

**READING  
IDENTITY  
INTEGRATED  
CURRICULUM  
MODULE**



ART & ENGLISH  
GRADES 10 - 12

**MAC**

MUSEO DE ARTE  
CONTEMPORÁNEO  
DE PUERTO RICO

ADA HAIMAN, PhD  
MILDRED LOCKWOOD, PhD

2023

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**Reading Identity** es un módulo de integración curricular de Artes e Inglés inspirado en la pintura *Veó, veó* de Felipe Cuchí, Colección Permanente del MAC.

## MUSEO DE ARTE CONTEMPORÁNEO DE PUERTO RICO (MAC)

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Portada: *Veó, veó* de Felipe Cuchí, 2001 (detalle)

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About the Artist

By Mario Alegre Barrios

*El Bestiario* de Felipe Cuchí by Mario Alegre Barrios<sup>1</sup>

In this critical article (written in Spanish), the author stresses Cuchí's background as a graphic design director. He provides a detailed critical reading of the work, especially his creative process described by Cuchí as distressing at first but then joyful—an excellent resource for opening students' eyes as part of Step 2 of the looking practice.

### **Attachment 2:**

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About the Artist

By José A. Ruiz Pérez

*Mundos Alternos* de Felipe Cuchí by José Ruiz Pérez<sup>2</sup>

The author focuses on the beasts drawn by Felipe Cuchí as creating a parallel world to the one we live in, with an alternate

society. Each creature presenting a graphic language in conversation with humor, texture and visual delight.

**Attachment 3:**

**52**

About the Artist

By Lilliana Ramos Collado, PhD

*I Spy* by Lilliana Ramos Collado, PhD<sup>3</sup>

The curator's interpretation of *I Spy* is Cuchi's passion for bestiaries representing human strengths and weaknesses.

**Attachment 4:**

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Puerto Rico Department of Education Standards, 2022

**CREDITS**

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<sup>1</sup> Alegre Barrios, Mario. "El Bestiario de Felipe Cuchi". El Nuevo Día (San Juan, PR), 30 de agosto de 2001.

<sup>2</sup> Pérez Ruiz, José A. "Mundos Alternos de Felipe Cuchi". El Vocero (San Juan, PR), 25 de diciembre de 2001.

<sup>3</sup> Careos/Relevos: 25 años del Museo de arte Contemporáneo de Puerto Rico. San Juan, 2010.

# READING IDENTITY INTEGRATED CURRICULUM MODULE

As part of the Museum of Contemporary Art’s interdisciplinary educational focus, we present here two modules that fuse art and English language education. These two educational modules, “The Depiction of Family in Bárbara Diaz’s *Retrato de la gran familia puertorriqueña*” and “Reading Identity in Felipe Cuchí’s *Veo,veo,*” can be used separately or in tandem. Preferably, they will be used together because they are designed in collaboration as an interrelated sequence exploring the complex themes of family and identity, an exploration fostered by the Slow Looking Practice for art appreciation.

Each module takes a close look at a specific work of art to appreciate its formal features and how the work speaks beyond the frame. Used together, they progressively broaden and deepen the discussion as readings and art centered activities explore the many entanglements of taken for granted ideas<sup>1</sup> that unconsciously control our lives. As English language modules, they cover the four basic language competencies: listening, speaking, reading and writing. As language teachers we should not lose our focus on language. The readings, songs and other material and activities should be used to highlight those linguistic structures and uses that align with the curriculum. For the songs, students should study the structure and meaning of the written lyrics before accessing the audio version.

By looking at the ruptures and continuities in our belief systems and comparing them to the realities of that space called home (family), participants will reflect upon who they are and why (identity). The modules should prepare students to act with more awareness of the dominant belief systems influencing their lives. By analyzing those continuities that they value and contrasting these with the ruptures they desire, students can begin to transform these discourses and thereby transform family life to consciously construct better families and better selves. Art is an excellent starting point in this critical metacognitive process because

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<sup>1</sup> Default ideas, dominant discourse, cognitive habits, habits of mind, belief system are synonymous with the concept of taken for granted ideas. They are the ideas that unconsciously color our view of the world. They are the ideas that come into play when we are on automatic (not consciously reflecting).

contemporary art does more than just reflect society; it affectively and intellectually challenges by inciting the viewer to question and enter the dialogue inspired by each work.

Some questions that will jumpstart the inquiry of *Retrato de la gran familia puertorriqueña* and *Veo, Veo* are:

- How is a house distinguished from a home?
- How would you describe the ideal home?
- How does this compare to your own home?
- Who are the traditional members of a family?
- How do contemporary families differ from the traditional family?
- Who are the members of your family?
- Traditionally, who has the most authority in a family and why?
- Do you agree with this distribution of power? Why or why not?
- How are disputes/conflicts resolved in the traditional family?
- How do you think disputes/conflicts should be resolved?
- What types of punishment do different families use?
- Which are most productive? Why so?
- What responsibilities do parents have?
- How has the contemporary world made this job harder?
- What responsibilities do the children have?
- How can children play a greater role in the management of family life?
- Who are you?
- How do you define yourself?
- How do others perceive you?
- Who do you want to be?
- How would you describe your inner self?
- How is identity constructed?
- Who and what has had the greatest influence on your identity formation process?
- How can we free ourselves from the social pressure to fit in?
- How can you be true to yourself?
- What must change in society for everyone to be respected for who they are?

If the teacher refers to the “Overview for the Teacher of the Nesting of the Readings” they can generate more questions for each reading to



complement the ones above. Through slow looking at the painting and equally slow reflection on their experience, the work of art will be “read” to uncover its personal and collective relevance. Students will also speak, read, write, and create to expand and deepen their ideas to refine and share what they think. They will create art with both words and images to initiate an artistic practice that questions and transforms. Thus, students will become aware of how they think and use the words and concepts acquired through the diverse materials in these modules to shape their ideas about the world that is and the world they imagine.

Close reading (analyzing the textual evidence that supports their interpretation) and process writing (drafting and refining for expressive clarity, coherence and cohesion) constitute the fundamental approaches to English language instruction in these modules. The journal entries, thematic reading guides for discussion, and the capstone can be used for evaluation as evidence of growth in all areas. The art viewing supports a cohesive and coherent integration of language and fine art appreciation skills. Like the process approach to writing, which requires progressive drafting to refine written work, the slow looking at the art progressively refines, broadens, and deepens appreciation of the work viewed. The readings, discussions and exercises that follow each viewing foster a reflective (deep thinking) and reflexive (self-examination) practice where questions take precedence over answers. Using the artwork to provoke reflection, students will take note of both formal and conceptual dimensions of the work and progressively enrich their interpretation from the initial cold viewing (done with no information, not even title or artist—thus, cold) to the consecutively more informed viewings.

A full class or more can be dedicated to each slow looking step and its journal entries. Each reading should take a full class session to fully exploit its content. Each creative activity can take from one class to multiple classes. The timing depends on classroom/virtual dynamics<sup>2</sup>. In short, the teacher can use as many readings and activities as desired or needed depending upon student interest, specific curriculum requirements and time constraints. What should not be altered is the slow looking sequence; it will allow students to benefit fully from the art and familiarize them with the process approach to learning. Also, the Slow Looking Practice

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<sup>2</sup> If virtual, more journaling can be added to offer more dynamic offline activity and individual production. For example, the teacher can set up a reading online and the reading itself and the “Thematic Readings: Guide for Discussion” can be completed offline. Students are free to meet with other classmates. The next online group session would be for the discussion.

should serve them well to explore other pieces in the MACPR collection, other museums, and exhibits—a practice for lifelong learning.

Slow looking, process writing, close reading, classroom discussion and journaling are all processes that entail the teacher’s attention to improved language use, reading comprehension, oral production, and conceptual development. For example, the journal entries should evidence linguistic or conceptual development (e.g. expanding vocabulary, correction of most prominent errors, thematic concepts). No rubric is needed to assess this. The teacher can periodically compare a few journal entries to see if progress is being made. At the end of the unit, the journals can be used as evidence of student achievement in addition to the creative activities, discussion guides and the capstone. By the same token, the set of “Thematic Reading: Guides for Discussion” can also be used as an evaluation.

A constructivist perspective requires that teachers use the module’s content as a guide to prepare lessons that are relevant and engaging for their students. Only they know student needs and experiences, therefore only they can tailor the material herein to the population being served. In other words, the material is designed to facilitate the integration of language and art in the English classroom. Once the teachers have studied the material and determined how it fits into their curriculum, they can make the adjustments needed to successfully facilitate student progress from their present ideas, experience with art and language competencies to new ones or more refined ones. This change should be apparent in their use of the English language to express their ideas about art appreciation, social discourses, and the language itself. We recommend that the teacher closely examine the school curriculum to choose the unit where the modules fit most seamlessly.

This module has three instruments designed with Microsoft Forms for measuring: a) understanding of the subject; b) the obtained knowledge; c) overall experience through the learning process. We recommend informing students about these instruments at the beginning and explaining the purpose of each.

**Expectations Questionnaire:** The survey explores the students' expectations regarding the educational experience. It is suggested, to be completed after a brief introduction to the module by a teacher.

[ACCESS](#)

**Pre/Post Test Questionnaire:** Designed to assess the prior knowledge on the topic and to measure students' knowledge acquisition after completing the module.

[ACCESS](#)

**Satisfaction Questionnaire:** Designed to measure the students' satisfaction regarding the learning experience.

[ACCESS](#)

## **GENERAL OBJECTIVES**

Through slow looking, listening, speaking, reading, writing, and creating, students will:

- a. refine their skills of observation as evidenced through their progressively more complex interpretation.
- b. collaborate in the construction of meaning/interpretation by contributing to class discussions and sharing their journal entries.
- c. show that they understand that the acquisition of knowledge is a never-ending process by valuing questions over answers and the fact that some questions have no clear-cut answers.
- d. evaluate dominant belief systems and their impact on individuals and society as indicated by their contributions to class discussions and their written work.
- e. practice deliberate, slow looking as a method for future viewing of art; they will base their interpretations on some feature of the work itself (evidence).

## INTRODUCTION TO THE MODULE

### READING IDENTITY IN FELIPE CUCHÍ'S *VEO, VEO*

Understanding and exploring the self is a concern investigated by all at one time or another. The discourse of identity and critical questions, such as: Who am I, how do I define myself and how do I want others to perceive me, shed light on our search for answers as we begin to define ourselves.

During the middle and high school years youth are given opportunities to step outside the significant parental influence of identity shaping since birth. Their sense of self and views on others' identity maybe challenged. As they are continually bombarded with information trying to influence identity for a myriad of sociological reasons, youth engage in searching and experimenting with the idea of identity.<sup>6</sup> A significant source of this search, aside from literature is music. Music is often seen as a safe way to both analyze and project one's ideas and feelings. This idea is supported by psychologist David Elkind<sup>7</sup> (1967) who coined the term *personal fable* as the development during adolescence of a belief that the individual is unique or special. Moreover, Scott Stewart states that music has the ability to help us understand ourselves and aid in grounding our feelings and thoughts in relation to events occurring in the world around us.

Art also broadens and deepens our understanding of society's discourse of the self. Unfortunately, often adolescents have less exposure to art than to music. This module brings art to the forefront. It explores the theme of identity in coordination with the module of the family. In addition, this module invites teachers and students to reflect upon what ideas influence who we want to be, think we should be and dare to be.

Participants will reflect upon the theme using the work *Vevo vevo*, a piece of Felipe Cuchí's Bestiary Collection. Felipe Cuchí has a passion for bestiaries, for representing the strengths and weaknesses of humans through the

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<sup>6</sup> D. Scott Stewart, Music as an Expression of Self: How Music Supports Our Perception of Identity, <https://teachersinstitute.yale.edu/curriculum/units/2016/2/16.02.10.x.html>

<sup>7</sup> Alberts, A., & Elkind, D., & Ginsberg, S. (2007). "The Personal Fable and Risk-Taking in Early Adolescence". *Journal of Youth and Adolescence* 36 (1): 72.

dominant traits that join together body and morals.<sup>8</sup> A deep look at *Veo veo*, draws the viewer into questioning the discourses of identity.

During and after the slow looking at Cuchi's work, participants will reflect upon three areas: their personal identity, their projected identity (how they want to be seen), and their true self. In short, participants in this module will explore their own past, present evolution as an individual, and contemplate a more aware construction for the future.

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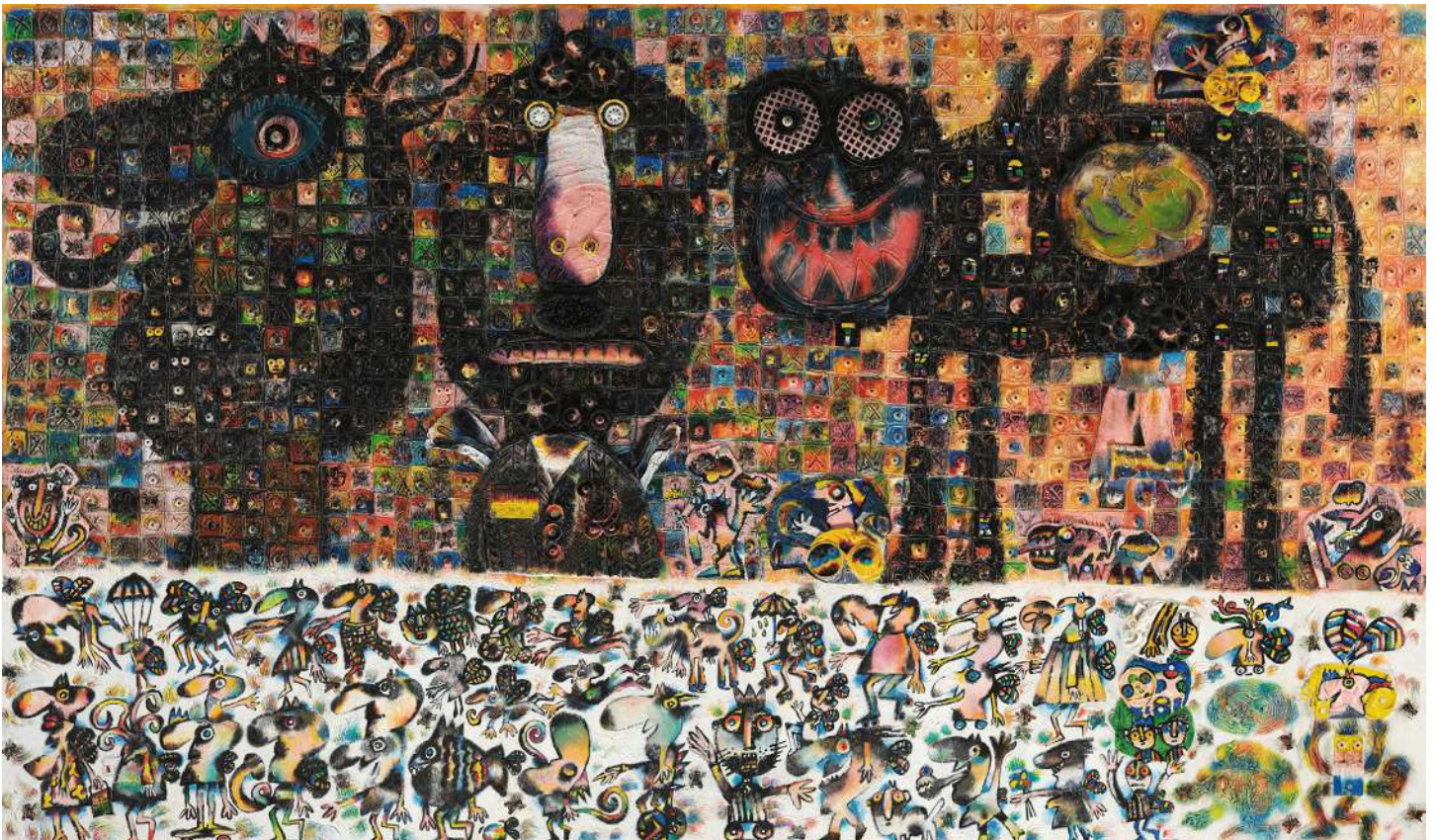
<sup>8</sup> Careos/Relevos: 25 años del Museo de Arte Contemporáneo de Puerto Rico, 2014

Felipe Cuchí  
Puerto Rico, 1950  
Veo veo  
2001

MEDIUM  
Acrylic, metal, cloth and plastic objects on canvas

DIMENSIONS  
53 3/4" x 90 1/8"

IMAGE  
Google Arts and Culture  
<https://bit.ly/3BGyFv3>



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**SLOW<sup>9</sup> LOOKING PRACTICE<sup>10</sup>**

Students will look at the work of art in three steps.  
Each step will be accompanied by journal entries.

**STEP I: COLD<sup>11</sup> LOOKING**

**Objective:** Students will initiate and develop a slow looking practice that can be used in any future encounter with art.<sup>12</sup>

A. Look at the work for a full 5 minutes without distraction<sup>13</sup>. You may be uncomfortable at first but challenge yourself to keep your attention focused. Look at the work from all vantage points. Record in your journal what you see, think and feel. Move slowly and deliberately to give the work time to reveal itself and “speak” to you. While you look at the work, move 180 degrees<sup>14</sup> from a comfortable distance:

1. front and center
2. left corner to right corner (180 degrees)
3. from a greater distance
4. close up

B. In your journal:

1. give the painting a title
2. describe your first impression of the painting as a whole
3. as you move, at each position record where your eye comes to rest (1-4 above)

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<sup>9</sup> All looking will be slow, that is, deliberate. If they can do more than 5 minutes, do so. Twenty-seven seconds is the average observation time according to Leonidas Kalai, ArtCritique, 4 April 2019 ([art.critique.com](https://art.critique.com)) --this amount of time is insufficient to fully engage and fully appreciate a piece of art.

<sup>10</sup> Rika Burnham and Elliott Kai-Kee, “The Art of Teaching in the Museum,” *The Journal of Aesthetic Education*, Spring, 2005, Vol. 39, No. 1, pp.65-76.

<sup>11</sup> The students will view the artwork without any specific information on the piece, not even the title and author, i.e. “cold.” This will give them the opportunity to come to their own conclusions, see what their affect and intellect tell them without any authoritative or formal considerations. The youtube video What is Art? on <https://edu.gcfglobal.org/en/creativity/what-is-art/1/> should be viewed prior to the cold viewing to relieve any tension that a misconception about one correct reading may foment.

<sup>12</sup> For all objectives, change over time is the key criteria. Teacher should assess change as measured by whether students broaden and deepen their interpretation, use new vocabulary, more critically analyze dominant ideas about the theme by considering both the individual and collective consequences.

<sup>13</sup> Ideally, this exercise should take place at the museum. If virtual, adapt the instructions to “eyes only,” following the same instructions and accessing the MACPR high resolution photos of the work. A combination of on site and the photos also works. We invite the teachers to be creative.

<sup>14</sup> Amelie Rorty, “Notes on How to Look and See. *The Journal of Aesthetic Education*. Vol. 48, No. 1 (Spring 2014), pp.1-9.



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4. record any thoughts or words that come to mind.
5. lastly, look again from the center, record what you see and compare to your first impression. Is there any change?

C. Class discussion: Share and compare journal entries and experience.

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**SLOW LOOKING PRACTICE**

## STEP II: Looking Informed by Formal Notions

## OBJECTIVE:

Students will complement the initial cold looking with vocabulary and ideas on formal concepts, author biography and a curator/critic's notes. Their journal entries should reflect this growth.

## A. Discussion of:

1. title
2. formal art categories<sup>15</sup>
3. medium
4. curator's notes
5. author biography: artist's interview



watch the video: [vimeo.com/618090471](https://vimeo.com/618090471) (access code: *MAC Educa*)



and see the transcript attached at the end of the module.

B. Look at the work for a full 10 minutes without distraction.<sup>16</sup> Take into consideration your notes on the cold viewing and how knowledge of 1-5 above informs how and what you see.

## C. In your journal:

1. Compare your title to the official title.
2. Use the art vocabulary discussed to describe what you see.
3. Briefly discuss whether the curator/critic's notes help you refine your interpretation. Explain why or why not.
4. Discuss whether the author biography adds to your interpretation.

D. Class discussion: Share and compare journal entries and experience.

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<sup>15</sup> Amelie Rorty. Op. cit. The teacher can use this as a reference to choose what categories/elements to focus on.

<sup>16</sup> Student can refer to earlier journal entries and class notes.

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**SLOW LOOKING PRACTICE**

## STEP III: Integrated Looking

## OBJECTIVE:

Students will integrate vocabulary and ideas from the thematic readings into a more nuanced interpretation of the artwork.

A. Discussion of the thematic readings,<sup>17</sup> giving a full class session to each.

B. After completing the readings and discussions, observe the work for a full 15 minutes without distraction<sup>18</sup> while you re-consider it from the point of view of the readings.

C. In your journal:

1. Record anything you notice for the first time.
2. Briefly discuss how the readings help you see more.

D. Class discussion: Share and compare journal entries and experience.

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<sup>17</sup> The teacher can select from the readings according to what best fits the group, curriculum requirements and time constraints. The teacher should add relevant readings from the school curriculum where appropriate.

<sup>18</sup> Students can refer to earlier entries and class notes.

STUDENT COPY

**SLOW LOOKING PRACTICE**

Students will look at the work of art in three steps.  
Each step will be accompanied by journal entries.

STEP I: Cold Looking

## OBJECTIVE:

Students will initiate and develop a slow looking practice that can be used in any future encounter with art.

A. Look at the work for a full 5 minutes without distraction. You may be uncomfortable at first but challenge yourself to keep your attention focused. Look at the work from all vantage points. Record in your journal what you see, think and feel. Move slowly and deliberately to give the work time to reveal itself and “speak” to you.

While you look at the work, move 180 degrees from a comfortable distance:

1. front and center
2. left corner to right corner (180 degrees)
3. from a greater distance
4. close up

B. In your journal:

1. give the painting a title
2. describe your first impression of the painting as a whole
3. as you move, at each position record where your eye comes to rest (1-4 above).
4. record any thoughts or words that come to mind.
5. lastly, look again from the center, record what you see and compare to your first impression. Is there any change?

C. Class discussion: Share and compare journal entries and experience.

STUDENT COPY

**SLOW LOOKING PRACTICE**

## STEP II: Looking Informed by Formal Notions

## OBJECTIVE:

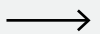
Students will complement initial cold looking with vocabulary and ideas on formal concepts, author biography and a curator/critic's notes.

## A. Discussion of:

1. title
2. art vocabulary
3. medium
4. curator's notes
5. author biography: artist's interview



watch the video: [vimeo.com/618090471](https://vimeo.com/618090471) (access code: *MAC Educa*)



B. Look at the work for a full 10 minutes without distraction while you consider 1-5 above and how they help you better appreciate the work. You can refer to your earlier journal entries and class notes.

## C. In your journal:

1. Compare your title to the official title.
2. Use the art vocabulary discussed to describe what you see.
3. Briefly discuss your opinion on the curator/critic's notes.
4. Discuss whether the author biography adds to your interpretation.

D. Class discussion: Share and compare journal entries and experience.

STUDENT COPY

## **SLOW LOOKING PRACTICE**

### STEP III: Integrated Looking

#### OBJECTIVE:

Students will complement initial cold looking with vocabulary and ideas on formal concepts, author biography and a curator/critic's notes.

A. Discussion of the thematic readings.

B. Observe the work for a full 15 minutes without distraction while you re-consider it from the point of view of the readings. You can refer to your earlier journal entries and class notes.

C. In your journal:

1. Record anything you notice for the first time.
2. Briefly discuss how the readings help you see more

D. Class discussion: Share and compare journal entries and experience.

## OVERVIEW FOR THE TEACHER OF THE NESTING OF THE READINGS

The following reading selections have been organized by nesting scaffolding<sup>19</sup> one topic into the other. The intended selection and nesting of readings will create discussion and shed light on the search for answers as we begin to define ourselves. The readings will bring answers to critical questions, such as: Who am I, how do I define myself and how do I want others to perceive me. All readings are free resources available online.

### **The Road not Taken,**

by Robert Frost

Life brings situations and problems; we should learn to take risks and make decisions that will eventually shape our identity.

<https://www.poetryfoundation.org/poems/44272/the-road-not-taken>

### **Desiderata**

reading by Max Ehrmann

The reading suggests wise advice on how to focus and be yourself amid the noise and distractions of the world.

<https://www.desiderata.com/desiderata.html>

### **The Voice**

poem by Shel Silverstein

The way to know what's right for us is by listening to our inner voice along life's journey.

<https://internetpoem.com/shel-silverstein/the-voice-poem/>

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<sup>19</sup> [https://www.researchgate.net/profile/Ghaleb\\_Rababah2/publication/319460072\\_The\\_effect\\_of\\_scaffolding\\_instruction\\_on\\_reading\\_comprehension\\_skills/links/5c5a906745851582c3d1880d/The-effect-of-scaffolding-instruction-on-reading-comprehension-skills.pdf](https://www.researchgate.net/profile/Ghaleb_Rababah2/publication/319460072_The_effect_of_scaffolding_instruction_on_reading_comprehension_skills/links/5c5a906745851582c3d1880d/The-effect-of-scaffolding-instruction-on-reading-comprehension-skills.pdf)

**Learning How to Think**

essay by Roger von Oech

There is not only one right answer or perspective; we will meet different ideas and points of view that will teach us about multiple ways of seeing and thinking.

[http://courses.washington.edu/art166sp/documents/Spring2012/readings/week\\_3/AWhackOnTheSideOfTheHead.pdf](http://courses.washington.edu/art166sp/documents/Spring2012/readings/week_3/AWhackOnTheSideOfTheHead.pdf)

**Us**

poem by Shel Silverstein

Even within our head, we coexist with various voices.

<https://genius.com/Shel-silverstein-us-annotated>

**One and Seven**

short story by Gianni Rodari

We may be unaware that we also coexist with multiple humans around the world who are more like us than different. A beautiful story about our shared humanity.

<https://www.youtube.com/watch?v=PEKJOX4nnfM>

**Quote by Meister Eckhart**

Through a metaphor of humans wearing multiple skins as oxen and bears, we should avoid pretending and go through the hard job of reflection to really discover and know our true self.

<http://inotherwords.ac/willing-to-understand/>

**We Wear the Mask**

poem by Paul Lawrence Dunbar

When we project ourselves to others, we usually hide behind masks and



not show our true colors out of fear.

<https://www.poetryfoundation.org/poems/44203/we-wear-the-mask>

### **This is Why you Need to be Authentic in a Fake World**

article by LaRae Quay

We live in a society that celebrates superficiality. As youth are pressured to fit in, they should be courageous enough to be honest and authentic and let go of the masks.

<https://www.smartbrief.com/original/2019/11/why-you-need-be-authentic-fake-world>

### **The Young Crawfish**

short story by Gianni Rodari and translated by Camilla Pintonato

We can free ourselves from the social pressure to fit in and take on a fake identity. It is possible to throw our mask and break away from the pressure of society and family with courage and determination.

<https://camillapintonato.carbonmade.com/projects/4248588#1>

### **Therefore, I Am**

song by Billy Eilish

As a young woman composer, Billy Eilish plays with Descartes' phrase "I think, therefore I am" to exhort their peers to be true to themselves.

<https://www.musixmatch.com/es/letras/Billie-Eilish/Therefore-I-Am>

### **Letter to Mama**

letter by Armistead Maupin

A son writes a letter to his mother questioning her silence and rejection over the years because of his homosexuality. The letter is a strong questioning on the gender identity social construct.

<https://pharmac.govt.nz/assets/seminar-diversity-4-armistead-maupin-letter-to-mama.pdf>

**Andre's Mother**

play by Terrence McNally

A mother attending her son's funeral during the '80s AIDS pandemic goes through an array of emotions during this painful last goodbye. The play is a clear example of how hiding behind a mask of silence and secrets was the son's forced option to avoid his mother's rejection.

<https://cpb-us-e1.wpmucdn.com/sites.suffolk.edu/dist/f/83/files/2009/02/andres-mother.pdf>

**I Look at the World**

poem by Langston Hughes

This poem shows a process of questioning society's discriminatory discourse by embracing empowerment and change for a better future.

<https://www.poetryfoundation.org/poetrymagazine/poems/52005/i-look-at-the-world>

**My Future**

song by Billy Eilish

This song is an invitation to break away from the pressure to fit in and feel the freedom and joy of being authentic, loving and respecting our true selves.

<https://genius.com/Billie-eilish-my-future-lyrics>

**That's Life**

reflection by Joseph Epstein

We cannot control what other people say or do but we can choose how to live our lives. We are responsible for controlling our decisions in the process of constructing and shaping our current and future life.

<https://genius.com/Billie-eilish-my-future-lyrics>

## COMPLEMENTARY GUIDED QUESTIONS AND ACTIVITIES FOR THE SELECTED READINGS

by Miguel Camacho, M.Ed.

**Desiderata** reading by Max Ehrmann  
Grade level 7<sup>th</sup> and up

- How should I speak to myself? What should I avoid when speaking to myself?
- Mention the external noises that distract your inner self.
- What should I focus on? How can I focus? How can I be yourself?

Lesson Plan:

<https://mediateca.educa.madrid.org/streaming.php?id=xtc28nezum13wdb2&documentos=1&ext=.pdf>

**The Voice** poem by Shel Silverstein  
Grade level 6<sup>th</sup> and up

How do you listen to your inner voice?  
What does the voice inside you tell you?  
What makes you doubt the voice inside you?  
How do you know what is right for you and what is not?

**The Road not Taken** poem by Robert Frost  
Grade level 9<sup>th</sup> and up

How do I react to problems?  
How do my decisions shape my identity?

Activities:

[https://www.lcsnc.org/cms/lib010/NC01911169/Centricity/domain/45/7th%20grade%20ela/1st%20nine%20weeks/road\\_not\\_taken.pdf](https://www.lcsnc.org/cms/lib010/NC01911169/Centricity/domain/45/7th%20grade%20ela/1st%20nine%20weeks/road_not_taken.pdf)

**Learning How to Think** essay by Roger von Oech  
Grade level 7<sup>th</sup> and up

What have you learned from different ideas or points of views?

How can we learn to think effectively?

**Us** poem by Shel Silverstein  
Grade level 6<sup>th</sup> and up

In our head, what are the various voices telling us?

Song: <https://www.youtube.com/watch?v=j1oOIYwe8RA>

**One and Seven** short story by Gianni Rodari  
Grade level 6<sup>th</sup> and up

What is common among children and teens from different countries?  
How are we alike and different? What connects us?

**Quote by Meister Eckhart**  
Grade level 9<sup>th</sup> and up

How can I avoid using multiple skins or masks?  
What should I do to discover my true self?

**We Wear the Mask** poem by Paul Laurence Dunbar  
Grade level 9<sup>th</sup> and up

Why do people wear masks to hide who they truly are?  
What masks do I use to hide who I am and why? With whom? Why?

Activities:

<https://tea4avcastro.tea.state.tx.us/thl/G8ELAR.W2.L3.we-wear-the-mask.pdf>

<https://onepotlearning.files.wordpress.com/2013/02/pa-wewearthemask-dunbar.pdf>

**This is Why you Need to be Authentic in a Fake World**

article by LaRae Quay  
Grade level 7<sup>th</sup> and up

How do parents, teachers, social media and others influence who we should be or pressure you to fit in? How can you be authentic?

**The Young Crawfish** short story by Gianni Rodari,  
translated by Camilla Pintonato  
Grade level 6<sup>th</sup> and up

How can we free ourselves from the social pressure?

**Therefore, I Am** song by Billy Eilish  
Grade level 9<sup>th</sup> and up

How do I react when someone tells me how I'm feeling?  
How can I manage dealing with others' opinion about myself?

Song: <https://www.youtube.com/watch?v=RUQI6YcMalg>

**Letter to Mama** letter by Armistead Maupin  
Grade level 9<sup>th</sup> and up

How would you feel if rejected by your family?  
What would you do? What would you tell them?

**Andre's Mother** play by Terrence McNally  
Grade level 12<sup>th</sup>

Mention something you hid from your parents to avoid any type of rejection and why.  
What are the consequences of hiding behind a mask of silence to your family?  
How should we live life?

**I Look at the World** poem by Langston Hughes

Grade level 6<sup>th</sup> and up

How can we empower equity, justice and tolerance in our school community and in our living community?

**My Future** song by Billy Eilish

Grade level 9<sup>th</sup> and up

How do I work on being authentic and with values?  
How do I achieve happiness?

Song: [https://www.youtube.com/watch?v=Dm9Zf1WYQ\\_A](https://www.youtube.com/watch?v=Dm9Zf1WYQ_A)

Lyrics: <https://www.youtube.com/watch?v=5NUnIEyFGno>

**That's Life** reflection by Joseph Epstein

Grade level 6<sup>th</sup> and up

What can't we control?  
Should we focus on this?  
Why or why not?  
What can we control?

**ADDITIONAL BIBLIOGRAPHIC RESOURCES FOR THE TEACHER**

DeNaples, D. (2004, September 01). Art and National Identity: Analyzing Painting and Literature from the Era of Manifest Destiny. Retrieved January 27, 2021, from <https://teachersinstitute.yale.edu/curriculum/units/2004/3/>

Feiler, B. (2013, March 15). The Stories That Bind Us. Retrieved February 01, 2021, from <https://www.nytimes.com/2013/03/17/fashion/the-family-stories-that-bind-us-this-life.html>

Henig, R. M. (2018, October 22). How science is helping us understand gender. Retrieved January 28, 2021, from <http://www.nationalgeographic.com/magazine/2017/01/how-science-helps-us-understand-gender-identity/>

Ngozi Adichie, C. (2009, July). The danger of a single story. Retrieved February 01, 2021, from [https://www.ted.com/talks/chimamanda\\_ngozi\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story?utm\\_campaign=tedspread&utm\\_medium=email&utm\\_source=tedcomshare](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?utm_campaign=tedspread&utm_medium=email&utm_source=tedcomshare)

The effect of scaffolding instruction on reading comprehension skills. International Journal of Language Studies,6(2), 1-38. Retrieved January 28, 2021, from [https://www.researchgate.net/profile/Ghaleb\\_Rababah2/publication/319460072\\_The\\_effect\\_of\\_scaffolding\\_instruction\\_on\\_reading\\_comprehension\\_skills\\_links/5c5a906745851582c3d1880d/Theeffect-of-scaffolding-instruction-on-reading-comprehension-skills.pdf](https://www.researchgate.net/profile/Ghaleb_Rababah2/publication/319460072_The_effect_of_scaffolding_instruction_on_reading_comprehension_skills_links/5c5a906745851582c3d1880d/Theeffect-of-scaffolding-instruction-on-reading-comprehension-skills.pdf)

Stewart, S. (2016, September 01). Music as an Expression of Self: How Music Supports Our Perception of Identity. Retrieved January 27, 2021, from <https://teachersinstitute.yale.edu/curriculum/units/2016/2/16.02.10.x.html>

**Audio-visual Materials:**

The Peanut Butter Falcon. Directed by Tyler Nilson, Michael Schwartz.

In Amazon Prime. Official Trailer <https://www.youtube.com/watch?v=UNI9RqjLCwc>

The Tale. Director and writer: Jennifer Fox. In HBO Max. Official Trailer

<https://www.youtube.com/watch?v=Af6VbPT5O4k>

Katie Couric. Gender Revolution: A Journey with Katie Couric. Documentary. 2016.

National Geographic Channel.

<https://www.natgeotv.com/ca/>

Welcome to Marwen

<https://www.universalpictures.com/movies/welcome-to-marwen>





5. How does the reading dialogue in any way with Felipe Cuchi's *Veo, veo*?

6. Write ONE word that captures the essence of what the reading says. \_\_\_\_\_

7. Explain why you chose this word.

8. Once the class shares their words, explain how your word compares to the words chosen by your classmates.



5. How does the reading contrast or validate our accepted ideas on identity construction?

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## Activity 1. BESTIARY MASK

### OBJECTIVE:

Students will

- make a beast mask to represent their multiplicity of being.
- collaboratively compose a mural of all beasts on a long sheet of brown paper. (carbon paper may be used)
- write a descriptive paragraph about their mask using the vocabulary acquired.
- match a pile of paragraphs to a corresponding mask.
- revise and possibly switch a paragraph to a better match.

### MATERIALS:

- a sturdy support (e.g. cardboard from shirt packaging, oak tag).

### INSTRUCTIONS:

Make a beast mask that represents multiple aspects of your “self”. Consider aspects of your identity that you would like to present to others. For example: biographical information, personality, experiences and accomplishments, hopes and fears, likes and dislikes. Think of the creature or creatures that represent these traits and combine them creatively.

On the back of your mask, write aspects of your identity that you might not present to others. Reflect upon these aspects to think about what you would change. Circle the ones you want to eliminate and make a trash can next to them to remember you are working to dispose of them.

## CREATIVE ACTIVITIES - STUDENT COPY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

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## Activity 2. IDENTITY METAPHOR

### OBJECTIVES:

Students will

- write a metaphor on identity.
- share their metaphor with the class.
- explain the metaphor.
- revise the metaphor in light of the discussion.

### INSTRUCTIONS:

- Make a list of all your attributes, good and bad.
- Evaluate the list and compare yourself to something else that evokes similar ideas and feelings. (e.g., sun-warmth, wind-strength)
- Write your identity metaphor.
- Share your identity metaphor for feedback.
- Revise your identity metaphor if needed.

von Oech<sup>20</sup> states that some of the most fertile metaphors to develop are those in which there is some action taking place such as: disciplining a ten-year-old, cooking a fancy meal, and fighting the government among others. Paraphrasing von Oech, an example of a metaphor is “As the chef of life, I add and mix ingredients creatively”

Here are some examples of identity metaphors:

I’m a wave crashing the shore...energetic and impulsive.

I’m the kindness of a soft breeze on a rainy day.

I’m a bullhorn barking to the crowd to beware of their prejudices and live the golden rule.

The teacher can discuss other examples of metaphors with students.

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<sup>20</sup> von Oech, Roger. A Whack on the Side of the Head. 2011. Ebook edition, Creative Think: California. Pages 53-64.

## CREATIVE ACTIVITIES - STUDENT COPY

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## AUTHOR BIOGRAPHY

### Transcript of Artist Interview

Felipe Cuchí: *Veo, veo*

By Mildred Lockwood

*“Every child is an artist. The problem is how to remain an artist once we grow up.”*

-Pablo Picasso

**ML:** Can you speak about your personal background and the child that evolved into an artist? Please comment on the influences that encouraged or discouraged you to be a professional artist.

**FC:** When I was an adolescent living in Santurce, a show that came to town became a life changer for me. There was “the skinniest man” alive, a guy who supposedly had not eaten for weeks with a giant snake wrapped around his neck, living in a chicken coop. Also, there, in an isolated corner was the display that would suggest I’d be interested in becoming an artist. “Impressionist paintings done on a pinhead”. I was fascinated by the fact that someone would travel from so far away to get me interested in art. I couldn’t share my findings with anyone. At that time the idea of becoming an artist was a pretty isolated endeavor... but I was stubborn and persisted. I had no idea where it would take me and really... did not care. Today, I am glad that I stuck with it. *Veo,veo*, many years later, is the result of those pinhead paintings and playing with imaginary friends, which to this day play an important role in the making of my art. The thing that might discourage someone like me to stop working as a professional artist is related with the incredible disdain by which the government (our government) persists in looking the other way despite having the capacity to assist financially in enhancing the quality of life through art. But it’s too late for me to call it quits. I’ve enjoyed the ride too much and intend to keep on truckin’.. Another example is composition, where there is no free space on the background, every inch is filled. That could mean that the family has too many situations or preoccupations—a hint at the complexity of life.



**Veo, veo (I Spy), 2001**

Acrylic and metal, cloth and plastic objects on canvas

53 3/4" x 90 1/8"

Gift of Felipe Cuchi, 2003

Museo de Arte Contemporáneo de Puerto Rico Collection

**ML:** Can you talk a little more about your imaginary friends and their present-day role in your art?

**FC:** Agatha Christie famously said in her autobiography that she had imaginary friends as an adult. But why have imaginary friends? Well, mostly, because they're fun. A way to create your perfect friend is to conjure him up in your mind. I'm more skilled in what is called "perspective-taking" — I can see things from another person's point of view. I may take my imagination and fictional world beyond limits which is called *Paracosm*. Paracosm is a phenomenon where a detailed, imaginary world is created in one's mind. Imaginary friends encourage me to be proud of myself and show my skills as an artist to the world rather than isolate myself from it. I've taken to draw some of them under

my imaginary friends' collection. Somehow, it makes it easier if I figure them graphically.

**ML:** You mentioned in an interview with Mario Alegres Barros that your creative process goes from distressful to joyful. Can you describe your creative process and explain why it is distressing at first?

**FC:** Any creative process is somehow a flight into the unknown. Certainty does not play a significant role in the creative process. If you could predict in advance the success of a particular art project, it would be because you're repeating yourself and so you may foresee pitfalls ahead of the game. But there's no joy in knowing what lies ahead, if you can avoid it. Therefore, avoid predictability by working out of a certain amount of distress.

**ML:** How are success and failure part of your creative process?

**FC:** Success is a byproduct of acceptance. The more you expose yourself, the more buyers, and in turn the bigger your chances of success. Yet, success has no time limit. It could happen right away or as it often happens... it could take years. You must understand that so called "failure" is an intricate part of the creative process and that the term "failure" is brought by the artist himself upon his own critical viewpoint. As always, the so-called "failure" makes you work harder until somehow it doesn't matter anymore. I wrote an article on the subject of failure called "Fricasé"<sup>22</sup>, where I compare failure to "fricasé de pollo" or chicken stew to metaphorically say an error constitutes a blessing, it unlocks our imagination.

**ML:** What does the work *Veo, veo (I Spy)* represent for Felipe Cuchí the artist? What role does the piece play in your trajectory as an artist?

**FC:** *Veo, veo (I Spy)* has brought enormous joy to my being. It was intended to be a visual game where the spectator would finish the meaning any way they wished. You're in charge to figure out the experience any way you like. You're the critic, you fill the blanks. Practically, no one seems to care

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<sup>22</sup> Fricasé is included in the introduction of a book collection "Working like a dog, to live like one." March 10, 2020, 51/4 x81-8. Pocket book Cuchí.

about any particular meaning. The fact that I can make any story as I go along and it seems to fit the image any time, makes the painting timeless. So, do I like the painting by itself? The answer is... absolutely! And the more the Museum exhibits the piece the more it pleases me. Because it says something different, each time I see it. Now, has the painting played a significant role in my trajectory as an artist? It has given a sense of meaning to my work, sort of a path to follow, kind of a solid ground of accomplishment where I can always make a reference too. Particularly now that the painting has been so celebrated.

**ML:** Identity is a social construction. Our beliefs may be in conflict or harmony with the beliefs of others. How does our culture play into your identity as an artist?

**FC:** *Veo, veo (I Spy)* was done by a Puerto Rican artist who has to play by the same rules of acceptance and denial as any other local individual in this culture falls prey to. We're a very opinionated and politicized society. Before we praise, we viciously destroy. We mangle the spirit of creators more often than we care to accept their proposals. And why, and why not? It seems to me that we have more critics and curators than works of art. More people stating their likes and dislikes as if art itself has sprung out of their beliefs or disbeliefs. We're all humans, although sometimes we don't seem to care.

**ML:** What defines the identity of an artist? Is it their process, their work, the recognition of their work, or something else?

**FC:** An artist has to be true to something: his self, his ideas... to a tree. He has to trust something or someone. He'll be in doubt many times. Part of the true nature of an artist is confusion and how he manages to get out of it successfully. He will be recognized whether he seeks for it or not. That is the nature of art: exposure. Some will like the way you think, express color, texture or theme or how you dress. Sometimes they praise real talents, others praise whatever they think is more to their liking. A true artist always says something that's useful to you, the spectator. Recognition gives you assurance that you might be on the right path, whatever that may be.

**ML:** You said in our previous conversation that "An artist who does not

create his own language in conversation with his work, is going nowhere". Can you explain this remark? How do you create your own language?

**FC:** I have spent a great deal of time talking to myself and my imaginary friends about things that matter to me like art, politics, people, nature, food and anything that might spark an idea that needs to be expressed graphically. In that sense the artist must develop a language to deal with immediate concept impulses that will speed up the thinking process. Also, your audience will eventually recognize your graphic language. And that's how you create an audience. Mind you, this doesn't happen overnight, it takes hard work.

**ML:** You mentioned in a recent conversation children's reactions to *Veo,veo*. How do children interpret it? Is the voice of a professional critic as valid as the interpretation of a child?

**FC:** Children seem to react to *Veo, veo* in the most comfortable way. They don't argue about what the painting means to them. They simply add a kind of magic with their spontaneous observations. They seem to be the perfect audience. Always looking for a way to laugh along. When the painting was first exhibited, the Museum had a puzzle made for kids to put together and I thought: "What a great idea!" Professional critics have the bad habit of always playing the comparison game. They seem to think that unless they bring a similar thought or style by another artist usually from some overseas museum, that you won't understand what they're talking about. It makes for a very boring presentation. I'd rather talk to kids all day long. Besides, I truly believe that all my work seems to lead me to paint like a child again.



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## **CAPSTONE ASSESSMENT**

### **Letter to the Artist**

In this assignment, the students will pull together all they have learned in a thoughtful personal letter to the artist that describes/explains their experience with the painting. The objective is not to praise the artist, although that certainly can be part of the letter. The objective is to document in the letter the student's thinking about the painting—how each step of the looking process influenced appreciation. The letter is structured as an essay.

Students will demonstrate integration of diverse activities and experiences provided by this module by:

- a. describing/explaining the benefits of the slow looking practice.
- b. using visual evidence from the painting to support how they progressively saw more at each step.
- c. using vocabulary acquired through class discussions and readings to support their interpretations.
- d. tying at least one reading to the theme of the painting.
- e. demonstrating better language use as evidenced by word choice, complete sentences, fully developed paragraphs, use of correct tenses and correct orthographic conventions (e.g. capital letters, punctuation) on each new draft.

In accord with the writing process, the student will refine three drafts with teacher input. The corrected third draft will be the final letter which will be sent in a group mailing to the artist at:

Full name of artist  
Museo de Arte Contemporáneo de Puerto Rico  
#1220 Av. Ponce de León,  
Esq. R.H. Todd, Pda 18  
San Juan, PR 00907

A possible outline is as follows, but it does not have to be strictly adhered to and, of course, it can be much longer, this example is the minimum:



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Dear \_\_\_\_\_,

1. a short introductory paragraph
2. a fully developed paragraph on the benefits of the slow looking process tied to an interpretation supported by visual evidence from the journal entries and class discussions
3. a fully developed paragraph discussing at least one reading that complements the theme of the painting
4. doubts or questions
5. a short closing paragraph

Sincerely,

Your signature

STUDENT COPY

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Example:

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# ATTACHMENT 1. ABOUT THE ARTIST

## By Mario Alegre Barios

Mario Alegre Barios: El bestiario de Felipe Cuchi. El Nuevo Día, August 30, 2019. ©2023 GFR Media - authorized use

96 / ESPECTÁCULOS

EL NUEVO DÍA / jueves, 30 de agosto de 2001

# El bestiario de Felipe Cuchi

Por Mario Alegre Barios  
End.malegre@elnuevodia.com

**I**conoclasta, irreverente y poseedor de un ojo educado y mordaz que procesa el entorno y lo convierte en manantial temático para poblar el blanco de la tela, Felipe Cuchi es una suerte de eslabón entre el diseño comercial y el arte inspirado sólo por el placer de la creación estética, conceptos irreconciliables para los más puristas y francamente solubles para quienes -como Cuchi- los cultivan sin someterse a elaborados roles existenciales.

Casi quince años después de su primera y única exposición individual -en la desaparecida Galería MSA en el Viejo San Juan- Felipe se convierte nuevamente en solista con *Cama para tanta gente*, colección de alrededor de una docena de obras que, desde esta tarde a las 6:30, estará disponible para el ojo del público en la Galería de la Calle Cristo -en el 156 de esta calle sanjuanera- espacio en el que Guillermo Rodríguez da posada a artes como el de la escritura y la pintura.

Director gráfico independiente y con varios proyectos de naturaleza comercial, Felipe explica que siempre ha estado involucrado en el diseño de una u otra manera, por lo que su transición a la plástica no fue difícil. "Desde principios de los noventa me involucré con más regularidad a hacer obra que nada tiene que ver con la profesión que me permite ganarme la vida", explica el artista de estampa un tanto quijotesca.

Consciente de las pugnas que han dividido ambas disciplinas creativas -una subordinada a un mercado y a unas necesidades comerciales; la otra sólo anclada a las necesidades de expresión del autor- Felipe asegura que esta pluralidad le ha dado la oportunidad de usar sus conocimientos de gráfica comercial en su quehacer eminentemente creativo y viceversa. "Estudié en la Escuela de Artes Visuales de Nueva York, donde entre los mismos profesores había grandes barreras al defender cada uno de ellos su parcela", explica. "Algunos de ellos ni siquiera se dirigían la palabra, enemistados simplemente porque uno era artista gráfico y el otro pintor o escultor, por ejemplo. Sin embargo, después de los sesenta, muchos artistas de América comenzaron a estudiar en Italia, donde se les inculcó la actitud de que no hay diferencias insalvables entre ambos aspectos. Eso cerró la brecha y poco a poco esa ha sido la tendencia." Con un legado gráfico que aporta a su visión plástica,

Felipe comenta que, a través del tiempo, ha sido cada vez más selectivo en la naturaleza de los proyectos comerciales en los que se involucra, según al desafío que le propongan y la libertad creativa que le permitan. Por lo que respecta a *Cama para tanta gente*, Cuchi explica que es una colección muy inclusiva, "con una variedad de símbolos que utilizan el canvas como lugar común". "De eso se trata, de que la tela sirva de punto de comunión para diversas imágenes", acota. "Son cerca de doce obras y algunas esculturas inspiradas en los dibujos." Respecto a su proceso creativo, Cuchi acepta que el principio siempre es angustioso, pero que pronto se torna en regocijo, en juego. "Sentarse frente a un canvas en blanco es siempre angustioso, sobre todo cuando no se sabe hacia dónde se dirige uno", reflexiona. "Para mí, un canvas siempre es la continuación del que le antecede y esto me da una dirección, una idea que sirve como punto de reenganche para la siguiente obra. Esto hace que el proceso fluya. Es como leer una novela, estar en la página 300 y saber que aún faltan 200: el camino andado te estimula a seguir. Esto es fundamental para mí y llega con el oficio, con el paso del tiempo. Como decía Picasso, creo que mis cuadros nunca están terminados del todo, sino que, simplemente, están en un momento determinado de sus vidas y que su vida sigue en el cuadro que se hace a continuación."

Creación de Felipe Cuchi, cuyo repertorio es huésped, desde esta tarde, de la Galería de la calle Cristo.

## ATTACHMENT 2. ABOUT THE ARTIST

### By José A. Pérez Ruíz

José Antonio Pérez Ruíz: Mundos alternos de Felipe Cuchí. El Vocero, December 25, 2002. ©2023 El Vocero - authorized use

#### Mundos Alternos de Felipe Cuchí Por José Antonio Pérez Ruíz

25 de diciembre 2002

El intenso contenido existencial de la presentación que Felipe Cuchí despliega en la Galería Calle Cristo escapa a los convencionalismos artísticos. Palpitan en las piezas asuntos a veces perturbadores con los cuales convivimos. Algunos son escollos de los que de tanto convivir con ellos los pasamos desapercibidos. Se trata de una producción dirigida a hacernos conscientes de eventos que se desarrollan en torno al individuo sin que nos percatemos de sus efectos. Estos se incorporan a nuestras preocupaciones a medida que las vamos conociendo. Por mediación de sus obras el artista reclama atención a dichos temas. Para conmovernos recurre a ubicar en sus escenarios elencos en ocasiones grotescos que actúan como si parodiaran nuestras actuaciones. Probablemente sus protagonistas constituyen la herramienta para ampliar situaciones cuyo acceso es difícil porque muchas veces la arrogancia humana nubla la visión.

Cuchí es un artista que ha logrado un lenguaje propio que parece nutrirse de la crudeza de Jean Dubuffet y las fantasías de Joan Miró. En sus lienzos deambulan ideas atrayentes, pues ha encontrado un sendero virgen, para seguir evidenciando la situación de conflicto permanente de locura vs. cordura. Su reto es liberar tensiones activas o latentes.

El surgimiento de este tipo de creatividad es relevante pues evidencia la creciente complejidad del pensamiento. En la exposición destaca la presencia de entes cuyas características andróides alternan con un bestiario quimérico. Cuando analizamos detenidamente la población de los cuadros de Cuchí nos sorprende descubrir que todos constituyen una generación delirante que aparentan compartir un mismo DNA. Se trata además de seres que el artista maneja a su antojo. Vemos como los hace desbordar de los lienzos y los lanza cual oleada invasiva sobre los objetos circundantes. Casi nada se salva del impulso expansivo del autor pues esa tendencia extrapictórica ocupa el espacio exterior a los cuadros. Dicho recurso genera un ambiente exótico para el observador sagaz porque se sentirá acompañado por sujetos a los cuales su creador les ha cedido una fracción de su poder sobre la producción a fin de dejarlos escapar de las telas para que interactúen con quien se les acerca.

Debemos señalar que la producción estudiada responde a una genética ingeniada para convertirla en coceptualización artística. A primera vista se da la sensación de que los agentes caricaturescos dominan la óptica, pero a medida podemos entablar un diálogo con las piezas, descubrimos la seriedad del mensaje. Ha podido crear un mundo paralelo al que vivimos donde se desarrolla una sociedad alterna. El procedimiento le permite denunciar circunstancias reales por todos compartidas.

Cuando analizamos la colección se producen impactos catárticos y podemos reaccionar libremente. Muchos reirán con sonrisas emparentadas al acto de llorar y que los expertos en conducta llaman "sardónica". Parece ser así, porque nos enfrenta a la tragedia humana. Quizás esos sujetos alados escapan de la frustración general, de no poder volar por medios propios. La nota sarcástica en esas proyecciones es la adjudicación de alas de insectos y no angélicas. Nos señala la degradación a sufrir para alcanzar semejantes deseos. Nos enfrenta a esas grietas no cicatrizadas producidas por las aspiraciones irrealizables.

En algunos cuadros de Cuchí, prevalece ese dibujo expresionista que a veces alcanza intensidades violentas. Dichos trazos se convierten en nexo seductor entre la experiencia vivida y el alcance que puede conferirles el pensamiento. En algunas piezas, se da el caso, de que predomina la expresión de reactivar danzas rituales de procedencia primitiva. Otras veces, encontramos una sucesión de personas clonadas. Estos constituyen un factor de continuidad como si participaran de una genética repetitiva. Son miembros de un clan que parece responder a patrones endogámicos los cuales no pueden evitar las visiones controladas existentes en los orbes herméticos donde están inmersos. No dudaría que estas figuras "fraternas" además de tener que proseguir con las cargas hereditarias deben también compartir los avatares cuasidinásticos de carácter "macondiano". Son tipos simbólicos de generaciones enteras concebidas sobre ratoneras. Se refieren así esas trampas vitales, que por existir antes de la concepción de cada cual, no se está consciente de cuan atrapados estamos en ellas.

La exposición de Felipe Cuchí nos deja ver una colección donde emergen fuerzas radicadas en submundos que frecuentamos ocasionalmente. En esa producción hace desbordar fantasías que tienen paralelismos con las experiencias cotidianas. Se percibe en ellas ambientes apropiados para generar actitudes similares a las provocadas por el teatro del absurdo.



## ATTACHMENT 3. ABOUT THE ARTIST AND HIS WORK

### By Lilliana Ramos Collado, PhD

careos/relevos: 25 años del Museo de Arte Contemporáneo de Puerto Rico (catálogo), 2010

## Felipe Cuchí

Puerto Rico, 1950

### *Veó, veó*

2001

Acrílico y objetos de metal, tela y plástico sobre tela  
53 3/4" x 90 1/8" (136.6 x 229 cm.)  
Donación de Felipe Cuchí, 2003  
MAC-CP 585 (2003.01.015)

Hay en Felipe Cuchí una pasión por los bestiarios, por representar las fortalezas y las flaquezas de lo humano mediante rasgos predominantes que unen la moral con el cuerpo animal. Así, desde tiempo inmemorial, el bestiario, una herramienta educativa moralizante, en su acopio de las figuras animales como símbolos de valores humanos, ha proyectado lo humano hacia ese otro mundo más simple donde es más fácil dilucidar los misterios de la conducta humana.

Para los autores de bestiarios, el mundo de los animales es nuestro propio mundo al revés. La exploración de ese mundo satírico nos devuelve una caricatura de nosotros mismos, siendo la caricatura la reducción gestual de la persona a esos mismos rasgos básicos que definen el bestiario. En *Veó, veó* (2001), una obra eminentemente humorística, Cuchí aprovecha el cuerpo humanizado del animal para trabajar —con los enormes ojos de un gato, un Mr. Potato Head y lo que parece ser un Blue Meanie— el tópico de la curiosidad, en este caso, la curiosidad de la materia.

Este espacio pictórico está organizado en dos partes: la parte superior es una especie de cuadrícula informática a donde van a parar objetos diversos y figuras caricaturescas, especialmente de las tirillas cómicas, y del mundo de la caricatura y del juguete infantil. La parte inferior es una especie de zoológico de figuras satíricas de personajes de la vida cotidiana, que parecen sustentar ese mundo cuadrículado. De modo que el universo del bestiario se multiplica para acceder al espacio del muñeco de la infancia, y a su versión chistosa en la caricatura, reflejo de nuestra adultez estrafalaria.

### *I Spy*

2001

Acrylic and metal, cloth and plastic objects on canvas  
53 3/4" x 90 1/8" (136.6 x 229 cm.)  
Gift of Felipe Cuchí, 2003  
MAC-CP 585 (2003.01.015)

In Felipe Cuchí, there is a passion for bestiaries, for representing the strengths and weaknesses of the human through the dominant traits that join together body and morals. Thus, from time immemorial, the bestiary —a moralizing educational tool—gathers animal figures as symbols of human values, to project the human to that simpler world where the mysteries of human behavior are easier to dispel.

For the authors of bestiaries, the animal world is our own world turned upside down. The exploration of that satirical world comes back to us a caricature of ourselves —caricature being the reduction of a person's gestures to the basic traits defined by the bestiary. In *I Spy* (2001), an eminently humorous work, Cuchí takes advantage of the humanized animal body in order to work with the large eyes of a cat, with a Mister Potato Head, and with what looks like a Blue Meanie, the topic of curiosity, in this case, the curiosity about matter.

This pictorial space is organized in two parts: the upper part is a kind of information grid where we find diverse objects and caricaturized figures, specially those taken from comic strips and from the world of caricature and the child's toy. The lower part is a sort of zoo with satirical characters of daily life, who seem to upkeep this immense world made into a grid. Thus, the universe of the bestiary multiplies itself in order to gain access to the space of the childhood puppet, and to the more comic version of caricature, in order to show an extravagant portrait of our bizarre adulthood.

## ATTACHMENT 4.

### Fine Arts Program Standards and Expectations 2022 Visual Arts Puerto Rico Department of Education

MACPR Educational Module

#### OBJECTIVE:

Students will initiate and develop a slow looking practice that can be used in any future encounter with art.

<p><b>ESTÁNDAR 1: EDUCACIÓN ESTÉTICA</b></p> <p>El estudiante es capaz de inquirir y aplicar conocimientos previos al percibir, apreciar y reaccionar a las manifestaciones artísticas.</p>	
<p><b>INDICADORES POR NIVEL</b></p>	
<p><b>S. 9NO-12MO</b></p> <hr/> <p>AV.P.EE.1.S.1 Define lo que son las artes visuales, la pintura y la composición.</p> <p>AV.P.EE.1.S.2 Utiliza el vocabulario relacionado con la pintura y el color.</p> <p>AV.P.EE.2.S.2 Explica la intención y el mensaje de una pintura.</p> <p>AV.P.EE.2.S.3 Reconoce la importancia de los elementos y principios en la pintura.</p>	<p><b>A. AVANZADO O ESPECIALIZADO</b></p> <hr/> <p>AV.P.EE.1.A.2 Reconoce el vocabulario relacionado con la pintura y el color.</p> <p>AV.P.IH.1.A.4 Valora obras artísticas conceptuales.</p> <p>AV.P.EE.2.A.2 Teoriza la intención y el mensaje de cada movimiento y estilo, considerando la vida y el estilo del artista.</p> <p>AV.P.EE.2.A.3 Reconoce la importancia de las obras de arte en nuestras vidas.</p> <p>AV.P.EE.2.A.4 Identifica diferentes temas frecuentes en la pintura:</p> <ul style="list-style-type: none"> <li>• Retrato</li> <li>• Autorretrato</li> <li>• Paisaje</li> <li>• Bodegón</li> <li>• Figura</li> <li>• Mitología</li> <li>• Aspectos históricos o sociales</li> </ul>

<p><b>ESTÁNDAR 2: INVESTIGACIÓN HISTÓRICA, SOCIAL Y CULTURAL</b></p> <p>El estudiante es capaz de investigar y desarrollar un entendimiento de las Bellas Artes en su contexto histórico, cultural y social.</p>	
<p><b>S. 9NO-12MO</b></p> <hr/> <p>AV.P.IH.1.S.2 Explora diversidad de materiales, técnicas para pintar y armonías de color.</p>	<p><b>A. AVANZADO O ESPECIALIZADO</b></p> <hr/> <p>AV.P.IH.1.A.4 Analiza la obra del artista en términos y conceptos o del mensaje que desea comunicar.</p> <p>AV.P.IH.2.A.2 Investiga cómo el contexto histórico de la obra y cómo la cultura del artista afectan la creación de la obra de arte pictórica.</p> <p>AV.P.IH.2.A.4 Investiga los temas frecuentes en la pintura.</p>
<p><b>ESTÁNDAR 3: EXPRESIÓN ARTÍSTICA</b></p> <p>El estudiante es capaz de crear, ampliar conocimientos, desarrollar destrezas, conceptos y crear obras que expresen ideas, temáticas y experiencias en los distintos medios y técnicas de la creación artística.</p>	
<p><b>ESTÁNDAR 4: JUICIO ARTÍSTICO Y ESTÉTICO</b></p> <p>El estudiante es capaz de responder al arte describiendo, analizando, interpretando y haciendo juicios cualificados, según criterios establecidos previamente.</p>	
<p>AV.P.JE.1.S.1 Evalúa obras de arte de artistas utilizando como base los elementos y principios.</p> <p>AV.P.JE.1.S.4 Analiza e interpreta lo que ocurre dentro de una pintura.</p> <p>AV.P.JE.2.S.3 Reflexiona sobre las interpretaciones artísticas sobre un tema dado o propuesto por el estudiante.</p>	<p>AV.P.JE.1.A.1 Reconoce los elementos y principios del arte en una obra evaluada.</p> <p>AV.P.JE.1.A.3 Valora el uso del color y la pintura en una obra de arte utilizando los criterios discutidos en clase.</p>

**English Program Standards and Expectations 2022**  
**Puerto Rico Department of Education**

**READING: TENTH GRADE**

The Reading Standard places equal importance on the complexity of what students read and the skill with which they read. This standard defines a grade-by-grade level of text complexity that starts with beginning reading and increases up to the college and career-readiness high school level. When reading or viewing multimedia resources, students must also demonstrate a growing ability to understand or use texts, make connections among ideas and between texts, and use textual evidence to support comprehension.

10.R.2

Determine main ideas or themes of a text and analyze their development; summarize the key supporting details and ideas

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10.R.2.1L

Determine theme or main idea of a literary text and analyze in detail its development, including how it emerges in the text and is shaped and refined by specific details; provide subjective or responsive summary of the text.

10.R.2.1I.

Determine the main idea of an informational 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.

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10.R.4

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

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10.R.4 1.L.

10.R.4 1. LA

10.R.4 1.LB

Determine the meaning of words and phrases as they are used in a literary text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place or how it sets a formal or informal tone).

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10.R.8

Delineate and evaluate an author’s argument through evidence specified in a text.

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10.R.8.1 /10.R.8.1A

Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. This includes, but is not limited to, narrative, persuasive, and descriptive writing and knowledge of their qualities.

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10.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

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10.R.10.1

Read and comprehend a variety of literature, including stories, dramas, and poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate complexity.



**READING: ELEVEN AND TWELVE GRADES**

<p>11.R.1 /12.R.1 Read critically to make logical inferences and cite specific textual evidence to support conclusions drawn from the text.</p>	
<p>11.R.1.1 Evaluate, analyze, research/synthesize, and document inferences and conclusions drawn from in-depth critical reading of appropriate texts and viewing of multimedia. Examine ideas, increasingly complex phenomena, processes, genre, and relationships within and across texts. Recognize fact vs. opinion and fiction vs. nonfiction as well as facts/supporting details from the texts.</p>	<p>12.R.1.1 Evaluate, analyze, research/synthesize, and document inferences and conclusions drawn from indepth critical reading of appropriate texts and viewing of multimedia (when available). Examine ideas, increasingly complex phenomena, processes, genre, and relationships within and across texts. Recognize fact vs. opinion and fiction vs. nonfiction as well as facts/supporting details from the texts.</p>
<p>11.R.2.1 /12.R.2.1 Determine main ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</p>	
<p>11.R.2.1L Determine a theme or main idea of a literary text and analyze in detail its development, including how it emerges and is shaped and refined by specific details; provide a subjective summary of the text.</p> <p>11.R.2.1LA Determine a main idea of an informational 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.</p>	<p>12.R.2.1L Determine two or more themes (e.g., hate, love, and others) or main ideas of a literary text, and analyze their development to provide a subjective summary.</p> <p>12.R.2.1LA Determine two or more main ideas of an informational text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>
<p>11.R.4/12.R.4 Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p>	
<p>11.R.4 L, LA, LB Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p>	<p>12.R.4 L, LA, LB Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings. (Include Shakespeare as well as other authors.)</p>
<p>11.R.6/12.R.6 Assess how point of view or purpose shapes the content and style of a text.</p>	
<p>11.R.6.1L Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>11.R.8 Delineate and evaluate an author’s argument through evidence specified in a text.</p>	<p>12.R.6.1L Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p> <p>12.R.6.1L Integrate and evaluate content presented in diverse media and formats.</p>

<p>11.R.8.1 /11.R.8.1A Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid, and the evidence is relevant and sufficient; identify false statements and fallacious reasoning and generalizations. This includes, but is not limited to, narrative, persuasive, and descriptive writing and knowledge of their qualities.</p>	<p>12.R.7.1L Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>
<p>11.R.10/12.R.10 Read and comprehend complex literary and informational texts independently and proficiently.</p>	
<p>11.R.10.1 Read and comprehend a variety of culturally relevant literature, including stories, dramas, and poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate complexity.</p>	<p>12.R.10.1 Read and comprehend a variety of culturally diverse literature, including stories, dramas, poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate complexity.</p>

**WRITING: TENTH GRADE**

The Writing Standard develops the student’s capacity and skills to plan, revise, edit, and publish many types of writing, such as arguments, informational/explanatory texts, and narratives. This standard stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts/media or when writing for research and investigations.

<p>10.W.1 Write arguments to support point of view using valid reasoning and sufficient evidence.</p>
<p>10.W.1.1 Justify opinions and positions using valid reasoning and sufficient evidence by writing 5 paragraphs or more of 6 or more sentences.</p> <p>10.W.1.1A. Interpret, clarify, and defend viewpoints and opinions, be able to state or justify arguments, with support of the thesis statement &amp; claims.</p>
<p>10.W.2 Write informational texts to examine and convey complex ideas and information clearly and accurately through the selection, organization, and analysis of relevant content.</p>
<p>10.W.2.1 Write informational and argumentative texts to examine and convey complex ideas, concepts, and information clearly and accurately through the selection, organization (transitional words, phrases or sentences), and analysis of content through essays, letters, or other text types in 5 paragraphs or more of 6 or more sentences each.</p>
<p>10.W.4 Develop and strengthen writing as needed by using the writing process (planning, drafting, revising, editing, rewriting, or publishing).</p>

<p>10.W.4.1 Develop and strengthen writing as needed by planning (e.g., outlines and graphic organizers), drafting, revising, editing (editing marks), rewriting, and publishing, focusing on how well purpose and audience have been addressed, avoiding plagiarism, and considering styles (e.g., MLA and APA) and using citations.</p>
<p>10.W.7 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>
<p>10.W.8 Write routinely over short and extended time frames for a variety of tasks, purposes, and audiences.</p>
<p>10.W.8.1 Write routinely for short and extended time frames (time for research, reflection, and revision) for a variety of discipline- specific tasks, purposes, and audiences.</p>

**WRITING: ELEVEN AND TWELVE GRADES**

<p>11.W.3 Write literary texts to develop real or imagined experiences or events using effective technique, details, and structure.</p>	
<p>11.W.3.1 Write narratives (short stories, memoirs, and journals) using transitional words and other cohesive devices to better organize writing to develop real or imagined experiences or events using effective technique, targeted details, and well- structured sequences in 5 or more paragraphs.</p>	<p>12.W.3.1 Write narratives (short stories, memoirs, and journals) using transitional words and other cohesive devices to better organize writing to develop real or imagined experiences or events using effective literary devices (techniques and elements), well-chosen details, and structured sequences in 5 or more paragraphs.</p>
<p>11.W.4 Develop and strengthen writing as needed by using the writing process (planning, drafting, revising, editing, rewriting, or publishing).</p>	
<p>11.W.4.1 Develop and strengthen writing as needed by planning (e.g., outlines and graphic organizers), drafting, revising, editing (editing marks), rewriting, and publishing, focusing on how well purpose and audience have been addressed, avoiding plagiarism, and considering styles and using citations (e.g., MLA and APA student format).</p>	<p>12.W.4.1 Develop and strengthen writing as needed by planning (e.g., outlines and graphic organizers), drafting, revising, editing (editing marks), rewriting, and publishing, focusing on how well purpose and audience have been addressed, avoiding plagiarism, and considering styles and using citations (e.g., MLA and APA student format).</p>
<p>11.W.7 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	
<p>11.W.7.1 Interpret evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>12.W.7.1 Interpret evidence from literary or informational texts to support analysis, reflection, and research.</p>
<p>11.W.8 Write routinely over short and extended time frames for a variety of tasks, purposes, and audiences.</p>	

<p>11.W.8.1 Write routinely over short and extended time frames (time for research, reflection, and revision) for a variety of discipline-specific tasks, purposes, and audiences (e.g. integrating technology or digital/print resources).</p>	<p>12.W.8.1 Write routinely for a variety of disciplinespecific tasks, purposes, and audiences.</p>
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## LISTENING/SPEAKING: TENTH GRADE

The Listening/Speaking Standard develops a range of broadly useful oral communication and interpersonal skills, including those used for formal or informal presentations. The student learns to communicate, collaborate, and listen to ideas; strategically integrate information from oral, visual quantitative, and media sources to evaluate what they hear, use, and display, helping to achieve communicative purposes, and adapt speech to context and task

<p>10.LS.2 Contribute to discussions on a variety of social, academic, college, and career topics in diverse contexts and with different audiences.</p> <p>10.LS.2.1 Contribute to class, group, and partner discussions. Sustain conversations on a variety of appropriate and relevant academic, social, college, and career topics by following turntaking rules and asking and answering on- topic questions. React to others with relevant information by paraphrasing, evaluating, analyzing, and synthesizing ideas.</p>
<p>10.LS.3 Evaluate information and determine appropriate responses to answer questions effectively.</p> <p>10.LS.3.1 Respond orally to closed- and open-ended questions.</p>
<p>10.LS.4 Contribute to social academic, college and career conversations using accurate and appropriate language.</p> <p>10.LS.4.1 Accurately and appropriately use a variety of grade-appropriate and content-specific social, academic, college, and career-ready words when giving speeches and presentations/performances to explain and analyze stories and personal experiences with current/world events.</p>
<p>10.LS.5 Provide, justify, and defend opinions or positions in speech.</p>
<p>10.LS.7 Plan and deliver different types of oral presentations/reports to express information and support ideas in social, academic, college, and career settings.</p>

**LISTENING/SPEAKING: ELEVEN AND TWELVE GRADES**

<p>11.LS.2/ 12.LS.2 Contribute to discussions on a variety of social, academic, college, and career topics in diverse contexts and with different audiences.</p>	
<p>11.LS.2.1 Contribute to class, group, and partner discussions, sustaining conversations on a variety of appropriate and relevant academic, social, college, and career topics by following turn-taking rules and asking and answering ontopic questions. React to others with relevant information by paraphrasing, evaluating, analyzing, and synthesizing ideas.</p>	<p>12.LS.2.1A Contribute to class, group, and partner discussions, sustaining conversations on a variety of appropriate and relevant academic, social, college, and career topics by following turn-taking rules, asking and answering relevant, on-topic questions.</p>
<p>11.LS.3/12.LS.3 Evaluate information and determine appropriate responses to answer questions effectively.</p>	
<p>11.LS.3.1 Respond orally through closed and open-ended questions to real life situations.</p> <p>11.LS.3.1A Listen, discuss, and respond to complex instructions and information.</p> <p>11.LS.3.1B Synthesize, analyze, and debate information, justifying answers with details from texts, self, and the world.</p>	<p>12.S.3.1 Respond orally through closed and open-ended questions to real life and academic situations and answer questions demonstrating knowledge of the topic.</p> <p>12.LS.3.1A Listen, discuss, and respond to complex instructions and information during group discussions.</p> <p>12.LS.3.1B Synthesize, analyze, and debate information, justifying answers with details from texts and experiences.</p> <p>12.LS.3.1C Critically analyze closed and open-ended questions and answer with increasing knowledge.</p>
<p>11.LS.5/12.LS.5 Provide, justify, and defend opinions or positions in speech.</p>	
<p>11.LS.5.1 Negotiate with and persuade others in discussions and conversations using acquired vocabulary and open responses to express and defend different opinions.</p>	<p>12.LS.5.1 Negotiate and persuade others during discussions and conversations using acquired vocabulary and open responses to express and defend points of view.</p>
<p>11.LS.7/12.LS.7 Plan and deliver different types of oral presentations/reports to express information and support ideas in social, academic, college, and career settings.</p>	
<p>11.LS.7.1 Plan and deliver a variety of oral presentations and reports on social, academic, college, and career topics that present evidence and facts to support ideas using growing understanding of formal and informal registers. (e.g. integrating technology or digital/print resources).</p>	<p>12.LS.7.1 Plan and deliver a variety of oral presentations and reports on social, academic, college, and career topics that present evidence and facts to support ideas using growing understanding of formal and informal registers. Integrate a variety of technology, print, or digital resources in presentations and reports</p> <p>12.LS.7.1A Apply knowledge of direct/indirect quotations to strengthen oral presentations.</p>

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