inspired by the rhetoric surrounding World War II.

The third principle of the **Atlantic Charter** (prepared by President Roosevelt and Prime Minister Winston Churchill) read: "They respect the right of all peoples to choose the form of government under which they will live, and they wish to see sovereign rights of self-government restored to those who have been forcibly deprived of them." On February 10, 1943, the Puerto Rican legislative assembly, under President of the Senate, Luis Muñoz Marín, unanimously adopted a concurrent resolution, "to lay before the President and the Congress of the United States of America the right of the people of Puerto Rico that the colonial system of government be ended and to decide democratically the permanent political status of Puerto Rico as expeditely as possible, immediately if feasible." ((Tony Martin, *The Economic Future of the Caribbean*, (Dover: The Majority Press, 2004), 47-48))

In 1943, President Roosevelt formed a commission to evaluate the Jones Act; it included Governor Tugwell and Luis Muñoz Marín. ((Trías Monge, *Puerto Rico*, 103)) The Commission heard Muñoz Marín's grievances, but did not recommend the vast changes Muñoz Marín had hoped for. The commission recommended that the Puerto Rican people

must be consulted and agree to any further changes to the Foraker Act. They also endorsed Tugwell's original recommendation—that the Governor of Puerto Rico be elected by the Puerto Rican people. ((*ibid*, 104)) The first formal change to the Jones Act came with the 1947 Elective Governor Act. In 1948 Luis Muñoz Marín became Puerto Rico's first popularly elected Governor.

Muñoz Marín was still determined to redefine Puerto Rico's status and relationship to the United States. He found a partner in U.S. Senator Millard E. Tydings (1927-1951). By 1945, Tydings was ready to file his third bill for Puerto Rican independence. On October 16, 1945, President Harry S. Truman sent a **special message to Congress concerning the status of Puerto Rico** calling for legislation that would become the Tydings-Piñero bill (named for Jesús T. Piñero, then governor of Puerto Rico).

The bill called for a referendum on Puerto Rico's status. Puerto Ricans were to choose from three options: (1) independence, (2) statehood, or (3) an Associated State or dominion. ((*ibid*, 105)) The Tydings-Piñero bill died in committee, but it was an important moment in the history of U.S.-Puerto Rican relations. The provisions for an Associated State set the foundation for the eventual commonwealth status of present-day Puerto Rico. Furthermore, the referendum is essentially the same as those that would appear later, and again in 2012.

The Philippines (along with India and many other western colonies) gained independence after World War II. Puerto Rico did not. However, on July 3, 1950 President Truman signed Public Law 81-600, which allowed Puerto Ricans to write their own constitution. The **Constitution of Puerto Rico (1952)** officially established the Commonwealth of Puerto Rico. Following amendment and ratification by the United States Congress, Governor Luis Muñoz Marín enacted the constitution on July 25, 1952.

## **COMMONWEALTH (1952-PRESENT)**

Today, Puerto Rico remains a commonwealth of the United States—a territory under the territorial clause in the United States Constitution. But, Puerto Rico's relationship to the United States remains hotly debated. Puerto Ricans voted on their status in 1967, 1991, 1993, and 1998. In 1967, 60% of Puerto Ricans voted to maintain their commonwealth status, while 39% voted for statehood and 1% for independence. In 1991, Puerto Ricans voted *not* to review their commonwealth status. The 1993 vote yielded the following support for each option: 48.6% for commonwealth, 46.3% for statehood, and 4.4% for independence. In 1998, 46.49% of Puerto Ricans voted for statehood while 2.54% wanted independence, 0.29% voted for a “free association” with the United States, and just 0.06% voted to maintain the commonwealth. The problem with the 1998 vote was the 50% of the population that voted “none of the above.”

With no clear picture of the Puerto Rican people's wishes, President Clinton issued **Executive Order 13183**, creating a Task Force on Puerto Rico's Status. The purpose of this task force was to make recommendations for “the Commonwealth's future status; to discuss such proposals with representatives of the people of Puerto Rico and the Congress; to work with leaders of the Commonwealth and the Congress to clarify the options to enable Puerto Ricans to determine their preference among options for the islands' future status that are not incompatible with the Constitution and basic laws and

policies of the United States; and to implement such an option if chosen by a majority, including helping Puerto Ricans obtain a governing arrangement under which they would vote for national government officials, if they choose such a status.”

The **first Report by the President’s Task Force on Puerto Rico’s Status** was published in December, 2005 (the recommendations of the Task Force can be found on page 10). The Task Force determined that Puerto Ricans had three choices for their future: remain a territorial commonwealth, become a state, or become an independent, sovereign state. The Task Force recommended two plebiscites, or referendums. The first would determine whether the Puerto Rican people wanted to remain a U.S. territory. The second, depending on the first, would either provide for Puerto Rico’s statehood or independence, or make arrangements to regularly consult Puerto Ricans as to their territorial status. The **2007 Task Force Report** reiterates these same points.

- From the Congressional Research Service: **R. Sam Garrett, “Political Status of Puerto Rico: Options for Congress,” June 7, 2011 & R. Sam Garrett, “Puerto Rico’s Political Status and the 2012 Plebiscite: Background and Key Questions,” October 2, 2012.**

The **2011 Task Force Report** recommended that Puerto Ricans express their “will about status options” by the end of 2012. President Obama supported the new plebiscite. In the 2012 election, Puerto Ricans once again voted on their status. For the first time, Puerto Ricans were asked about their wishes in two parts, as recommended by the Task Force. 54% voted against continuing as a territorial commonwealth. Puerto Ricans were given three choices: statehood, independence, or “sovereign free association”—which would give Puerto Ricans more autonomy. 6% voted for independence, 33% for the sovereign free association, and 61% for statehood. For some, this vote yielded the first decisive result. Many still see problems with the vote, however. First of all, a plebiscite is not a means to statehood. The path to statehood requires a joint resolution from the United States Congress, signed by the President.

So where does that leave Puerto Rico? Still in limbo—for now. There are still many Puerto Ricans and Americans on either side of the debate. Many Puerto Ricans favor statehood because independence would certainly mean failure as a state—Puerto Rico’s economy is too fragile and its politicians too corrupt to function without the help of the United States. However, some fear that statehood would result in a loss of Puerto Rican identity and culture. Still others are tired of existing as American citizens denied their citizenship rights—it is a curious case that Puerto Ricans cannot vote for the President, have no voting representatives in Congress, and yet are U.S. citizens that can be conscripted. Some Republicans in the United States fear that admitting Puerto Rico as a state would equate the addition of new democratic senators and representatives, despite Puerto Rico’s traditional Catholic values. Many are worried about admitting a state with a majority Spanish-speaking population. Still others believe adding a 51<sup>st</sup> state, especially one that the U.S. government already supports economically, would not be a burden to the United States.

Puerto Rico may soon end its 115-year run as a colony of the United States. It remains to be seen whether the U.S. Congress will act on this most recent plebiscite. Barack Obama

has pledged to fulfill the wishes of the Puerto Rican people, but must wait for a joint resolution from Congress.

**For current debates about Puerto Rican statehood see:**

- [President Obama in Puerto Rico, June 2011](#)
- [Art Fennell Reports—Puerto Rico: The 51<sup>st</sup> State?](#)
- [Sold Principles Radio Show: United States Plus One-The Prospect of Puerto Rico as the 51<sup>st</sup> State](#)
- [Glenn Beck, Puerto Rico: the 51<sup>st</sup> State](#)
- [Preview: \*Puerto Rico: The Time Has Come\*](#)
- [Source Fed: Puerto Rico 51<sup>st</sup> State?!](#)

**For Teachers:**

- **Classroom Activity:** Debate the Status of Puerto Rico
  - Have students take a position on Puerto Rico’s imminent future: should the island become the 51<sup>st</sup> state, remain a commonwealth, gain independence, or have some other association with the United States?
  - Stage debates at crucial points in Puerto Rico’s history (1898, 1900, 1917, 1952, or in the future)
  - Students may argue as themselves, or assume the identity of an important historical figure in U.S.-Puerto Rican relations. If drawing on others’ ideas, make sure students still craft their own arguments using their own words.
- **Discuss** famous Puerto Ricans and their contributions to American culture and society, e.g. Joaquin Phoenix, Benicio del Toro, Jennifer Lopez, Ricky Martin, Elizabeth Vargas, and Geraldo Rivera
- **Check out the Curriculum Unit** [“The Heritage and Culture of Puerto Ricans”](#) at the New Haven Teachers Institute

**For more information:**

- Visit the U.S. History Scene reading lists for the [Atlantic World and Imperialism & Colonialism](#)

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# HISPANIC CHAMBER *of* COMMERCE *of Louisiana*

## **Mission Statement**

The Mission of the Hispanic Chamber of Commerce of Louisiana (HCCL) is to foster the continued economic growth, development, and promotion of Hispanic businesses and their associations in the State of Louisiana, and to serve as the conduit between the Hispanic business community and the community at large.

## **Profile of HCCL**

The Hispanic Chamber of Commerce of Louisiana is a non-profit organization created as the result of a merger in 1999 of two chambers: The Louisiana Hispanic Chamber of Commerce (incorporated in 1984) and The Gulf Coast International Chamber of Commerce (incorporated in 1990).

It is committed to creating and facilitating a business climate within the Hispanic community which will result in economic development and progress for Louisiana. Included within its focus is a dedication to the expansion of trade relations between the State of Louisiana and Latin America.

Just as HCCL works to build capacity in the Hispanic business community, so too does it work with traditional American businesses to help them approach this fastest growing minority population in the United States. We connect communities!

## **The Katrina Factor**

The landscape of Louisiana was forever changed in August 2005 following Katrina. Since that time, thousands of Latinos have poured into the area to help us to rebuild our homes, our businesses, and our lives. Their culture and traditions are adding to and blending with the rich mosaic of our own creating new dynamics.

## **Creation of The Hispanic Business Resources & Technology Center (HBRTC)**

The arrival of new Latinos post-Katrina brought new challenges. In response to these needs, HCCL launched its Hispanic Business Resources & Technology Center (HBRTC) in March 2006, the first such entity of its kind in the nation. Established with seed money from the U.S. Hispanic Chamber of Commerce Foundation and the AT&T Foundation's Casa Cyber Network, the HBRTC represents a coalition of public and private entities utilizing a holistic approach of providing business assistance, educational opportunities, and social services to the affected Hispanic community and represents a real approach to addressing ethnic cultural sensitivity and language barriers.

## **Bilingual Workforce Development Training Program at HBRTC**

As we move farther away from Katrina, the programs and services originally offered at the HBRTC have accordingly evolved. Today we are proud to offer the only web-based bilingual soft skills workforce development training program in the State. Adult learners can study at their own pace at the Center with the assistance of a Hispanic instructor/case manager, or can work from computers at home or the library. A bilingual GED course is also offered. We have enrolled over 200 adult learners per year into the workforce training program since it began in 2008, and have placed over 150 learners per year in full time jobs. HCCL engages with the local business community to help fill their employment needs.

Being housed on the campus of our partner Delgado Community College – Jefferson Campus (formerly the Louisiana Technical College,) many of our adult students have gone on to enroll in vocational training programs studying nursing, welding, refrigeration, etc. As we help to build a more skilled labor force, the economy improves and all parties benefit.

The Hispanic Apostolate of Catholic Charities was our very first partner at the HBRTC. Today that partnership has blossomed into an even closer relationship and together we work to serve the Hispanic population. Whereas immediately after the storm only workers themselves came to Louisiana, as time has passed, their families have joined them here and they have put down roots and placed their children in our school systems. Housed with us at the Center, the Apostolate's Promotoras de Salud (Health Promoters) provide health counseling, and arrange for medical care for Hispanics who can't otherwise access treatment due to language barriers. They also provide educational programs, emergency assistance, immigration services, workers' rights workshops, citizenship classes, ESL classes, and most recently, first-time homebuyer seminars.

## **Entrepreneurship Training Courses**

Expanding our commitment to educate the Latino community, in September 2009 HCCL began an ongoing partnership with the Louisiana Small Business Development Center (LSBDC) to offer entrepreneurship training programs at the HBRTC in the evenings with all seminars being offered in Spanish. We further worked with U.S. Senator Mary Landrieu and the U.S. Senate Committee on Small Business & Entrepreneurship to have their committee's brochures on business resources in Louisiana translated into Spanish.

## **Involvements and Collaborations**

### **The New Orleans Business Alliance:**

Today the Hispanic Chamber of Commerce of Louisiana is more visible than ever. We are increasingly sought out to participate in collaborative endeavors focused on economic development. In August 2010, we were appointed a founding seat on the New Orleans Business Alliance – the public private partnership for economic development for the City of New Orleans.

### **The Asian Chamber of Commerce of Louisiana and the New Orleans Regional Black Chamber of Commerce:**

Keenly engaged in minority business issues, in early 2011 we spearheaded alliances with the Asian Chamber of Commerce of Louisiana, and with the New Orleans Regional Black Chamber of Commerce of Louisiana to collaborate on issues of mutual importance. Tri-chamber events allow our members get to know one another, work together, and address minority business concerns.

### **The New Orleans City Council:**

We are ever more engaged with the City Council on issues dealing with minority and DBE contracts. Since 2010 we have heightened our focus on these contract issues. We work with Hispanic businesses to build companies of scale so that they can attain greater participation in the opportunities that become available.

### **The Latino Council:**

In June 2009, Gov. Jindal signed into law House Bill 521 creating the Louisiana Council on the Provision of Governmental Services to Latin Americans, thereafter called the Latin Council. HCCL holds a founding seat on this Council through which it is working at the forefront of issues related to economic development and workforce development training for Latinos.

### **The Political & Economic Research Council (PERC):**

HCCL is a member of the Advisory Board of PERC, the Political & Economic Research Council, a think tank in the Washington DC area whose ongoing 5-year study includes the relationship of the Latino community to the recovery of the region post-Katrina.

### **The Americas Society/Council of the Americas (AS/COA)**

HCCL has been closely engaged since 2007 with the Americas Society/Council of the Americas (AS/COA), a non-profit funded by the Rockefeller Family Foundation, on its ongoing Hispanic Integration Initiative which studies the impact of immigrant workers on the economy of the United States. HCCL helped AS/COA with their two-year study in New Orleans which culminated in the presentation of a White Paper on Capitol Hill in July 2009 documenting the Hispanics' impact on our own recovery post-Katrina.

## **Media Visibility**

HCCL has often been featured in documentaries and news interviews which have aired nationally and internationally, produced by the major Spanish speaking television networks Univision, Telemundo, Televisa, Discovery en español, and CNN en español. It has local weekly Spanish radio shows on 5 stations in which it educates the Hispanic entrepreneurial community on business and policy issues of importance with which they may not be familiar due to language barriers.

## **Awards**

In 2006 HCCL was awarded the U.S. Hispanic Chamber of Commerce Foundation's **President's Award** for establishing a capacity building institution and providing leadership for Hispanic businesses after the devastation of Katrina. In September 2006 it was recognized by the U.S. Hispanic Chamber of Commerce as "**The National Small Hispanic Chamber of the Year.**"

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# 10 Years After Katrina, A Defined Latino Presence in New Orleans

BY ICES FERNANDEZ ROJAS



Blake Amos and his band play at Casa Borrega, a popular restaurant and entertainment spot among the Latino community in New Orleans, during the Cinco De Mayo celebration in 2014. PHOTO Casa Borrega

Days after Hurricane Katrina ravaged the New Orleans area, Maria Sinclair saw a side to her city that she'd never seen before.

"I live two miles from a Po' Boy shop," Sinclair, who is of Mexican decent, said. "As I'm waiting, an old gentleman was uneasy with me. You can tell. Out of the blue he said, 'I'm just so sick of you Mexicans.' I'm thinking, what an idiot. That was the first time after Katrina."

Sinclair, a travel blogger and a resident of the North Shore, near New Orleans for 25 years, had never experienced this before. Her neighborhood had always been a friendly place, but in the days after the hurricane in 2005, the Crescent City and the surrounding area were unrecognizable in more ways than one.

"There were non-Latinos a couple of times who told me to go back to my own country - for me, that's an insult on them," she said, recalling the wrenching period following the devastating hurricane.

Saturday is the 10-year anniversary of Katrina's landfall. For Latinos, the past decade has been a road toward acceptance and reconciliation, as the community slowly becomes part of the city's culture.

"I see now that they have festivals and carnivals geared toward the community," Sinclair said. "If we had it back then, it was underground at someone's house."

In the weeks and months after the hurricane, Latino workers arrived in New Orleans to aid in the cleaning and reconstruction of the city. Experts said it was during this time some decided to stay, putting into motion an increase in the Latino population.

"The Hispanic community in general has exploded," said Mayra Pineda, executive director of the [Hispanic Chamber of Commerce of Louisiana](#). "The Latino community was very involved in cleaning and construction to the area. The contribution was very, very important. After the recuperation came the influx. Many stayed. Then came the entrepreneurs."

In the 2000 Census, Latinos made up 3.1 percent - about 14,826 - of the population in the New Orleans area, with the largest share identifying themselves as other than Mexican, Puerto Rican, or Cuban. That was about 9,602 people.

However, in the years since Katrina, the population has not only increased but the makeup of the Latino population has changed. In 2010, the Latino population increased to 5.2 percent, about 18,051. Among this population are more people who identified as Mexican than 10 years previous, about 4,298.

Alfredo Carrera, a carpenter in New Orleans, came from Mexico City in February 2006. A family member called saying there was lots of work in the city. At first, he didn't want to leave Mexico but the money was too good to refuse.

When he first laid eyes on the city, he was shocked.

"How are we going to reconstruct New Orleans," Carrera said recalling his first impressions. "There were hundreds and hundreds of flooded and abandoned cars under

the freeway. In a duplex, there were 40 to 50 of us living there. But the problem wasn't that we were living in a crowded duplex, it was where were we going to find food?"

In the months after the hurricane, Carrera and other Latinos traveled to New Orleans to help empty houses, including lugging refrigerators filled with rotting food and moving water logged furniture. All the while, said Carrera, they were harassed by police officers and threatened with being reported to immigration.

But still he stayed.

"They (New Orleanians) are always happy," he said about why he decided to stay. "They always find a way to not think about what will happen tomorrow. (New Orleans) reminds me of Mexico City, it's busy and bustling and people are happy."

The increase of the Latino population can easily be seen in [Casa Borrega](#), a Mexican restaurant and Latin Jazz bar. Owners Hugo Montero and Linda Stone opened the place on Oretha Castle Haley Boulevard in the city. The location has become a hot spot for salsa dancing on the weekends.

This weekend, the restaurant planned a 'Gracias Latinos' block party for those who helped clean the city after the hurricane.

Montero, originally from Honduras, is a long time resident of New Orleans. After the hurricane, he evacuated. When he came back to move some items from his house, he faced discrimination that made him not want to return.

"New Orleans culture is a culture that doesn't let other cultures grow," Montero said. "They accept other cultures, but they don't let them grow."

**"I SEE THINGS CHANGING. I SEE CHILDREN WHO ARE LATINOS, BUT WHO ALSO PARTICIPATE IN MARDI GRAS AND NEW ORLEANS TRADITIONS." -- RESTAURANT OWNER HUGO MONTERO**

However, since then, his fellow New Orleanians have been more accepting of Latinos. There's been a melding of cultures, a new gumbo that makes Stone hopeful.

"We are in a stage of reconciliation in New Orleans," Stone said. "It's changed. It's not like that anymore."

The mixture of cultures has been surreal for Montero - where once he couldn't find tortillas, now he hears people speaking Spanish on the street.

"I see some unity," he said. "I see things changing. I see children who are Latinos, but who also participate in Mardi Gras and New Orleans traditions."

Carrera, however, says there's still a threat of being deported or harassed. The discrimination is still there, he said.

"We're worried about what's next," he said. "The anniversary is this week, but on Monday we still have to fight. So we're no longer welcomed now that we have reconstructed New Orleans? There's still discrimination here. They can arrest you and deport you. Police here don't use a translator to know who we are and what we did. We want to be respected."

According to [Puentes New Orleans](#), a non-profit that promotes social change through civic engagement and policy and advocacy for Latinos, Latino-owned businesses grew 47 percent compared to the non-Latino increase of 14.5 percent between 2002 and 2007 and are generating billions in revenue.



The interior of Casa Borrega, a popular restaurant and entertainment spot among the Latino community in New Orleans. The location planned a “Gracias Latinos” party for members of the community who helped clean and reconstruct New Orleans. Casa Borrega

Hispanic Chamber of Commerce's Pineda, who is originally from Honduras and has lived in New Orleans for 30 years, said that most of the Latinos have settled down in Jefferson Parish, minutes away from New Orleans in Orleans Parish

In Kenner, about 23 minutes from the French Quarter, Williams Boulevard boasts a large number of Latino owned businesses. So much so, it can rival another well know street known for its large number of Latino businesses.

"You think you may be going down Calle Ocho in Miami," she said, referring to the street known for its thriving Cuban community.

Sinclair has seen the population increase first hand. When she graduated high school in 1996, there were only two other Latino students in her class. She was confused for being [Isleño](#), a people of Spanish descent in the area, rather than for Mexican. Now things are different.

"My kids go to school with other Latinos. Where when I went to school with two, she goes to school with two dozen."

RETRIEVED FROM <http://www.nbcnews.com/storyline/hurricane-katrina-anniversary/10-years-after-katrina-defined-latino-presence-new-orleans-n417026>

# Latino Workers Helped Rebuild New Orleans, But Many Weren't Paid

BY GRISELDA NEVAREZ



Santos Alvarado, 53, is among the thousands of workers who till this day haven't gotten paid for work that they did to help rebuild New Orleans following Hurricane Katrina in 2005. PHOTO Fernando Lopez

Thousands of Latino immigrants began arriving to New Orleans soon after Hurricane Katrina ripped through the city a decade ago. They were lured by promises of high wages and abundant work.

But once they got there, they faced another reality. Many became victims of wage theft and still haven't gotten paid for the work they did to help rebuild New Orleans—even 10 years after the storm.

"The word was that there was a huge demand for workers to help with the reconstruction efforts," said Santos Alvarado, an immigrant from Honduras who has temporary protected status in the United States. He watched the hurricane's destruction unfold on television from his home in Dallas, Texas.

So great was the demand for workers that the Bush administration temporarily suspended immigration regulations that required employers to verify the immigration status of people who worked for them. In doing so, it allowed federal contractors to hire undocumented workers to help meet the demand.

Alvarado left Texas and headed to New Orleans toward the end of 2005. When he got there, he joined 2,000 people who worked cleaning hospitals, schools and government buildings. They all stayed in a hotel and worked 12-hour days.



A file picture dated 21 October 2005 of a woman walking past a mountain of debris that took up entire city blocks from homes destroyed in the Lakeview section of New Orleans, Louisiana, following Hurricane Katrina. Thousands of Latino workers, mostly immigrants, helped rebuild the city. BEVIL KNAPP / EPA

After Alvarado left the hotel, he and three of his family members were hired by a contractor to remodel a home in New Orleans. It was then, he says, that he discovered contractors couldn't be trusted. The contractor promised to pay them once they finished the job.

"We called him when we were done with the house, but he didn't answer," Alvarado said, adding that they later learned the contractor had left to Texas and had no intention of paying them. "He ended up owing us a total of \$12,000 for the work that we did for about a month."

Ten years after Hurricane Katrina, Alvarado is among the thousands of workers who were taken advantage of by unscrupulous contractors and still haven't gotten paid.

He told stories of how contractors picked up workers at street corners where Latino immigrants—many of them undocumented—congregate to seek work in the first few years after Hurricane Katrina. "By the end of the week, after they had done all the work, the contractors wouldn't pay them and threatened to call the police or immigration," he said.

In other cases, workers were threatened with violence when they asked contractors to pay them the amount they were owed. Some workers called the police to report violence and wage theft but were discouraged when nothing was done.

Many workers, including Alvarado, turned to the [Congress of Day Laborers](#) for help. The group was formed in December 2006 by the [New Orleans Workers' Center for Racial Justice](#) to fight back against wage theft and to defend rights of low-wage workers.

"The reality is that wage theft is still happening," said Fernando Lopez, an organizer with the Congress of Day Laborers. "Unfortunately, people are still being robbed and taken advantage of."

"But I also think we've been able to gain some recognition in the city," he added. "I feel like locals are actually thankful with a lot of immigrant workers who helped rebuild their homes."

It's difficult to calculate just how many workers were victims of wage theft in the first few years following Hurricane Katrina. But a [survey](#) by [Interfaith Worker Justice](#) gives an idea of how many workers were impacted.

Of the 218 workers that the group interviewed in New Orleans during the summer of 2006, almost half - 47 percent - said they didn't receive all the pay they were owed and 55 percent said they didn't received overtime pay.

The survey also found many workers handled and inhaled a slew of toxins in the aftermath of Hurricane Katrina. Of the workers interviewed, 58 percent said they were exposed to dangerous substances, such as mold and contaminated water.

Alvarado said he was once tasked with cleaning up a school cafeteria filled with spoiled food but wasn't given proper safety equipment or training.

"It smelled so bad that we could only be inside for no more than 30 minutes at a time," he said. "We couldn't stand the smell."

[Luz Molina](#), a law professor at Loyola University New Orleans, said one of the reasons why many contractors got away with worker rights violations following Hurricane Katrina was because the Bush administration suspended several labor laws, including one that set minimum salaries for workers.

"It was the wild west of labor enforcement," she said.

In December 2005, after moving back to her home in New Orleans following Hurricane Katrina, Molina formed the [Workplace Justice Project](#) to provide free legal assistance for low-wage workers. She also helped form the Wage Claims Clinic in partnership with Catholic Charities and the Pro Bono Project.

The clinic is open to workers every Thursday night. It provides workshops and teaches workers how to draft a letter to demand unpaid wages. Workers are also given the opportunity to meet with law students and staff attorneys to discuss the possibility of filing a lawsuit against an employer.

In the last few years, the clinic has filed claims on behalf of workers to try to recover more than \$700,000 in stolen wages.

Molina said that to this day, she still runs into workers who are waiting to get paid for work they did after Hurricane Katrina. But also troubling, she said, are the stories of Latino immigrant workers who were injured on the job and didn't get medical care or those who were harassed by employers when they demanded to get paid for their work.

"For 10 years, we've heard horrible stories of contractors dehumanizing their workers," she said. "And the truth of the matter is, if you took the Latino presence out, this city

would not have recovered the way it did. There's absolutely no way that there would've been enough workers."

RETRIEVED FROM: <http://www.nbcnews.com/storyline/hurricane-katrina-anniversary/latino-workers-helped-rebuild-new-orleans-many-werent-paid-n417571>

## Luz M. Molina

### Jack Nelson Distinguished Professor of Law



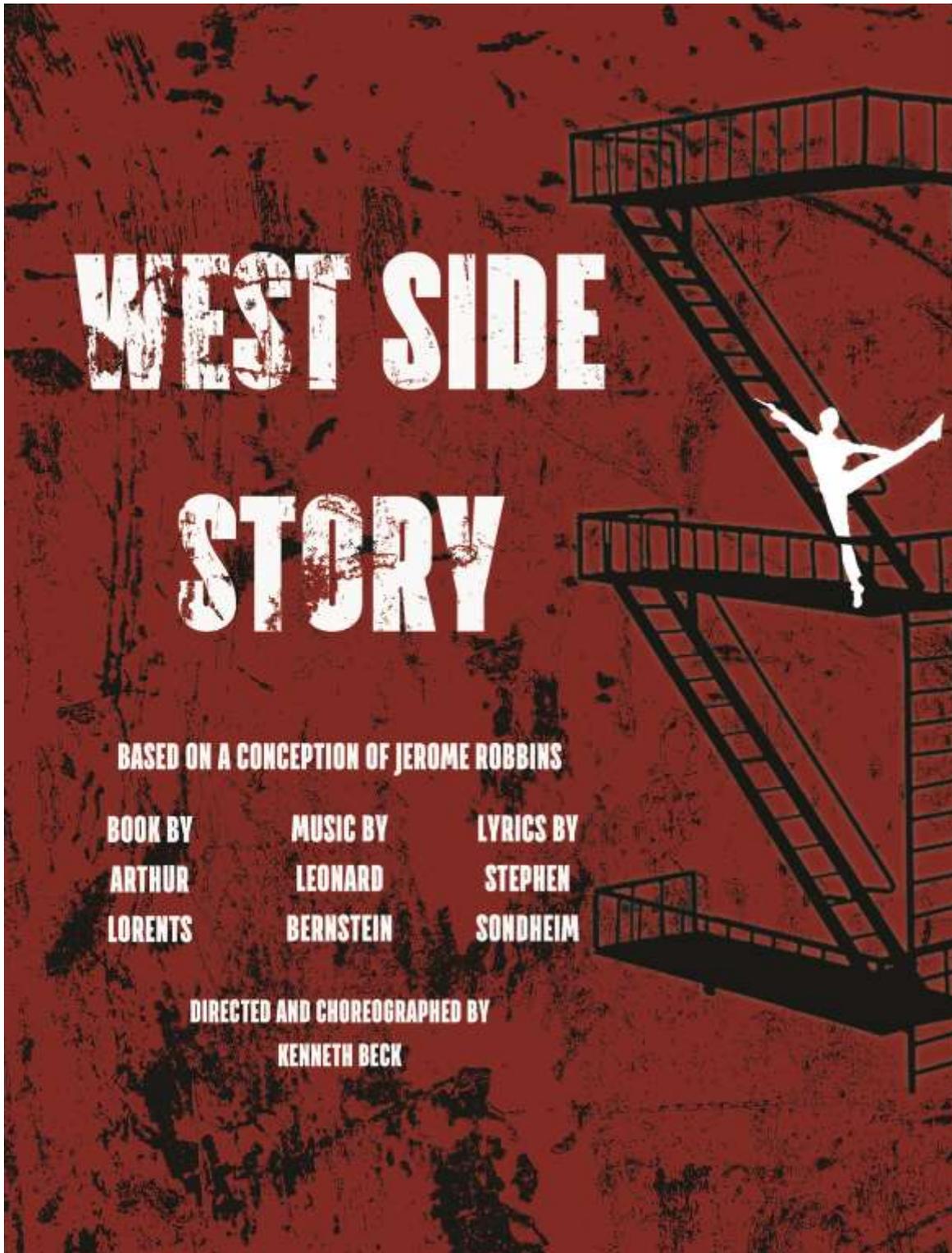
Luz M. Molina

Professor Molina first joined the clinical faculty in December 1981 for one year, permanently returning in 1990. She has spent a large part of her practicing years serving the needs of poverty-stricken individuals in the areas of domestic law, children in need of care proceedings, civil rights under Title VII and 42 U.S.C. § 1983, and immigration law. Prior to teaching, she practiced law with a non-profit legal services organization in the areas of public benefits and immigration law, with an emphasis on the right of refugees to asylum and withholding of deportation. She currently works with student practitioners in a labor and employment law practice as part of her Workplace Justice Project. These efforts are assisted by the generous support of the Southern Poverty Law Center. She also directs the Extern Program, and serves as the faculty responsible for their placement, supervision and instruction.

She is involved in various efforts to bring systemic changes to the legal profession, such as the creation of a mandatory statewide child advocacy program. Her areas of interest include justice and law, social justice, ethics and the practical application of clinical education pedagogy.

RETRIEVED FROM: <http://law.loyno.edu/bio/luz-m-molina>

# Lesson Plans



# WEST SIDE STORY

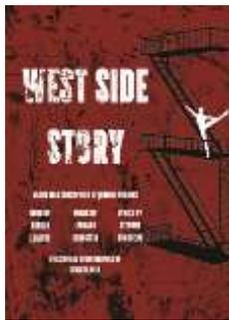
BASED ON A CONCEPTION OF JEROME ROBBINS

BOOK BY  
ARTHUR  
LORENTS

MUSIC BY  
LEONARD  
BERNSTEIN

LYRICS BY  
STEPHEN  
SONDHEIM

DIRECTED AND CHOREOGRAPHED BY  
KENNETH BECK



## Rivalries and Resolutions

**By: Karel Sloane-Boekbinder**

Both **Romeo and Juliet** and **West Side Story** revolve around tales of rivalry and unrequited love. This lesson begins with explorations of **Romeo and Juliet** and **West Side Story**. It then provides students with an opportunity to create a new story, possibly with a different ending.

Begin the lesson by asking students if they are familiar with the terms “rival.” Define the term “rival” by writing down a definition on a dry erase board or Promethean Board where it can be visible to the whole class. Ask students to share any contemporary examples of rivalries. Write these student examples next to the definition of “rival” where they can be seen by the class as a whole.

Next, ask students if they are familiar with the term “unrequited.” Define the term “unrequited” by writing down a definition on a dry erase board or Promethean Board where it can be visible to the whole class. Ask students to share any contemporary examples of things they are familiar with that show circumstance of something unrequited. Write these student examples next to the definition of unrequited where they can be seen by the class as a whole.

Explain that students will be reviewing the characters, exposition, themes, climax and resolution of **Romeo and Juliet** and **West Side Story** and that from this review they will be developing their own story. As they review **Romeo and Juliet** and **West Side Story**, challenge them to think about a different resolution. Define the terms “adaptation” and “iteration” by writing down a definition for each word on a dry erase board or Promethean Board where it can be visible to the whole class. Ask students to share any examples of adaptations they are familiar with; write these student examples next to the definition of adaptation where they can be seen by the class as a whole.

Next, review the “Diagram of the Plot.” Referring to the examples of adaptations students shared, diagram characters, exposition, themes, climax and resolution. Write student responses within the “Diagram of the Plot,” where they can be seen by the class as a whole.

Follow this with a review of the characters and story line of **Romeo and Juliet**. Include a review of the “Diagram of the Plot” for **Romeo and Juliet**.

Next, review **West Side Story** beginning with a general over view and following with a character breakdown and story synopsis. Follow this by distributing a **West Side Story** plot diagram sheet to each student. Ask students to create a plot diagram for **West Side Story** that includes characters, exposition, themes, climax and resolution.

Distribute a **Rivalries and Resolutions** Story Adaptation Timeline to each student. Ask students to first consider the similarities between **Romeo and Juliet** and **West Side Story**. In each iteration or retelling, what elements stay the same? Ask students to record their responses. Once students have completed their **Rivalries and Resolutions** Story Adaptation Timeline discuss student responses as a class. Explain students will complete their timelines after they have had a chance to develop their own adaptation of this classic tale.

Distribute a **Rivalries and Resolutions** Plot Structure Sheet to each student. Ask students to reflect on **Romeo and Juliet** and **West Side Story**. How could the endings be changed, how could the stories have ended differently? Write student responses where they can be seen by the class as a whole. Using their **Rivalries and Resolutions** Plot Structure Sheet, challenge students to develop a new story--characters, exposition, themes and climax that has a different resolution to the rivalry; ask student to write down their ideas.

Once students have completed the Plot Structure Sheet for their story, as them to refer back to their **Rivalries and Resolutions** Story Adaptation Timeline; ask students to complete the section about their own story. Once students have completed their **Rivalries and Resolutions** Story Adaptation Timeline and Plot Structure Sheet ask them to share with the class how they would resolve the rivalries between their characters.

# rival

[**rah**y-vuh 1]

- **noun**

1.

a person who is competing for the same object or goal as another, or who tries to equal or outdo another; competitor.

2.

a person or thing that is in a position to dispute another's preeminence or superiority:

*a stadium without a rival.*

3.

*Obsolete.* a companion in duty.

## adjective

4.

competing or standing in [rivalry](#) :

*rival suitors; rival businesses.*

**verb (used with object), rivaled, rivaling** or (*especially British*) **rivalled, rivalling.**

5.

to compete with in [rivalry](#) : strive to win from, equal, or outdo.

6.

to prove to be a worthy rival of:

*He soon rivaled the others in skill.*

7.

to equal (something) as if in carrying on a [rivalry](#) :

*The Hudson rivals any European river in beauty.*

**verb (used without object), rivaled, rivaling** or (*especially British*) **rivalled, rivalling.**

8.

to engage in [rivalry](#); compete.

RETRIEVED FROM: <http://www.dictionary.com/browse/rival>

# unrequited

[uhn-ri-kwahy-tid]

adjective

1.

not returned or reciprocated:

*unrequited love.*

2.

not avenged or retaliated:

*an unrequited wrong.*

3.

not repaid or satisfied.

RETRIEVED FROM:

<http://www.dictionary.com/browse/unrequited>

# adaptation

[ad-uh p-**tey**-shuh n]

noun

1.

the act of adapting.

2.

the state of being adapted; adjustment.

3.

something produced by adapting:

*an adaptation of a play for television.*

Also, **adaption**

[uh-**dap**-shuh n] ([Show IPA](#)). *Sociology.* a slow, usually unconscious modification of individual and social activity in adjustment to cultural surroundings.

RETRIEVED FROM: <http://www.dictionary.com/browse/adaptation>

# iteration

[it-uh-rey-shuh n]

noun

1.

the act of repeating; a repetition.

2.

*Mathematics.*

- a. Also called **successive approximation**. a problem-solving or computational method in which a succession of approximations, each building on the one preceding, is used to achieve a desired degree of accuracy.
- b. an instance of the use of this method.

3.

*Computers.*

- a. a repetition of a statement or statements in a program.
- b. a different version of an existing data set, software program, hardware device, etc.:

*A new iteration of the data will be released next month.*

4.

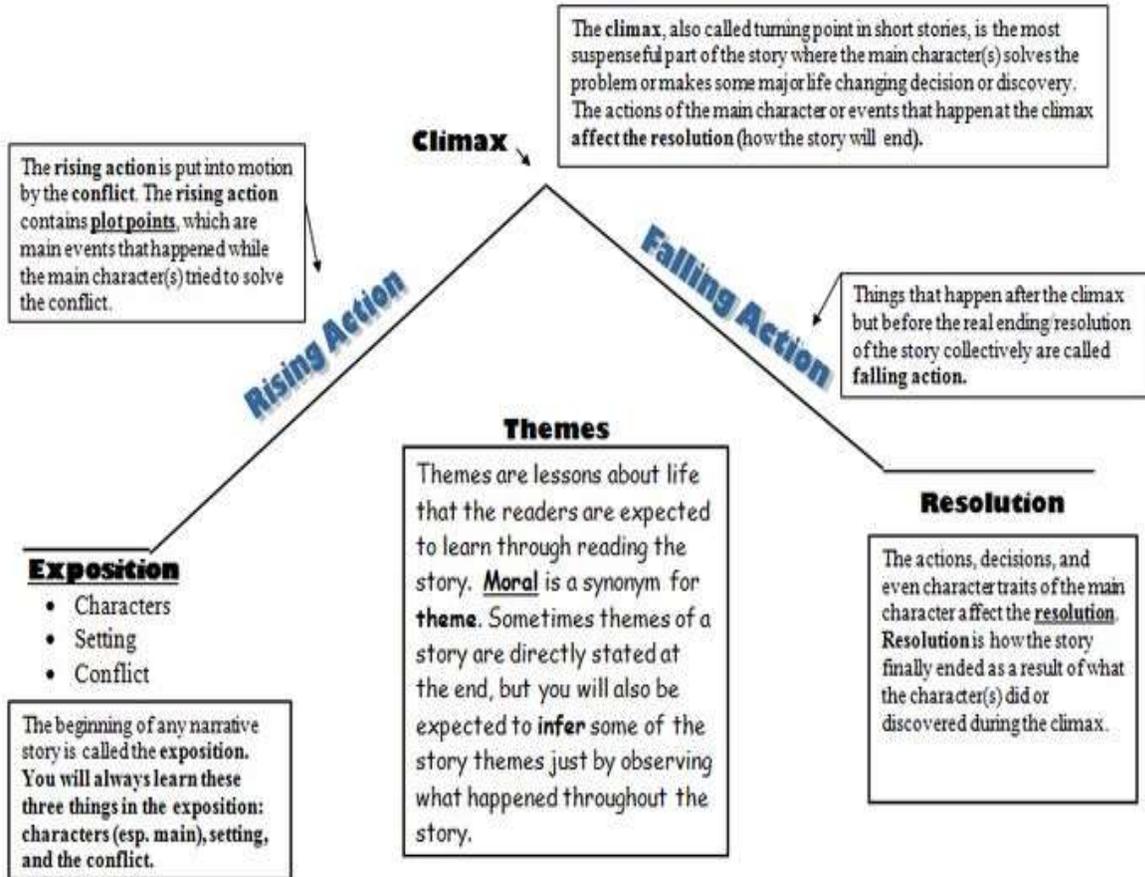
a different form or version of something:

*He designed the previous iteration of our logo.*

RETRIEVED FROM: <http://www.dictionary.com/browse/iteration>

## Diagram of the Plot

{The **plot** is a blueprint of the story. This blueprint is made up of all the major events/happenings in the story from the **exposition** (what we call the beginning of narrative stories) to the **resolution** (the things that happen at the end of the story). }



RETRIEVED FROM: <https://www.pinterest.com/pin/497929302532310455/>

# ROMEO AND JULIET

William Shakespeare

## Plot Overview

In the streets of Verona another brawl breaks out between the servants of the feuding noble families of Capulet and Montague. Benvolio, a Montague, tries to stop the fighting, but is himself embroiled when the rash Capulet, Tybalt, arrives on the scene. After citizens outraged by the constant violence beat back the warring factions, Prince Escalus, the ruler of Verona, attempts to prevent any further conflicts between the families by decreeing death for any individual who disturbs the peace in the future.

Romeo, the son of Montague, runs into his cousin Benvolio, who had earlier seen Romeo moping in a grove of sycamores. After some prodding by Benvolio, Romeo confides that he is in love with Rosaline, a woman who does not return his affections. Benvolio counsels him to forget this woman and find another, more beautiful one, but Romeo remains despondent.

Meanwhile, Paris, a kinsman of the Prince, seeks Juliet's hand in marriage. Her father Capulet, though happy at the match, asks Paris to wait two years, since Juliet is not yet even fourteen. Capulet dispatches a servant with a list of people to invite to a masquerade and feast he traditionally holds. He invites Paris to the feast, hoping that Paris will begin to win Juliet's heart.

Romeo and Benvolio, still discussing Rosaline, encounter the Capulet servant bearing the list of invitations. Benvolio suggests that they attend, since that will allow Romeo to compare his beloved to other beautiful women of Verona. Romeo agrees to go with Benvolio to the feast, but only because Rosaline, whose name he reads on the list, will be there.

In Capulet's household, young Juliet talks with her mother, Lady Capulet, and her nurse about the possibility of marrying Paris. Juliet has not yet considered marriage, but agrees to look at Paris during the feast to see if she thinks she *could* fall in love with him.

The feast begins. A melancholy Romeo follows Benvolio and their witty friend Mercutio to Capulet's house. Once inside, Romeo sees Juliet from a distance and instantly falls in love with her; he forgets about Rosaline completely. As Romeo watches Juliet, entranced, a young Capulet, Tybalt, recognizes him, and is enraged that a Montague would sneak into a Capulet feast. He prepares to attack, but Capulet holds him back. Soon, Romeo speaks to Juliet, and the two experience a profound attraction. They kiss, not even knowing each other's names. When he finds out from Juliet's nurse that she is the daughter of Capulet—his family's enemy—he becomes distraught. When Juliet learns that the young man she has just kissed is the son of Montague, she grows equally upset.

As Mercutio and Benvolio leave the Capulet estate, Romeo leaps over the orchard wall into the garden, unable to leave Juliet behind. From his hiding place, he sees Juliet in a window above the orchard and hears her speak his name. He calls out to her, and they exchange vows of love.

Romeo hurries to see his friend and confessor Friar Lawrence, who, though shocked at the sudden turn of Romeo's heart, agrees to marry the young lovers in secret since he sees in their love the possibility of ending the age-old feud between Capulet and Montague. The following day, Romeo and Juliet meet at Friar Lawrence's cell and are married. The Nurse, who is privy to the secret, procures a ladder, which Romeo will use to climb into Juliet's window for their wedding night.

The next day, Benvolio and Mercutio encounter Tybalt—Juliet's cousin—who, still enraged that Romeo attended Capulet's feast, has challenged Romeo to a duel. Romeo appears. Now Tybalt's kinsman by marriage, Romeo begs the Capulet to

hold off the duel until he understands why Romeo does not want to fight. Disgusted with this plea for peace, Mercutio says that he will fight Tybalt himself. The two begin to duel. Romeo tries to stop them by leaping between the combatants. Tybalt stabs Mercutio under Romeo's arm, and Mercutio dies. Romeo, in a rage, kills Tybalt. Romeo flees from the scene. Soon after, the Prince declares him forever banished from Verona for his crime. Friar Lawrence arranges for Romeo to spend his wedding night with Juliet before he has to leave for Mantua the following morning.

In her room, Juliet awaits the arrival of her new husband. The Nurse enters, and, after some confusion, tells Juliet that Romeo has killed Tybalt. Distraught, Juliet suddenly finds herself married to a man who has killed her kinsman. But she resettles herself, and realizes that her duty belongs with her love: to Romeo.

Romeo sneaks into Juliet's room that night, and at last they consummate their marriage and their love. Morning comes, and the lovers bid farewell, unsure when they will see each other again. Juliet learns that her father, affected by the recent events, now intends for her to marry Paris in just three days. Unsure of how to proceed—unable to reveal to her parents that she is married to Romeo, but unwilling to marry Paris now that she is Romeo's wife—Juliet asks her nurse for advice. She counsels Juliet to proceed as if Romeo were dead and to marry Paris, who is a better match anyway. Disgusted with the Nurse's disloyalty, Juliet disregards her advice and hurries to Friar Lawrence. He concocts a plan to reunite Juliet with Romeo in Mantua. The night before her wedding to Paris, Juliet must drink a potion that will make her appear to be dead. After she is laid to rest in the family's crypt, the Friar and Romeo will secretly retrieve her, and she will be free to live with Romeo, away from their parents' feuding.

Juliet returns home to discover the wedding has been moved ahead one day, and she is to be married tomorrow. That night, Juliet drinks the potion, and the Nurse discovers her, apparently dead, the next morning. The Capulets grieve, and Juliet is entombed according to plan. But Friar Lawrence's message explaining the plan

to Romeo never reaches Mantua. Its bearer, Friar John, gets confined to a quarantined house. Romeo hears only that Juliet is dead.

Romeo learns only of Juliet's death and decides to kill himself rather than live without her. He buys a vial of poison from a reluctant Apothecary, then speeds back to Verona to take his own life at Juliet's tomb. Outside the Capulet crypt, Romeo comes upon Paris, who is scattering flowers on Juliet's grave. They fight, and Romeo kills Paris. He enters the tomb, sees Juliet's inanimate body, drinks the poison, and dies by her side. Just then, Friar Lawrence enters and realizes that Romeo has killed Paris and himself. At the same time, Juliet awakes. Friar Lawrence hears the coming of the watch. When Juliet refuses to leave with him, he flees alone. Juliet sees her beloved Romeo and realizes he has killed himself with poison. She kisses his poisoned lips, and when that does not kill her, buries his dagger in her chest, falling dead upon his body.

The watch arrives, followed closely by the Prince, the Capulets, and Montague. Montague declares that Lady Montague has died of grief over Romeo's exile. Seeing their children's bodies, Capulet and Montague agree to end their long-standing feud and to raise gold statues of their children side-by-side in a newly peaceful Verona.

**RETRIEVED FROM:**

[HTTP://WWW.SPARKNOTES.COM/SHAKESPEARE/ROMEOJULIET/SUMMARY.HTM](http://www.sparknotes.com/shakespeare/romeojuliet/summary.htm)  
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# ROMEO AND JULIET

William Shakespeare

## Character List

**Romeo** - The son and heir of Montague and Lady Montague. A young man of about sixteen, Romeo is handsome, intelligent, and sensitive. Though impulsive and immature, his idealism and passion make him an extremely likable character. He lives in the middle of a violent feud between his family and the Capulets, but he is not at all interested in violence. His only interest is love. At the beginning of the play he is madly in love with a woman named Rosaline, but the instant he lays eyes on Juliet, he falls in love with her and forgets Rosaline. Thus, Shakespeare gives us every reason to question how real Romeo's new love is, but Romeo goes to extremes to prove the seriousness of his feelings. He secretly marries Juliet, the daughter of his father's worst enemy; he happily takes abuse from Tybalt; and he would rather die than live without his beloved. Romeo is also an affectionate and devoted friend to his relative Benvolio, Mercutio, and Friar Lawrence.

**Juliet** - The daughter of Capulet and Lady Capulet. A beautiful thirteen-year-old girl, Juliet begins the play as a naïve child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo, the son of her family's great enemy. Because she is a girl in an aristocratic family, she has none of the freedom Romeo has to roam around the city, climb over walls in the middle of the night, or get into swordfights. Nevertheless, she shows amazing courage in trusting her entire life and future to Romeo, even refusing to believe the worst reports about him after he gets involved in a fight with her cousin. Juliet's closest friend and confidant is her nurse, though she's willing to shut the Nurse out of her life the moment the Nurse turns against Romeo.

Read an in-depth analysis of Juliet.

**Friar Lawrence** - A Franciscan friar, friend to both Romeo and Juliet. Kind, civic-minded, a proponent of moderation, and always ready with a plan, Friar Lawrence secretly marries the impassioned lovers in hopes that the union might eventually bring peace to Verona. As well as being a Catholic holy man, Friar Lawrence is also an expert in the use of seemingly mystical potions and herbs.

Read an in-depth analysis of Friar Lawrence.

**Mercutio** - A kinsman to the Prince, and Romeo's close friend. One of the most extraordinary characters in all of Shakespeare's plays, Mercutio overflows with imagination, wit, and, at times, a strange, biting satire and brooding fervor. Mercutio loves wordplay, especially sexual double entendres. He can be quite hotheaded, and hates people who are affected, pretentious, or obsessed with the latest fashions. He finds Romeo's romanticized ideas about love tiresome, and tries to convince Romeo to view love as a simple matter of sexual appetite.

Read an in-depth analysis of Mercutio.

**The Nurse** - Juliet's nurse, the woman who breast-fed Juliet when she was a baby and has cared for Juliet her entire life. A vulgar, long-winded, and sentimental character, the Nurse provides comic relief with her frequently inappropriate remarks and speeches. But, until a disagreement near the play's end, the Nurse is Juliet's faithful confidante and loyal intermediary in Juliet's affair with Romeo. She provides a contrast with Juliet, given that her view of love is earthy and sexual, whereas Juliet is idealistic and intense. The Nurse believes in love and wants Juliet to have a nice-looking husband, but the idea that Juliet would want to sacrifice herself for love is incomprehensible to her.

**Tybalt** - A Capulet, Juliet's cousin on her mother's side. Vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He loathes Montagues.

**Capulet** - The patriarch of the Capulet family, father of Juliet, husband of Lady Capulet, and enemy, for unexplained reasons, of Montague. He truly loves his

daughter, though he is not well acquainted with Juliet's thoughts or feelings, and seems to think that what is best for her is a "good" match with Paris. Often prudent, he commands respect and propriety, but he is liable to fly into a rage when either is lacking.

**Lady Capulet** - Juliet's mother, Capulet's wife. A woman who herself married young (by her own estimation she gave birth to Juliet at close to the age of fourteen), she is eager to see her daughter marry Paris. She is an ineffectual mother, relying on the Nurse for moral and pragmatic support.

**Montague** - Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet. At the beginning of the play, he is chiefly concerned about Romeo's melancholy.

**Lady Montague** - Romeo's mother, Montague's wife. She dies of grief after Romeo is exiled from Verona.

**Paris** - A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward her, acting as if they are already married.

**Benvolio** - Montague's nephew, Romeo's cousin and thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private. He spends most of the play trying to help Romeo get his mind off Rosaline, even after Romeo has fallen in love with Juliet.

**Prince Escalus** - The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

**Friar John** - A Franciscan friar charged by Friar Lawrence with taking the news of Juliet's false death to Romeo in Mantua. Friar John is held up in a quarantined house, and the message never reaches Romeo.

**Balthasar** - Romeo's dedicated servant, who brings Romeo the news of Juliet's death, unaware that her death is a ruse.

**Sampson & Gregory** - Two servants of the house of Capulet, who, like their master, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

**Abram** - Montague's servant, who fights with Sampson and Gregory in the first scene of the play.

**The Apothecary** - An apothecary in Mantua. Had he been wealthier, he might have been able to afford to value his morals more than money, and refused to sell poison to Romeo.

**Peter** - A Capulet servant who invites guests to Capulet's feast and escorts the Nurse to meet with Romeo. He is illiterate, and a bad singer.

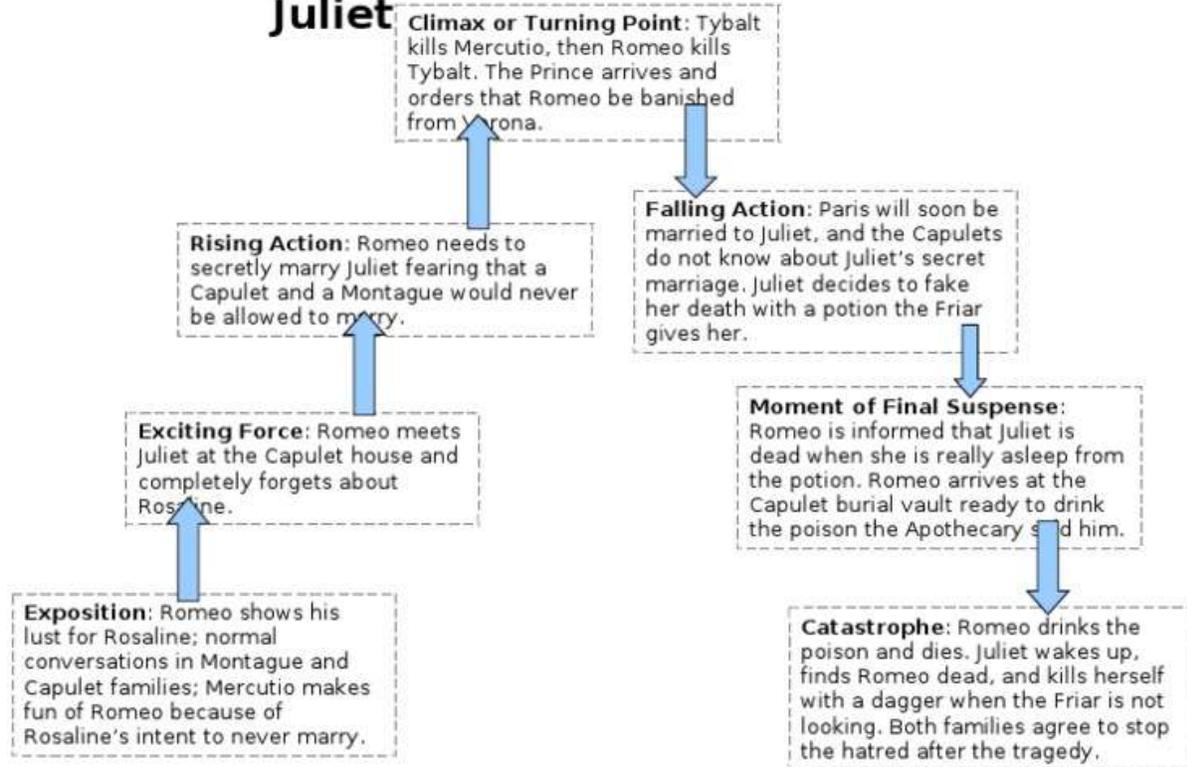
**Rosaline** - The woman with whom Romeo is infatuated at the beginning of the play. Rosaline never appears onstage, but it is said by other characters that she is very beautiful and has sworn to live a life of chastity.

**The Chorus** - The Chorus is a single character who, as developed in Greek drama, functions as a narrator offering commentary on the play's plot and themes.

RETRIEVED FROM:

<http://www.sparknotes.com/shakespeare/romeojuliet/characters.html>

# Plot Structure of Romeo and Juliet



RETRIEVED FROM: <https://www.scribd.com/doc/130732/Plot-Structure-of-Romeo-and-Juliet>

# West Side Story

- Plot: Based on Shakespeare's *Romeo & Juliet*, West Side Story incorporates the basic plot and characters of Shakespeare's work and places the plot in a present day perspective

by revolving it around gangs and races, rather than family and old grudges.



RETRIEVED FROM: <http://www.slideshare.net/mrhancockmusic/west-side-story-7327444>



JPAS **West Side Story** Photo Credit: John B. Barrois Photography — with [Ian Blanco](#), [Bryce Slocumb](#) and [Kirk Kenneth Gagnon](#).

# West Side Story

Original Broadway Version (1957)

Young lovers are caught between prejudice and warring street gangs in this seminal retelling of Romeo and Juliet.

From the first notes to the final breath, *West Side Story* is one of the most memorable musicals and greatest love stories of all time. Arthur Laurents' book remains as powerful, poignant and timely as ever. The score by Leonard Bernstein and Stephen Sondheim is widely regarded as one of the best ever written. The world's greatest love story takes to the streets in this landmark Broadway musical that is one of the theatre's finest accomplishments.

Shakespeare's *Romeo and Juliet* is transported to modern-day New York City as two young, idealistic lovers find themselves caught between warring street gangs, the "American" Jets and the Puerto Rican Sharks. Their struggle to survive in a world of hate, violence and prejudice is one of the most innovative, heart-wrenching and relevant musical dramas of our time.

Highlighting the talents of a young ensemble cast, *West Side Story* has found popularity in schools as well as professional theatres throughout the world. Its exciting, sophisticated score by Bernstein and Sondheim is often considered Broadway's finest, its songs a part of the nation's musical heritage. As originally staged by the legendary Jerome Robbins, the show is an impressive showcase for accomplished dancers and is considered to be masterpiece.

RETRIEVED FROM: <http://www.mtishows.com/west-side-story>

## Character Breakdown

### **Riff**

A spritely, quick-tempered leader. He seeks to eliminate the Sharks and establish his own gang's dominance. Tony's best friend, he is eventually murdered by Bernardo.

### **Tony**

A romantic young man and former leader of the Jets, he has found a new lifestyle now. Tony finds himself violently torn between his friendships and love. Falls in love to Maria and meets an untimely death. Genuinely sweet and sincere.

### **Bernardo**

A proud, strong, handsome Puerto Rican man. Bernardo seeks to carve out territory as a sense of identity for he and his friends. Maria's brother and Anita's boyfriend. Leader of the Sharks.

### **Maria**

A hopeless romantic and innocent young girl. She falls in love with Tony and finds herself at the center of the violent conflict between the two gangs. Bernardo's sister. Puerto Rican.

### **Anita**

Feisty and assertive. She dispenses "older sister" advice to Maria and tries to shield her from the dangers of the gangs. Bernardo's girlfriend and Maria's friend. Puerto Rican.

### **Chino**

An angry and, at times, naive Shark who turns murderous and vengeful. Suitor to Maria and friend of Bernardo's.

### **Anybodys**

A spunky tomboy who is desperate to become a member of the Jets. The other Jets mock her for her ambitions, but generally appreciate her company. Full of energy and heart.

### **Doc**

The owner of the candy store where the Jets hang out. He tries to guide the Jets youthful angst and provides a safe haven for Tony. Old fashioned and wise in his ways.

### **Schrank**

A local police detective frustrated by the ongoing violence between the Jets and Sharks. Blunt, brash, and unapologetic.

### **Krupke**

The local beat cop. He has no patience for the gangs conflict and tries to keep tensions from erupting between them. Regularly mocked by the local gangs.

### **Ensemble**

Jets, Sharks, Jets Girls, Sharks Girls

RETRIEVED FROM: <http://www.mtishows.com/west-side-story>



[Micah Richerand Desonier](#) (Anita) and [Kirk Kenneth Gagnon](#) (Bernarndo) dazzle on the dance floor in the JPAS production of **West Side Story**.

# West Side Story

## Full Synopsis

### Prologue

The opening is a carefully choreographed, half-danced/half-mimed ballet of sorts. It shows the growing tensions between the Sharks, a Puerto Rican gang, and the Jets, a gang made up of "American" boys. An incident between the Jets and Shark leader, Bernardo, escalates into an all out fight between the two gangs. Officers Schrank and Krupke arrive to break up the fight.

### Act One

Detective Schrank, the senior cop on the beat, tries to get the Jets to tell him which Puerto Ricans are starting trouble in the neighborhood, as he claims he is on their side. The Jets, however, are not stool pigeons and won't tell him anything. Frustrated, Schrank threatens to beat the crap out of the Jets unless they make nice. When the police leave, the Jets bemoan the Sharks coming onto their turf. They decide that they need to have one big rumble to settle the matter once and for all – even if winning requires fighting with knives and guns. Riff plans to have a war council with Bernardo to decide on weapons. Action wants to be his second, but Riff says that Tony is always his second. The other boys complain that Tony hasn't been around for a month, but Riff doesn't care; once you're a Jet, you're a Jet for life ("Jet Song").

Riff goes to see Tony, who is now working at Doc's drugstore. Riff presses him to come to the school dance for the war council, but Tony resists; he's lost the thrill of being a Jet. He explains that, every night for a month, he's had a strange feeling that something important is just around the corner. Nevertheless, Riff convinces Tony to come to the dance. Riff leaves Tony to wonder about this strange feeling that he's been having ("Something's Coming").

In a bridal shop, Anita remakes Maria's communion dress into a party dress. They are both Puerto Rican. Anita is knowing, sexual and sharp. Maria is excited, enthusiastic and childlike, but also growing into an adult. Maria complains that the dress is too young-

looking, but Anita explains that Bernardo, her boyfriend and Maria's brother, made her promise not to make the dress too short. It turns out that the dress is for the dance, which Maria is attending with Chino, whom she is expected to marry, despite the fact that she does not have any feelings for him.

At the dance in the local gym, the group is divided: Jets and their girls on one side and Sharks and their girls on the other. Riff and his lieutenants move to challenge Bernardo and his lieutenants, but they are interrupted by Glad Hand, the chaperone who is overseeing the dance, and Officer Krupke. The two initiate some dances to get the kids to dance together, across the gang lines. In the promenade leading up to the dance, though, the girls and boys end up facing each other at random, Jet girls across from Shark boys and vice versa. Bernardo reaches across the Jet girl in front of him to take Anita's hand, and Riff does the same with his girlfriend, Velma. Everyone dances with their own group as Tony enters ("Mambo"). During the dance, Maria and Tony spot each other. There is an instant connection. Bernardo interrupts them, telling Tony to stay away from his sister and asking Chino to take her home. Riff and Bernardo agree to meet at Doc's in half an hour for the war council. As everyone else disappears, Tony is overcome with the feeling of having met the most beautiful girl ever ("Maria").

Later, Tony finds the fire escape outside of Maria's apartment and calls up to her. She appears in the window, but is nervous that they will get caught. Her parents call her inside, but she stays. She and Tony profess their love to each other ("Tonight"). He agrees to meet her at the bridal shop the next day. Bernardo calls Maria inside. Anita admonishes him, saying that Maria already has a mother and father to take care of her. Bernardo insists that they, like Maria, don't understand this country. Bernardo, Anita, Chino and their friends discuss the unfairness of America – they are treated like foreigners, while "Polacks" like Tony are treated like real Americans, paid twice as much for their jobs. Anita tries to lure Bernardo inside and away from the war council, but he refuses. As the boys leave for the council, one of Anita's friends, Rosalia, claims to be homesick for Puerto Rico. Anita scoffs at this. While Rosalia expounds on the beauties of the country, Anita responds with why she prefers her new home ("America").

At the drugstore, the Jets wait for the Sharks. discussing what weapons they might have to use. Doc is upset that the boys are planning to fight at all. Anybodys, a tomboy who is trying to join the Jets, asks Riff if she can participate in the rumble, but he says no. Doc

doesn't understand why the boys are making trouble for the Puerto Ricans, and the boys respond that the Sharks make trouble for them. Doc calls them hoodlums and Action and A-rab get very upset. Riff tells them that they have to save their steam for the rumble and keep cool, rather than freaking out ("Cool").

Bernardo arrives at the drugstore and he and Riff begin laying out the terms of the rumble. Tony arrives and convinces them all to agree to a fair fight – just skin, no weapons. The Sharks' best man fights the Jets' best man; Bernardo agrees, thinking that means he will get to fight Tony, but the Jets say they get to pick their fighter. Schrank arrives and breaks up the council. He tells the Puerto Ricans to get out. Bernardo and his gang exit. Schrank tries to get the Jets to reveal the location of the rumble and becomes increasingly frustrated when they refuse. He insults them and leaves. As Tony and Doc close up the shop, Tony reveals that he's in love with a Puerto Rican. Doc is worried.

The next day at the bridal shop, Maria tells Anita that she can leave, that Maria will clean up. Anita is about to go when Tony arrives. She suddenly understands and promises not to tell on them. When she leaves, Tony tells Maria that the rumble will be a fair fight, but even that's no acceptable for her, so she asks him to go to the rumble and stop it. He agrees. He'll do anything for her. They fantasize about being together and getting married ("One Hand, One Heart"). Later, the members of the ensemble wait expectantly for the fight, all for different reasons ("Tonight Quintet").

At the rumble, Diesel and Bernardo prepare to fight, with Chino and Riff as their seconds. Tony enters and tries to break up the fight, but provokes Bernardo against him instead. Bernardo calls Tony a chicken for not fighting him. Riff punches Bernardo and the fight escalates quickly until Riff and Bernardo pull out knives. Bernardo kills Riff and, in response, Tony kills Bernardo, instantly horrified by what he's done. The police arrive as everyone scatters; Anybodys pulls Tony away just in time.

## Act Two

In Maria's apartment, she gushes to her friends about how it is her wedding night and she is so excited ("I Feel Pretty"). Chino interrupts her reverie to tell her that Tony has killed Bernardo. She refuses to believe him, but when Tony arrives on her fire escape, he confesses. He offers to turn himself in, but she begs him to stay with her. She says that,

although they are together, everyone is against them. Tony says they'll find a place where they can be together ("Somewhere").

In a back alley, the Jets regroup in shock. No one has seen Tony. Officer Krupke comes by, threatening to take them to the station house. The boys chase him away for the moment and then release some tension by play-acting the scenario of what would happen if Krupke actually did take them to the station house ("Gee, Officer Krupke"). Anybodys shows up with information about Tony and the fact that Chino is looking for him. She uses this information to get the boys to treat her like one of the gang. The Jets agree that they need to find Tony and warn him about Chino.

Meanwhile, Anita comes into Maria's room and finds her with Tony. Tony and Maria are planning to run away. Tony knows that Doc will give him money, so he goes to the drugstore and tells Maria to meet him there. She agrees. When he leaves, Anita explodes at her for loving the boy who killed her brother. Maria acknowledges that it's not smart, but she can't help it ("A Boy Like That / I Have a Love"). Anita tells Maria that Chino has a gun and is looking for Tony. Schrank arrives and detains Maria for questioning. Maria covertly asks Anita to go to Doc's and tell Tony that she has been delayed. Reluctantly, Anita agrees.

The Jets arrive at Doc's, learning that Tony and Doc are in the basement. Anita arrives and asks to speak to Doc. The Jets, recognizing her as Bernardo's girl and thinking that she is there to betray Tony to Chino, won't let her go down to the basement to talk to Doc. Instead, they harass and attack her. Doc arrives to find them ganging up on her; he breaks it up, but Anita, disgusted and hurt, lies to Doc and tells him to relay a message to Tony: Chino has shot Maria, and he will never see her again.

When Doc returns to Tony in the basement, he delivers Anita's message. Tony is distraught and heartbroken. He runs out into the streets and calls Chino to come for him. Anybodys tries to stop him, but Tony doesn't care. He yells to Chino that he should come out and shoot him, too. Maria appears in the street – much to Tony's surprise – and they run towards each other. In that moment, Chino steps out of the shadows and shoots Tony, who falls into Maria's arms, gravely wounded.

The Jets, Sharks and Doc appear on the street. Maria picks up the gun and points it all of them, asking Chino if there are enough bullets to kill all of them and herself, as well. The

depths of her sadness and anger move everyone as she breaks down over Tony's body. Officers Krupke and Schrank arrive. They stand with Doc, watching as two boys from each gang pick up Tony's body and form a procession. The rest follow the procession, with Baby John picking up Maria's shawl, giving it to her and helping her up. As Maria follows the others, the adults continue to bear silent witness ("Finale").

RETRIEVED FROM: <http://www.mtishows.com/west-side-story>

## Song list

- Prologue
- Jet Song
- Something's Coming
- Dance At The Gym
- Maria
- Balcony Scene
- America
- Cool
- One Hand, One Heart
- Tonight (Quintet)
- The Rumble
- I Feel Pretty
- Ballet Sequence
- Scherzo
- Somewhere
- Procession and Nightmare
- Gee, Officer Krumpke
- A Boy Like That
- I Have a Love
- Taunting Scene
- Finale

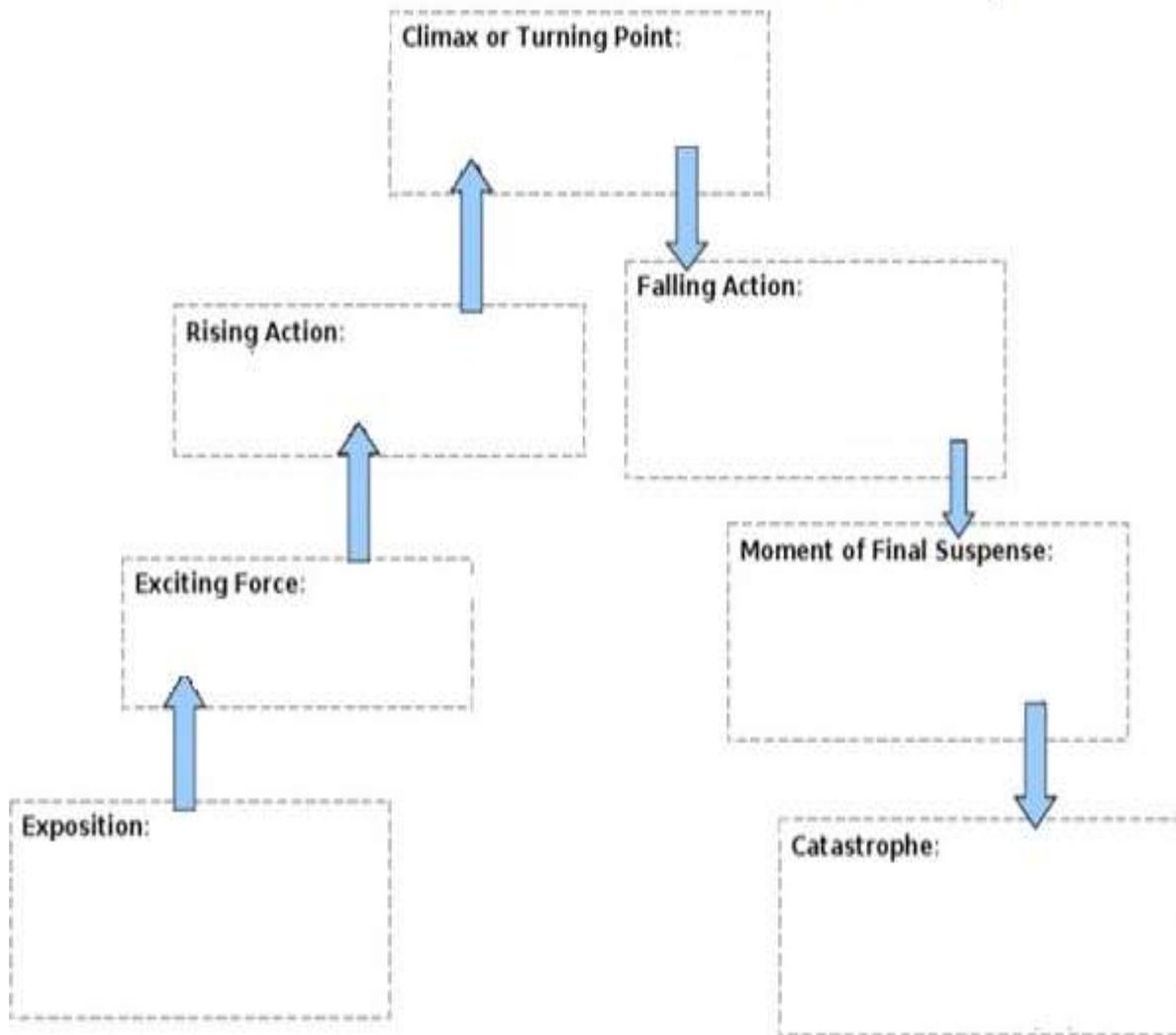
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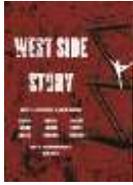


# Rivalries and Resolutions

NAME \_\_\_\_\_

## Plot Structure of West Side Story





## Rivalries and Resolutions

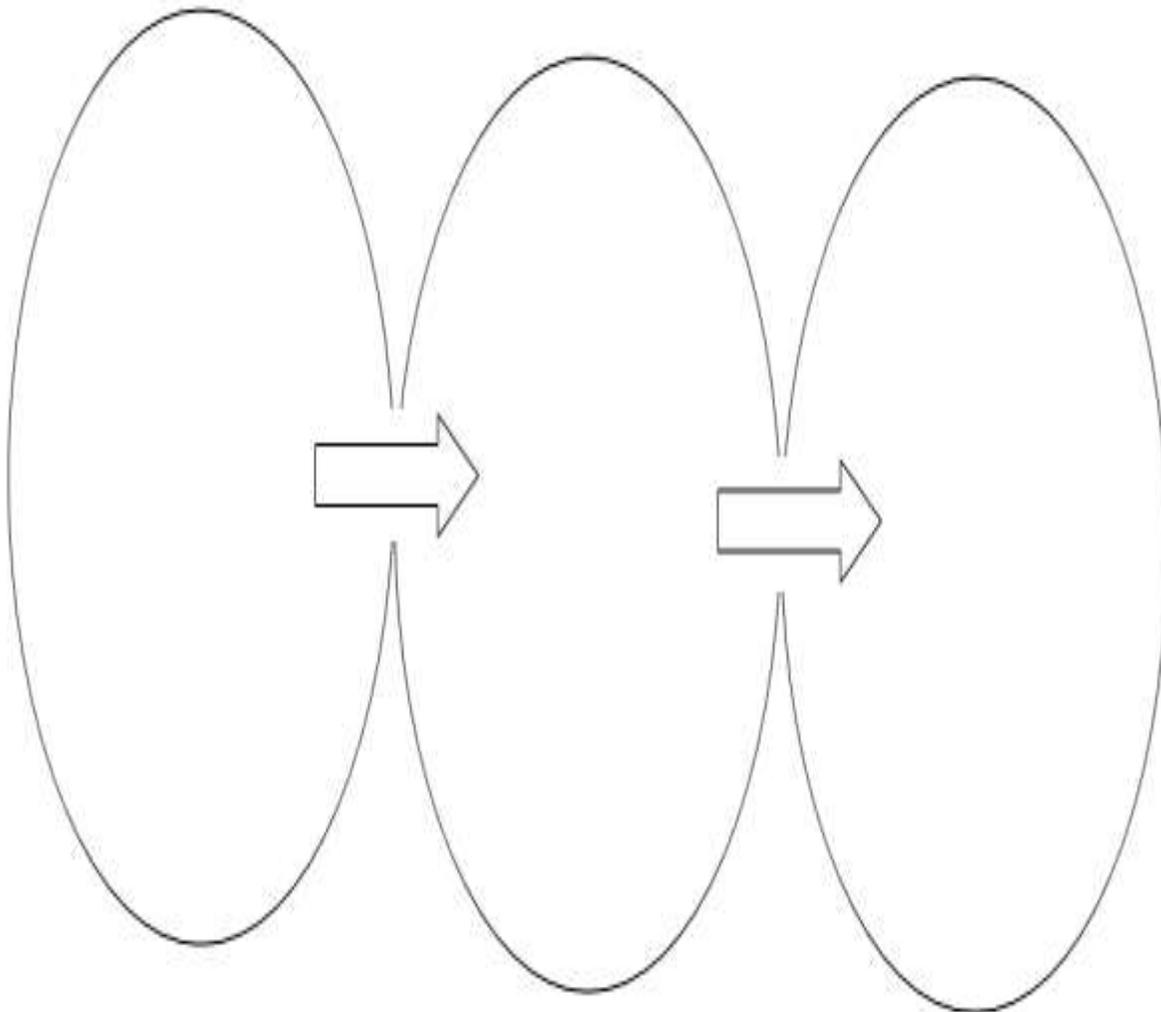
### Story Adaptation Timeline

Name \_\_\_\_\_

**1591-1595**  
**Romeo and Juliet**

**1957**  
**West Side Story**

**2016**  
**My Story: Rivalries and Resolutions**

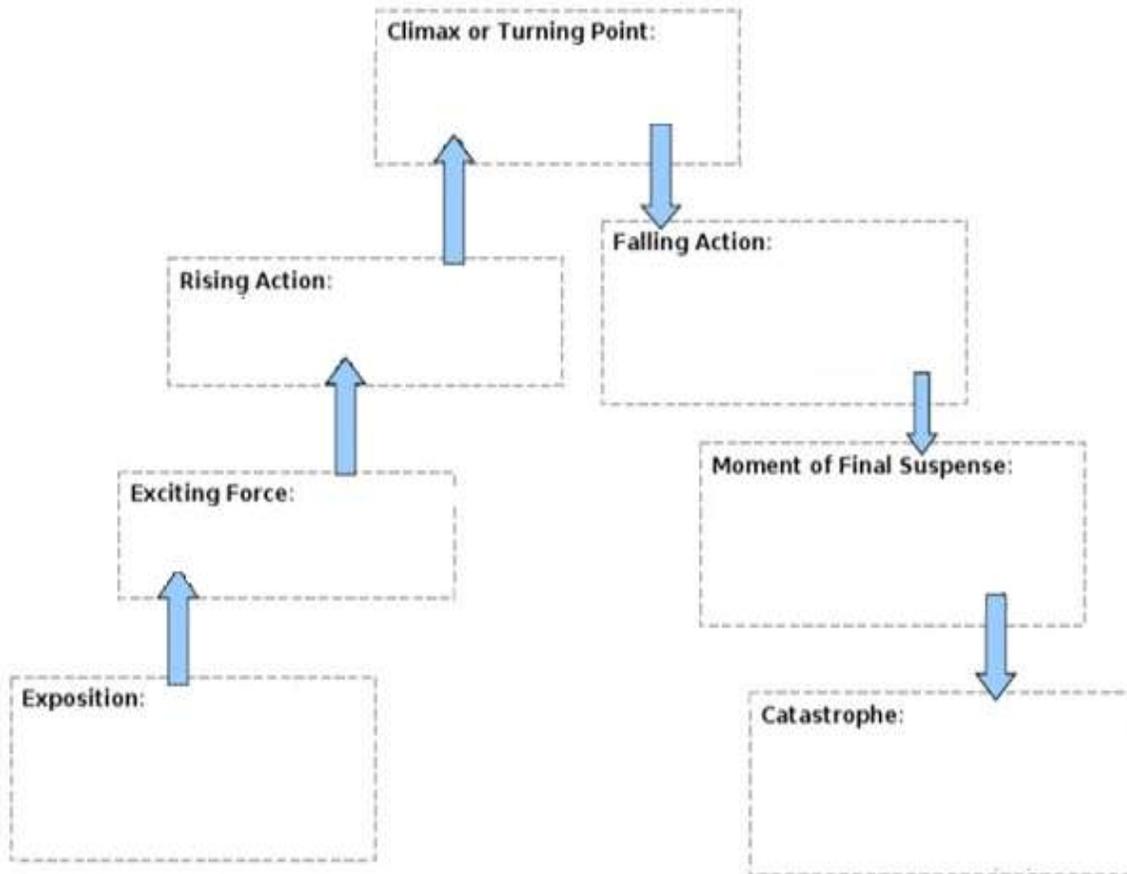




# Rivalries and Resolutions

NAME \_\_\_\_\_

## Plot Structure of \_\_\_\_\_



List of Characters:

Setting:

# **Student Standards for English Language Arts: Grade 5**

## **Reading Standards for Literature**

### **Key Ideas and Details**

1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

### **Integration of Knowledge and Ideas**

7. Utilize information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.
8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).
9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

## **Writing Standards**

3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
  - c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
  - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
  - e. Provide a conclusion that follows from the narrated experiences or events.

## **Student Standards for English Language Arts: Grades 9 – 10**

## **Reading Standards for Literature**

### **Key Ideas and Details**

1. Cite relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

### **Craft and Structure**

5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
6. Analyze a particular point of view or cultural experience reflected in works of literature drawing on a wide reading of world literature.

### **Integration of Knowledge and Ideas**

9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

## **Reading Standards for Informational Text**

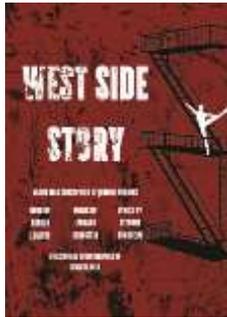
### **Key Ideas and Details**

1. Cite relevant and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

## **Writing Standards**

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, mood, tone, events, and/or characters.
- c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e. Provide a conclusion (when appropriate to the genre) that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.



## The Cultures of Us

### By: Karel Sloane-Boekbinder

Culture encompasses many things and is embodied by many things. Often, when we hear this word “culture” we think of the arts. Art can embody culture and display it, visually (paintings, photographs, sculptures) or through sound and movement (music, dance or theater.) Art can depict the style of clothing or hair, types of food people like to eat, or celebrations that are important to them. Art communicates culture in a tangible form. In addition to the arts, culture has many ways of being manifested. Other ways a person’s culture manifests include food, clothing, buildings (both the design of the buildings and what they are made out of,) how a person speaks (language, words or terms, like “making groceries,” and how those words are pronounced,) the celebration of spirit, rituals (like marriages or graduations or birthdays,) and hair styles.

West Side Story tells a tale of cultural conflict. There is a clash between people of European descent (the Jets) and those of Puerto Rican descent (the Sharks.) The best way to defuse a clash that can arise from cultural differences is to get to know a person from another culture.

In this lesson, students will have opportunities to learn about the cultures of their classmates, which may either be the same or different from their own, and create a work of art to express what they learn.

Begin the lesson by asking students if they are familiar with the term culture. Tell students that in just a moment they will have a chance to share about their own personal culture. Also tell students that they will be developing a biographical image to share with the class about what they learn related to culture.

Define culture by writing down a definition on a dry erase board or Promethean Board where it can be visible to the whole class. Next to the term “culture,” write the definition of ritual. Review the definitions for both “culture” and “ritual.”. Ask students to share personal examples of culture, such as foods that are special within their family, or ways their family celebrates spirit, such as how their family celebrates birthdays or graduations. Write these student examples next to the definitions of culture and ritual where they can be seen by the class as a whole.

Next, define the terms “autobiography” and “biography.” First, write down a definition for “autobiography” on a dry erase board or Promethean Board where it can be visible to the whole

class. Discuss examples the class may already be familiar with; record student responses next to the definition of “autobiography.” Follow this by writing down a definition for “biography” on a dry erase board or Promethean Board where it can be visible to the whole class. Discuss examples the class may already be familiar with; record student responses next to the definition of “biography.”

Pair each student with a partner. Explain students will be interviewing their partner and that from this interview, they will be creating a biographical picture of their partner’s culture. Follow this by distributing a **Cultures of Us Interview Sheet** to each student. Ask students to use the **Cultures of Us Interview Sheet** to interview their partner. Ask students to write their partner’s responses using full sentences. Allow students at least 20 minutes to interview their partner. Each student pair should complete two interviews.

Once students have had time to interview their partner, distribute paper and drawing materials (colored pencils or markers.) Using their partner’s responses to the questions on the **Cultures of Us Interview Sheet**, ask students to paint a biographical image of their partner’s culture.

Distribute a sheet of 11 inch by 14 inch poster board to each student and glue. Explain that students will be using the poster board to frame the biographical portraits of their partner’s culture. Once students have finished drawing their biographical portraits, ask students to glue their image onto their poster board frame.

As an extension of this lesson, students can use the **Cultures of Us Interview Sheet** to develop essays to accompany their biographical portraits.

# culture

[kuhl-cher]

noun

1.

the quality in a person or society that arises from a concern for what is regarded as excellent in arts, letters, manners, scholarly pursuits, etc.

2.

that which is excellent in the arts, manners, etc.

3.

a particular form or stage of civilization, as that of a certain nation or period:  
*Greek culture.*

4.

development or **improvement** of the mind by education or training.

5.

the behaviors and beliefs characteristic of a particular social, ethnic, or age group:

*the youth culture*

*Anthropology.* the sum total of ways of living built up by a group of human beings and transmitted from one generation to another.

7.

*Biology.*

- a. the cultivation of microorganisms, as bacteria, or of tissues, for scientific study, medicinal use, etc.
- b. the product or growth resulting from such cultivation.

verb (used with object), **cultured**, **culturing**.

11.

to subject to culture; cultivate.

12.

*Biology.*

- a. to grow (microorganisms, tissues, etc.) in or on a controlled or defined medium.
- b. to introduce (living material) into a culture medium.

RETRIEVED FROM: <http://www.dictionary.com/browse/culture>

# ritual

[rich-oo-uh l]

noun

1.

an established or prescribed procedure for a religious or other [rite](#).

2.

a system or collection of religious or other [rites](#).

3.

observance of set forms in public worship.

4.

a book of [rites](#) or ceremonies.

RETRIEVED FROM: <http://www.dictionary.com/browse/ritual>

# autobiography

[aw-*tuh*-bahy-**og**-*ruh*-fee, -bee-, aw-toh-]

noun, plural **autobiographies**.

1.

a history of a person's life written or told by that person.

RETRIEVED FROM:

<http://www.dictionary.com/browse/autobiography>

# biography

[bahy-**og**-ruh-fee, bee-]

noun, plural biographies.

1.

a written account of another person's life:

*the biography of Byron by Marchand.*

2.

an account in [biographical](#) form of an organization, society, theater, animal, etc.

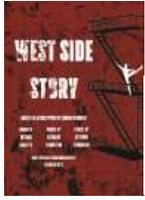
3.

such writings [collectively](#).

4.

the writing of biography as an occupation or field of endeavor.

Link to State arts curricula <https://www.louisianabelieves.com/resources/library/k-12-arts-resources>



## The Cultures of Us Interview Sheet

NAME \_\_\_\_\_

NAME of PARTNER \_\_\_\_\_

What types of food does your family eat?	Is there a special place your family goes out to eat?	Is there a special family recipe or a special dish (IE: Grandma's Red Beans) that someone in your family uses?
Do you speak a second language (do they speak more than one?)	If they do speak more than one language: How did you learn to speak _____? Can you also read and write _____? (if they are able to do this, ask them to write one or two sentences)	Do you have any relatives that speak a second language (a parent or grandparent?)
How does your family celebrate birthdays?	Are there special foods your family prepares for birthdays?	Is there a special place your family goes to celebrate birthdays?

Please use the back if you need additional space to write your answers. Please write in complete sentences.

## **Student Standards for English Language Arts: Grade 5**

### **Reading Standards for Literature**

#### **Craft and Structure**

6. Describe how a narrator’s or speaker’s point of view influences how events are described.

#### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or aesthetics of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

## **Student Standards for English Language Arts: Grades 9 – 10**

### **Reading Standards for Literature**

#### **Craft and Structure**

6. Analyze a particular point of view or cultural experience reflected in works of literature drawing on a wide reading of world literature.

#### **Integration of Knowledge and Ideas**

7. Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

### **Writing Standards**

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.



## Portraits of Our Region

**BY: Karel Sloane-Boekbinder**

This lesson requires a digital camera or a hand-held device that can connect to a printer. It also requires paint, paint brushes, water (to clean paint brushes,) paper towels and poster board.

“Selfies” are a big part of modern culture. Selfies are ubiquitous. In the simplest sense, selfies are electronic self-portraits. “Selfies” can be taken with a digital camera or a hand-held device. “Selfies,” or digital self-portraits, can capture a person’s mood and the time and place in which they live.

Self-portraits not only portray people, they can and do depict aspects that relate to a person’s culture. These aspects of culture can include food, clothing and elements of environment native to a particular location. The JPAS production of **West Side Story** reflects on the clash between two cultures and the violence that erupts as a result of that clash.

Depiction of culture varies widely from culture to culture. Sometimes, one culture can be influenced by another. This cultural influence can be a source of inspiration when an artist creates a portrait or a self-portrait.

Hispanic culture includes a diverse variety of food, clothing and elements of environment native to a particular location. As an example, despite the fact that Puerto Ricans and Mexican are part of a broad spectrum that is Hispanic culture, Puerto Rico and Mexico are much different culturally. Another example, the Los Isleños of Louisiana. Los Isleños are part of the broad spectrum of Hispanic culture and involve diverse cultural groups, which have molded the Isleño identity in Louisiana.

The environment of a region influences the culture of the people that live in that region. Environment includes climate and ecosystem--Is the climate warm or cold? Does the region receive a lot of rain, or is it very dry? What type of soil is found in the region? What types of animals live in that region? What foods can grow in the region? Answers to these questions influence the types of clothing people wear (the fashions of the culture,) building design and materials (what materials are readily available? Are buildings designed to support air circulation (because the climate is warm)? Is the bedrock deep, so that it supports the construction of tall buildings and underground structures?) as well as the way artists depict portraits and self-portraits. The environment of New York, the setting of **West Side Story**, predominately man-made structures of steel and concrete, is reflected in the absence of flora and fauna in much of the imagery of the JPAS production of **West Side Story**.



Photo Credit: John B. Barrois Photography — with [Micah Richerand Desonier](#).

**Westside Story** depicts a clash between a Hispanic cultural group, Puerto Rico and a cultural group of European decent. Maria, Bernardo, Anita, Chino and other people that are connected to the Sharks have migrated from Puerto Rico. New York and Puerto Rico are very different geographically and culturally. Puerto Rico has a tropical marine climate. This climate influences all aspects of Puerto Rican culture, including the way artists depict their subjects in portraits and self-portraits.

Just as New York and Puerto Rico are very different geographically and culturally, New York and Louisiana are very different geographically and culturally. So is the experience of Hispanic culture. Louisiana is much closer to Mexico than New York is, and, although Louisiana is much closer to Puerto Rico than New York, Louisiana has often attracted immigrants from Mexico while New York has attracted immigrants from Puerto Rico.

Puerto Ricans and Mexican are part of a broad spectrum that is Hispanic culture. Puerto Rico and Mexico are much different culturally, just as Los Isleños involve diverse cultural groups, which have molded the Isleño identity in Louisiana. Puerto Rico has a tropical marine climate, a climate that, like the type of climate found in New Orleans, has a high level of humidity. New Orleans is a city inhabited by flora and fauna that have adapted to our humid sub-tropical climate. All three cultures, Puerto Rican, Mexican and Los Isleños, have developed works of art that incorporate the climate, environment and local flora and fauna that are part the region when they live.



Behind the scenes of some **West Side Story** renderings by JPAS' resident costume designer, Emily Billington.

In this lesson, students will explore three genres of art, learn about three Hispanic artists, investigate how environment can influence artists and the art they create and develop their own self-portraits that incorporate imagery from Louisiana's humid subtropical climate.

Hispanic art is as diverse as Hispanic artists and their art forms. Begin this lesson with an overview of folk art. Place the definition of folk art where it can be seen by the whole class, such as on an ELMO or SMART board. Using the definition, ask students if they can think of any examples of folk art they have seen. Next, introduce sculptor Charles Robin from Louisiana, a Los Isleños artist that displayed work at Jazz Fest. Discuss Charles Robin's sculpture of a wooden fishing boat.

Follow this with an overview of Impressionism. Place the definition of Impressionism where it can be seen by the whole class, such as on an ELMO or SMART board. Using the definition, ask students if they can think of any examples of Impressionistic art they have seen. Next, introduce painter Francisco Oller from Puerto Rico. Discuss Francisco Oller's *Portrait of a distinguished girl from Puerto Rico*.

Next, review Surrealism. Place the definition of Surrealism where it can be seen by the whole class, such as on an ELMO or SMART board. Using the definition, ask students if they can think of any examples of Surrealistic art they have seen. Next, introduce painter Frida Kahlo from Mexico. Frida Kahlo is a world-renowned Latina artist known for her self-portraits. Many of her self-portraits include plants and animals of the region where she lived. Frida Kahlo was remarkable in her ability to transcend pain and personal adversity and transform these things into beauty and works of art. Discuss Frida Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird*.

Guide students in a discussion of climate. Place the definitions of climate and humid subtropical climate where they can be seen by the whole class, such as on an ELMO or SMART board. Expand this discussion by reviewing the images of Charles Robin's sculpture, Francisco Oller's *Portrait* and Frida Kahlo's *Self-Portrait*. As a class, examine the image of each work of art and the different ways climate and environment are represented by the artists.

Follow this with an overview of Louisiana plants, animals and insects. Place the images of Louisiana plants and animals where they can be seen by the whole class, such as on an ELMO or SMART board. **Types of local Louisiana plants to consider:** magnolia, bald cypress, crape myrtle and Japanese plum (misbelief.) **Types of Louisiana insects to consider:** monarch butterfly, silvery checkerspot butterfly, black swallowtail and dragonfly (mosquito hawk.) **Types of local Louisiana animals to consider:** crawfish, alligator, egret and brown pelican.

Next, explain that students will be exploring Surrealism and local Louisiana culture through the creation of a self-portrait. Ask students to take a "selfie." This can be done either with a digital camera or the students' personal hand-held device. Once the "selfies" have been taken, they will need to be printed and the printed copies given to the students. The printed copies of the digital self-portraits will need to be at least 5 by 7 inches and no larger than 8-1/2 inches by 11 inches.

Review Frida Kahlo's *Self-Portrait* where it can be seen by the whole class, such as on an ELMO or SMART board. Review the images of Louisiana plants, animals and insects. Ask students to choose at least one Louisiana plant, animal and insect to incorporate into their self-portrait. Distribute paint, paint brushes, water (to clean paint brushes) and paper towels. Leave the

images up of Louisiana plants, animals and insects where they can be seen by the whole class. Ask students to paint their chosen Louisiana plant, animal and insect into their digital self-portrait. Distribute a sheet of 11 inch by 14 inch poster board to each student and glue. Explain that students will be using the poster board to frame their self-portraits. Once students have finished painting their chosen Louisiana plant, animal and insect into their digital self-portrait, ask students to glue their image (“selfie” and chosen Louisiana wildlife) onto their poster board frame.

# portrait

[pawr-trit, -treyt, pohr-]

noun

1.

a likeness of a person, especially of the face, as a painting, drawing, or photograph:

*a gallery of family portraits.*

2.

a verbal picture or description, usually of a person:

*a biography that provides a fascinating portrait of an 18th-century rogue.*

RETRIEVED FROM: <http://www.dictionary.com/browse/portrait>

# folk art

noun

1.

artistic works, as paintings, sculpture, basketry, and utensils, produced typically in cultural isolation by untrained often anonymous artists or by artisans of varying degrees of skill and marked by such attributes as highly decorative design, bright bold colors, flattened perspective, strong forms in simple arrangements, and immediacy of meaning.

RETRIEVED FROM: <http://www.dictionary.com/browse/folk-art>

# impressionism

[im-presh-uh-niz-uh m]

**noun**

1.

*Fine Arts.*

- a. *(usually initial capital letter)* a style of painting developed in the last third of the 19th century, characterized chiefly by short brush strokes of bright colors in immediate juxtaposition to represent the effect of light on objects.
- b. a manner of painting in which the forms, colors, or tones of an object are lightly and rapidly indicated.
- c. a manner of sculpture in which volumes are partially modeled and surfaces roughened to reflect light unevenly.

RETRIEVED FROM: <http://www.dictionary.com/browse/impressionism>

# surrealism

[suh-ree-uh-liz-uh m]

**noun**, *(sometimes initial capital letter)*

1.

*a style of art and literature developed principally in the 20th century, stressing the subconscious or nonrational significance of imagery arrived at by automatism or the exploitation of chance effects, unexpected juxtapositions, etc.*

RETRIEVED FROM: <http://www.dictionary.com/browse/surrealism>

# Climate

- Weather is temperature, wind, and rain on a daily basis
- Climate is the long-term weather pattern in a region.
- Climate is affected by latitude, altitude, and nearness to large land masses or large bodies of water.
- The state's southern latitude and nearness to the Gulf of Mexico gives the state a warm, stable climate

Unit 1: Louisiana's Physical and Cultural Geography

RETRIEVED FROM: <http://slideplayer.com/slide/7779930/>

# Humid Subtropical Climate

- Hot summers, mild winters, and abundant precipitation
- Favorable to tourism and agriculture
- Lower winter energy costs can help make operating a business, school, or agency less expensive.
- Certain plants and animals thrive in this climate.

Unit 1: Louisiana's Physical and Cultural Geography

## ***Folk Arts at the Fest: Wood Carving/Fishing Boats***

Charles Robin took up carving miniature wooden boats when he retired from a life of oyster farming and crabbing in lower St. Bernard. Robin was respected for his art and had been invited to display at the Folklife Village at Jazz Fest for many years. Charles was proud to say that each of his art pieces was modeled after an actual Isleño fishing vessel and penned with its original name.

Since 1991, the New Orleans Jazz and Heritage Festival had invited Isleño folk artists to demonstrate their skills and display their wares in the Folklife Village.



Charles Robin, III shares his father's model boats with Jazz Fest visitors. Here is an oyster lugger. Photo: Maida Owens.

**RETRIEVED FROM:**

**[http://www.louisianafolklife.org/LT/Articles\\_Essays/islenos.html](http://www.louisianafolklife.org/LT/Articles_Essays/islenos.html)**

## Impressionism and the Caribbean: Francisco Oller and His Transatlantic World

The painter Francisco Oller contributed greatly to the development of modern art in both Europe and the Caribbean and revolutionized the school of painting in his native Puerto Rico. Oller emerged from the small art world of San Juan in the 1840s, spending twenty years in Madrid and Paris, where he was inspired by the art of Gustave Courbet and joined the avant-garde circles of such artists as Paul Cézanne, Camille Pissarro, and Claude Monet. While European Romanticism, Realism, and Impressionism formed a critical jumping-off point for Oller's aesthetic, his most important source of inspiration was Puerto Rico, where he painted tropical landscapes, still lifes with indigenous fruits and vegetables, and portraits of distinguished artists and intellectuals.

RETRIEVED FROM: [https://www.brooklynmuseum.org/exhibitions/francisco\\_oller](https://www.brooklynmuseum.org/exhibitions/francisco_oller)



Francisco Oller y Cestero - *Portrait of a distinguished girl from Puerto Rico.*

IMAGE RETRIEVED FROM: <https://www.pinterest.com/pin/438608451183535595/>

## Frida Kahlo: Surrealism and Self Portrait

Magdalena Carmen Frida Kahlo y Calderon, as her name appears on her birth certificate was born on July 6, 1907 in the house of her parents, known as La Casa Azul (The Blue House), in Coyoacan. At the time, this was a small town on the outskirts of Mexico City.

Her father, Guillermo Kahlo (1872-1941), was born Carl Wilhelm Kahlo in Pforzheim, Germany. He was the son of the painter and goldsmith Jakob Heinrich Kahlo and Henriett E. Kaufmann. During the late 1930s, in the face of rising Nazism in Germany, Frida acknowledged and asserted her German heritage by spelling her name, Frieda (an allusion to "Frieden", which means "peace" in German). Kahlo contracted polio at age six, which left her right leg thinner than the left, which Kahlo disguised by wearing long skirts. It has been conjectured that she also suffered from spina bifida, a congenital disease that could have affected both spinal and leg development.

Kahlo nearly died in a bus accident as a teenager. She suffered multiple fractures of her spine, collarbone and ribs, a shattered pelvis, broken foot and dislocated shoulder. She began to focus heavily on painting while recovering in a body cast. In her lifetime, she had 30 operations.

The accident left her in a great deal of pain while she recovered in a full body cast; she painted to occupy her time; her self-portraits became a dominant part of her life when she was immobile for three months after her accident. Frida Kahlo once said, "I paint myself because I am often alone and I am the subject I know best". Her mother had a special easel made for her so she could paint in bed, and her father lent her his box of oil paints and some brushes.

Drawing on personal experiences, Kahlo's works often are characterized by their stark portrayals. Of her 143 paintings, 55 are self-portraits which often incorporate symbolic portrayals of physical and psychological wounds. She insisted, "I never painted dreams. I painted my own reality".

Kahlo was deeply influenced by indigenous Mexican culture, which is apparent in her use of bright colors and dramatic symbolism. She combined elements of Mexican cultural classic traditions with surrealist renderings.

At the invitation of Andre Breton, she went to France in 1939 and was featured at an exhibition of her paintings in Paris. The Louvre bought one of her paintings, The Frame, which was displayed at the exhibit. This was the first work by a 20th century Mexican artist ever purchased by the internationally renowned museum.

RETRIEVED FROM: <http://www.frida-kahlo-foundation.org/biography.html> and <http://www.fridakahlo.org/>



Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird*, 1940. Harry Ransom Center, The University of Texas at Austin. © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York RETRIEVED FROM: <http://www.nybg.org/frida/>

## New Orleans, Louisiana Flora and Fauna

<p>Magnolia</p>  	<p>Louisiana state flower</p>
<p>Bald cypress</p>  	<p>Louisiana state tree</p>

Crape myrtle



Japanese plum



Monarch Butterfly



Silvery checkerspot butterfly



Black swallowtail butterfly



Dragonfly



Nicknamed "mosquito hawk" because they are predators of mosquitos



Crawfish

Louisiana state crustacean



Alligator



Louisiana state reptile

Egret



<p data-bbox="203 184 389 220">Brown pelican</p> 	<p data-bbox="885 184 1166 220">Louisiana state bird</p>
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IMAGES OF BLACK SWALLOWTAIL BUTTERFLIES RETRIEVED FROM:

[http://www.wingettphotography.com/Summer2012/SummerFlowers/pages/063\\_Black\\_Swallowtail\\_Butterfly\\_Crape\\_Myrtle.html](http://www.wingettphotography.com/Summer2012/SummerFlowers/pages/063_Black_Swallowtail_Butterfly_Crape_Myrtle.html)

[http://www.rlephoto.com/swallowtails/swallowtail\\_black01.html](http://www.rlephoto.com/swallowtails/swallowtail_black01.html)

IMAGES OF DRAGONFLIES RETRIEVED FROM:

<https://www.pinterest.com/pin/254312710178561144/>

<https://www.pinterest.com/pin/531776668470511212/>

Images of alligators and pelicans provided by Michele Morales.

Images of magnolia, bald cypress, crape myrtle, Japanese plum, monarch butterfly, silvery checkerspot butterfly, crawfish and egret by Karel Sloane-Boekbinder.



Monarch on crape myrtle, Karel Sloane-Boekbinder



Black swallowtail on crape myrtle, Karel Sloane-Boekbinder

## **Student Standards for English Language Arts: Grade 5**

### **Reading Standards for Literature**

#### **Craft and Structure**

6. Describe how a narrator’s or speaker’s point of view influences how events are described.

#### **Integration of Knowledge and Ideas**

7. Analyze how visual and multimedia elements contribute to the meaning, tone, or aesthetics of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

## **Student Standards for English Language Arts: Grades 9 – 10**

### **Reading Standards for Literature**

#### **Craft and Structure**

6. Analyze a particular point of view or cultural experience reflected in works of literature drawing on a wide reading of world literature.

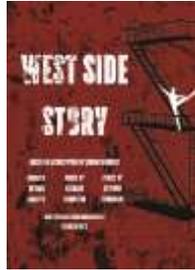
#### **Integration of Knowledge and Ideas**

7. Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

### **Writing Standards**

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.



## ADDITIONAL RESOURCES

<http://www.independent.co.uk/news/education/education-news/gangs-and-culture-lsquowest-side-storysquo-strikes-a-chord-with-young-mancunians-810559.html>

<https://muse.jhu.edu/article/31870>

[http://www.jstor.org/stable/10.1525/jams.2012.65.1.285?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/10.1525/jams.2012.65.1.285?seq=1#page_scan_tab_contents)

<https://www.amazon.com/West-Side-Story-Cultural-Perspectives/dp/0810876663>

<http://www.ejumpcut.org/archive/onlinessays/JC39folder/westSideStory.html>

<http://www.telegraph.co.uk/culture/donotmigrate/3556888/50-years-of-West-Side-Story-the-real-Gangs-of-New-York.html>

<http://traveltips.usatoday.com/weather-climate-puerto-rico-50065.html>

<http://www.enchantedlearning.com/usa/states/louisiana/>

<http://www.statesymbolsusa.org/states/united-states/louisiana>

<http://www.lsuagcenter.com/~media/system/0/1/0/3/0136292f7a44a31b816008eccfe6b273/pub1466crapemyrtlehighres.pdf>

<http://www.abirdshome.com/resource/la/toc.htm>

<http://welcome.topuertorico.org/culture/artsc.shtml>

<http://www.losislenos.org/history.html>

<http://www.nybg.org/frida/>

<http://www.statesymbolsusa.org/states/united-states/louisiana>

<http://www.statesymbolsusa.org/symbol-official-item/louisiana/state-tree/bald-cypress>

<http://www.proflowers.com/blog/louisiana-state-flower-the-magnolia>

<http://www.thebutterflysite.com/louisiana-butterflies.shtml>

<http://louisiananaturalist.blogspot.com/2009/06/black-swallowtail-clarification.html>