

**THE DEPICTION  
OF FAMILY**  
INTEGRATED  
CURRICULUM  
MODULE



ART & ENGLISH  
GRADES 10 - 12

**MAC**

MUSEO DE ARTE  
CONTEMPORÁNEO  
DE PUERTO RICO

ADA HAIMAN, PhD  
MILDRED LOCKWOOD, PhD

2023

# **THE DEPICTION OF FAMILY INTEGRATED CURRICULUM MODULE**

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**The Depiction of Family** es un módulo de integración curricular de Artes e Inglés inspirado en la pintura *La gran familia puertorriqueña* de Bárbara Díaz Tapia, Colección Permanente del MAC.

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

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ISBN 978-1-881723-36-3

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Portada: *La gran familia puertorriqueña* de Bárbara Díaz Tapia, 2008 (detalle)

Esta publicación ha sido posible gracias a la aportación del Institute of Museum and Library Services, Comisión Especial Conjunta de Fondos Legislativos para Impacto Comunitario y Fundación Banco Popular. Agradecemos apoyo del Departamento de Educación de Puerto Rico en el proceso de evaluación curricular del módulo e implementación piloto.

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In this critical article (written in Spanish), the author alludes to three levels of being: what we are, what we are not and what we can become. He contextualizes the problem of being in an alienating and disturbing contemporary social milieu—a social reality confronted and problematized by Díaz Tapia’s work. He characterizes *La gran familia puertorriqueña* as an anguished family tableau. He provides a detailed critical reading of the work—an excellent resource for opening students eyes as part of Step 2 of the looking practice.

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# THE DEPICTION OF FAMILY 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

### THE DEPICTION OF FAMILY IN BARBARA DIAZ'S RETRATO DE LA GRAN FAMILIA PUERTORRIQUEÑA

Feminists opened the way to analyze and reflect upon how images and language reproduce violence against women. Following this lead, this educational module focuses on the images and language that subjugate children. Exploring the theme of family, the module invites teachers and students to reflect upon the impact families have on children. The painting *Retrato de la gran familia puertorriqueña*, part of the Museo de Arte Contemporáneo de Puerto Rico's permanent collection, disturbs taken for granted ideas about home and family as it depicts "a reality that we all know but no one wants to own."<sup>3</sup> For many, home is not a safe place; Diaz's work is evidence and testimony<sup>4</sup> of this unfortunate truth. Therefore, in this module, Diaz's work on the Puerto Rican family will serve to provoke a discussion on family and that place called home. The module guides the users through three levels of reflection on family discourses: past experience, a present enclosing the past, and transformations for a better future.

Alice Miller and Daniel J. Siegel are two researchers that discuss how undisturbed cognitive habits unconsciously rule our lives if not brought under scrutiny. Awareness is key to free ourselves from the many beliefs that oppress us. Critical confrontation of those ideas we are reluctant to examine<sup>5</sup> is a first step towards personal and collective transformation. This module is a step on this road to change.

Home is often a place of invalidation and submission. It may produce individuals afraid to question authority and, therefore, ill-equipped to function in a democracy where an active citizen must critically analyze policy and act to uphold or change it. Therapist Alice Miller calls the social emphasis on discipline and obedience a "poisonous pedagogy,"<sup>6</sup>

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<sup>3</sup> My translation of a quote from "Declaración artística de Bárbara Díaz sobre la obra *Retrato de la gran familia puertorriqueña*" MACPR document, n/d.

<sup>4</sup> Lewis A. Coser *Sociology through Literature*. Englewood Cliffs, NJ:Prentice Hall, 1972.

<sup>5</sup> Walpola Rahula, *What the Buddha Taught*, New York: Grove, (1950) 1974.

<sup>6</sup> Alice Miller, *Thou Shalt Not Be Aware*, New York: Farrar, Strauss, and Giroux, 1981, p.18.

whereby children are taught not to question authority. School should be a place for inquiry, not uncritical obedience.

Miller says the poison extends throughout society in the form of mental illness, drug addiction and criminality.<sup>7</sup> Her most unsettling comment states that even good, well-intentioned parents wind up hurting and frustrating their children unbeknownst to them.<sup>8</sup> Therefore, each generation should critically reflect upon the ideas they inherit. By means of reflection, awareness can flower and seed the changes that will better serve the children and, in the long run, society at large.

In short, this module engages the imagination in questioning the dominant family paradigm and in advocating for children. Barbara Diaz's *Retrato de la gran familia puertorriqueña* will serve as a vehicle for personal and social inquiry into the institution of the family and that place called home.

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<sup>7</sup> ---. *For Your Own Good: Hidden Cruelty in Child-rearing and the Roots of Violence*, New York: Farrar, Strauss and Gloux, 1983, p.xvi.

<sup>8</sup> ---. *The Drama of the Gifted Child*. New York: Basic, 1997, p.69.

Bárbara Díaz Tapia  
Puerto Rico, 1984  
*Retrato de la gran familia puertorriqueña*  
2008

MEDIUM  
Acrylic on canvas

DIMENSIONS  
60" x 96"

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



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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

---

<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) --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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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.

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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/618065234](https://vimeo.com/618065234) (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.

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**SLOW LOOKING PRACTICE**

## STEP II: Looking Informed by Formal Notions

## OBJECTIVE:

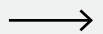
Students will complement initial cold looking with vocabulary and ideas on formal concepts, author biography and a curator/critic's notes.

## 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/618065234](https://vimeo.com/618065234) (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.

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## **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 Habit Poem**

by John Di Lemme

This module begins with this poem to invite readers to examine their habits. The rest of the module examines those cognitive habits about home and family that underlie behaviors. Cognitive habits (also called default ideas, dominant discourses, belief systems, among other terms) should be brought to awareness for more deliberate and responsible behaviors.

<https://www.getmotivation.com/motivationblog/2018/01/habit-poem-john-di-lemme/>

### **Those Winter Sundays**

by Robert Hayden

### **Mother to Son**

by Langston Hughes

Written in 1962 and 1922, respectively, they both speak of parents that, despite great hardships, fulfill their responsibility to their children. This does not mean these same parents never used corporal punishment, it's just to start on a note of compassion for parents and their own struggles which children often ignore.

<https://www.poetryfoundation.org/poets/robert-hayden>  
<https://www.poetryfoundation.org/poems/47559/mother-to-son>

### **Nightmare**

by Melissa Balmain

A more recent poem that speaks to the breakdown of technology and a parallel breakdown in family relations.

<https://www.poetryfoundation.org/poems/57781/nightmare-56d23b97be9da>

**Father Forgets**

by W. Livingston Larned

Ties the concepts of habit, awareness, compassion and change.

[https://www.reddit.com/r/Parenting/comments/9p65kj/father\\_forgets\\_poem\\_by\\_w\\_livingston\\_larned/](https://www.reddit.com/r/Parenting/comments/9p65kj/father_forgets_poem_by_w_livingston_larned/)

**Uncle Seagram**

by Gwendolyn Brooks

On childhood trauma. Contrasts with “Father Forgets” because there are no watchful, thoughtful adults available to the child.

<https://poetlaureate.illinois.gov/brooks-uncle-seagram.html>

**“La chancleta”: Flip Flops as a Tool of Discipline**

by Juan Vidal

On Hispanic habits of punishment and obedience to authority as markers of family life; the author recommends more positive parenting styles.

<https://www.npr.org/SECTIONS/CODESWITCH/2014/11/04/361205792/LA-CHANCLA-FLIPFLOPS-AS-A-TOOL-OF-DISCIPLINE>

**How Inuit Parents Teach Kids to Control Their Anger**

by Michaeleen Doucleff and Jane Greenhalgh

This article picks up on the idea of positive parenting, engaging storytelling as a technique to teach and discipline, yet it does not problematize the idea of fear as a parenting tool. Of importance is the connection between habit and neural wiring and change through awareness.

<https://www.npr.org/sections/goatsandsoda/2019/03/13/685533353/a-playful-way-to-teach-kidsto-control-their-anger>

**A Q&A with Dr. Daniel Siegel: Raising Healthy Teens with Mindful**



**Parenting Interview**

by Newport Academy

Emphasis on the interdisciplinary lens that informs this module. Explains the impact of culture (family discourses) on the brain already mentioned in the article on Inuit parents. It characterizes adolescence as a time to think about what could and should be. It introduces students to language use in academic writing such as acronyms: Foundation for Psychocultural Research (FPR), University of California at Los Angeles (UCLA).

<https://dailyvoice.com/new-york/suffolk/lifestyle/a-qa-with-dr-dan-siegel-raising-healthy-teenswith-mindful-parenting/767251/>

**Girl**

by Jamaica Kincaid

A nagging mother. How discourses and ways of being come into conflict.

<https://www.newyorker.com/magazine/1978/06/26/girl>

**The Essential Role of an Enlightened Witness in Society**

by Alice Miller

On the dangers of repressed feelings, the resilience provided by a compassionate witness and awareness as a necessary ingredient in breaking the cycle of abuse.

[https://www.naturalchild.org/articles/alice\\_miller/witness.html](https://www.naturalchild.org/articles/alice_miller/witness.html)

**Piece by Piece**

by Kelly Clarkson

These lyrics echo the ideas of resilience and a compassionate adult witness.

<https://www.lyrics.com/lyric/31687715/Piece+By+Piece>

**The House that Built Me**

by Miranda Lambert

These lyrics complement the other readings in terms of attention to unresolved childhood conflicts and the need for healing.

<https://www.letras.com/miranda-lambert/1558294/>

**The Emperor's New Clothes**

by Hans Christian Andersen

A well-known folktale on the dangers of blind obedience to authority and repression of voice despite knowing; only the child speaks up.

[https://andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes\\_e.html](https://andersen.sdu.dk/vaerk/hersholt/TheEmperorsNewClothes_e.html)

**No Exit** (play in one act)

by Jean Paul Sartre

Philosophical drama.

[https://www.vanderbilt.edu/olli/class-materials/Jean-Paul\\_Sartre.pdf](https://www.vanderbilt.edu/olli/class-materials/Jean-Paul_Sartre.pdf)

**The Road to Nowhere**

by Gianni Rodari

YouTube: Telephone Tales, Episode 7 “The Road to Nowhere” An animated narration that can serve as a metaphor for freedom from habit through the challenge of the new (vs. habit). It ties into Frost’s poem “The Road Less Travelled” that opens the module on Veo,veo.

<https://www.youtube.com/watch?v=yqNwCNoNhV8>

## **COMPLEMENTARY GUIDED QUESTIONS AND ACTIVITIES FOR THE SELECTED READINGS**

by Miguel Camacho, M.Ed.

### **The Habit Poem** by John Di Lemme

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

- In your own words define Habit.
- What habits are you forming? Create colorful lists of bad habits and good habits. How much time daily do you exercise? How much time daily do you read and/or listen to motivational message?
- How do you feed each aspect of your life? Physical, emotional, spiritual, mental.
- Are you focusing on deliberate goals related to your: health, work, family, faith?
- Are my habits today going to help me achieve my WHY in life?
- Develop your specific plan to achieve a positive vision.

### **Those Winter Sundays** by Robert Hayden and

**Mother and Son** by Langston Hughes Grade level 6<sup>th</sup> and up

What struggles do parents have?

### **Those Winter Sundays** by Robert Hayden

Audio, classroom activities 1-10:

<https://poets.org/lesson-plan/teach-poem-those-winter-sundays-robert-hayden>

### **Mother and Son** by Langston Hughes

Activities:

[http://mrswestela.weebly.com/uploads/5/2/6/6/52668165/mother\\_to\\_son\\_extended\\_metaphor\\_writing\\_activity.pdf](http://mrswestela.weebly.com/uploads/5/2/6/6/52668165/mother_to_son_extended_metaphor_writing_activity.pdf)

**Nightmare** by Melissa BalmainGrade level 6<sup>th</sup> and up

- What do you do without your electronic devices?
- How does technology affect family relationships?
- What activities should we do together on a regular basis to connect?

**Father Forgets** by W. Livingston LarnedGrade level 6<sup>th</sup> and up

- What do you want from your parents?
- How do you react when your parents make a mistake, are unfair, are forgetful, try to discipline?
- Instead of condemning and criticizing your parents, what should we do?
- What can you give to your parents?
- How can you improve your relationship?

Narration: <https://www.youtube.com/watch?v=MOLCOu3Z2jE>**Uncle Seagram** by Gwendolyn BrooksGrade level 9<sup>th</sup> and up

Why is it important for children to always have parent supervision but especially when other adults are around a child?

**La chancleta”: Flip Flops as a Tool of Discipline** by Juan VidalGrade level 9<sup>th</sup> and up

- What is your opinion about physical punishment?
- Mention your family habits of punishment and obedience.
- Which discipline tools would you recommend for a more positive parenting style?

The Secret of La Chancla:

<https://www.youtube.com/watch?v=PSicdnahJ7o>

**How Inuit Parents Teach Kids to Control Their Anger**

by Michaeleen Doucleff and Jane Greenhalgh

Grade level 7<sup>th</sup> and up

- How do you react when angry?
- How can you control your anger? Write a list of practices.

**A Q&A with Dr. Daniel Siegel: Raising Healthy Teens with Mindful Parenting Interview**

by Newport Academy

Grade level 12<sup>th</sup> (advanced level)

- How can we control our anger?

**Girl** by Jamaica Kincaid

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

- How would you feel if you have a nagging parent?
- How would you deal with it?

**The Essential Role of an Enlightened Witness in Society** by Alice Miller

Grade level 12<sup>th</sup> (advanced level)

- Why do people repress their feelings?
- How can you break the cycle of any type of abuse?

**Piece by Piece** by Kelly Clarkson

Grade level 7<sup>th</sup> and up

- How can I become resilient and compassionate?

**The House that Built Me** by Miranda Lambert

Grade level 7<sup>th</sup> and up

- Create a concept map of family /home.
- How do you feel remembering your old childhood memories?
- How do I heal from an unresolved childhood conflict(s)?

**The Emperor's New Clothes** by Hans Christian Andersen

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

- How does blind obedience to authority affect us? How can we overcome it?

**No Exit** (play in one act)

by Jean Paul Sartre

Grade level 12<sup>th</sup>

- Why do people pretend to be someone they are not?
- What masks do you wear and why?
- What things have you done wrong and what have been the consequences?
- What are the consequences of our decisions, actions, and freedom?
- How do you deal with punishment?
- How can you be free and responsible for your actions?

**The Road to Nowhere** by Gianni Rodari

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

- How can you free yourself from negative family habits?

**ADDITIONAL BIBLIOGRAPHIC RESOURCES FOR THE TEACHER**

Andersen, Betsy and Julia Chiapella. "HABLAMOS JUNTOS/TOGETHER WE SPEAK: Bringing Latinx Art to Young Writers as Inspiration" in *Extraordinary Partnerships*, Christine Henseler, editor. Lever Press (2020).

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Bering, Jesse M. "Why Hell is Other People: Distinctively Human Psychological Suffering." *Review of General Psychology* 12:1, 2008, 1-8.

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Burnham, Rika and Kai-Keel Elliot. "The Art of Teaching in the Museum." *The Journal of Aesthetic Education* 39:1, Spring 2005, 65-77.

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Eddy, Junius. "Art Education: The Basics and Beyond," *Art Education*, 30.7 (Nov. 1977), pp.6-8+10=12.

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Harriman, Kim Kelly. "The Emperor's New Clothes: Tale or Prophecy?" May 2017.

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Ishizaki, Kasuhiro. "Postmodern Approach to Art Appreciation for Integrated Study in Japan." *The Journal of Aesthetic Education*, 37.4 (Winter 2003), pp.64-73.

Katz-Buonincontro. "Creativity for Whom? Art Education in the Age of Creative Agency, Decreased Resources, and Unequal Art Achievement Outcomes." *Art Education*, Nov. 2018, pp34-37.

Lawton, Pamela H. "At the Crossroads of Intersecting Ideologies: Community-Based Art Education, Community Engagement, and Social Practice Art." *Studies in Art Education*, 60.3, (2019), pp.203-218.

Peckham, Irvin. "Freirean Codifications: Changing Walls into Windows." *Pedagogy*. 3.2, (Spring 2003), pp.227-244. <https://muse.jhu.edu/article/42936>.

Rhoades, Mindi. "Contemporary Arts-Based Approach to Critical Multimodal Literacy." *Language Arts Lessons*, 97,3 (January 2020), pp.178-185.

Rorty, Amelie. "Dialogues with Paintings: Notes on How to Look and See." *The Journal of Aesthetic Education* 48:1, Spring 2014, 1-9.  
<https://www.jstor.org/stable/10.5406/jaesteduc.48.1.0001>

Sabalis, Samantha. "Creating the Museum Experience: Using Museum Education to Teach Oral Presentation Skills in the Composition Classroom." *Pedagogy* 17.1 (January 2017), pp.139-147.  
<https://muse.jhu.edu/article/641272>.

Smith, Terry. "The State of Art History: Contemporary Art." *The Art Bulletin*, 92.4 (December 2010), pp.366-383, pp.366-385.  
[https://www.jstor.org/stable/29546137?seq=1&cid=pdfreference#references\\_tab\\_contents](https://www.jstor.org/stable/29546137?seq=1&cid=pdfreference#references_tab_contents).

Tomljenovic, Zlata. "The Cognitive Aspects of Interactive Learning and Teaching in Visual Arts Education." *Journal of Elementary Education (Revija Za Elementarno Izobrazevanje)*, 13:2, June 2020, 131-152.  
[https://creativecommons.org/licenses/by/4.0/\(the!#License\)](https://creativecommons.org/licenses/by/4.0/(the!#License))

### **Audio-visual Materials:**

*Like Sunday, Like Rain*. Frank Whaley, director. (Amazon Prime)

*The Hillbilly Elegy*. Ron Howard, director. (Netflix)

*The Danger of a Single Story*, TedTalk by Chimamanda Ngozi Adichie. YouTube.





5. How does the reading dialogue with Bárbara Díaz's *La gran familia puertorriqueña*?

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.

## **THEMATIC READINGS**

### **Guide for Discussion - Reading #2**

Please answer in complete sentences.

Title: \_\_\_\_\_

Author: \_\_\_\_\_ Date: \_\_\_\_\_

1. Summarize what the reading says about home and family.

2. How does it connect with the previous reading?

3. Does this reflect your experience? If not, does it reflect the experience of anyone you know?

4. What do you find confusing in the reading?

5. How does the reading contrast or validate our accepted ideas on home and the family?

6. How does the reading dialogue with Bárbara Díaz's *La gran familia puertorriqueña*?

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

8. Explain why you chose this word.

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

## THEMATIC READINGS

### Guide for Discussion - Reading #3 (and all subsequent readings)

Please answer in complete sentences.

Title: \_\_\_\_\_

Author: \_\_\_\_\_ Date: \_\_\_\_\_

1. Summarize what the reading says about home and family.
2. How does it connect with **all** previous readings?
3. Does this reflect your experience? If not, does it reflect the experience of anyone you know?
4. What do you find confusing in the reading?

5. How does the reading contrast or validate our accepted ideas on home and the family?

6. How does the reading dialogue with Bárbara Díaz's *La gran familia puertorriqueña*?

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

8. Explain why you chose this word.

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

## Activity 1. AUTOBIOGRAPHICAL MENAGERIE<sup>19</sup>

### OBJECTIVE:

Students will

- refine their own work in collaboration with classmates.
- create an art project that incorporates the concepts about art and family discussed in class.
- demonstrate an awareness of the direction of change they want in their lives and how to achieve it.
- practice writing complete sentences.
- integrate the slow looking practice into this activity.

### MATERIALS:

1. a collection of objects/pictures that represent each student's life
2. a wishful collection of objects that represent their imagined life (images may be cut out of magazines or drawn)
3. a map of the doors that must open to reach this imagined life

### QUESTIONS TO CONSIDER:

What items do you think represent your present family life?

What does each item symbolize for you?

How do your classmates interpret these items?

Which items are repeated in the projects of others?

Which items set you apart?

### PROCEDURE:

Students will work in groups of three. The groups will meet three times to offer feedback for refining the individual projects.

1. Design your menagerie. Think about juxtapositions and what meanings accrue to how items occupy space.

---

<sup>19</sup> menagerie: a diverse collection of things, usually animals

2. In your journal, write at least one full sentence about the significance of each item.
3. Present your menagerie to your group. Let them look at it slowly and write their impressions in their journal (as was done in the slow looking practice).
4. Share impressions, interpretations.
5. Refine your menagerie on the basis of classmate feedback (e.g. adding pieces, changing the position of a piece, etc.)
6. Go through the process two more times to reach a final menagerie that communicates your ideas about family life.

These same steps will be followed to design the menagerie of each student's imagined life. Once both menageries are completed, students will place them side by side separated by the doors that must open to enter the space of the imagined life. That is, consider what the obstacles are on the path to their imagined life as a door to be opened (e.g. class, gender, racialization) and express its opposite as the name of the door of access (e.g. a living wage, equal pay for women, affirmative action policies). Invite students to think hard. Class readings and discussions should give them food for thought.



## CREATIVE ACTIVITIES - STUDENT COPY

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

**Activity 1. AUTOBIOGRAPHICAL MENAGERIE**<sup>19</sup>

## MATERIALS:

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3. Present your menagerie to your group. Let them look at it slowly and write their impressions in their journal (as was done in the slow looking practice).
4. Share impressions, interpretations.
5. Refine your menagerie on the basis of classmate feedback (e.g. adding pieces, changing the position of a piece, etc.)
6. Go through the process two more times to reach a final menagerie that communicates your ideas about family life.

These same steps will be followed to design the menagerie of your imagined life.

## CREATIVE ACTIVITIES - TEACHER COPY

**Activity 2. DRAMATIC DIALOGUE**

Working in collaborative groups of 4 students, the group will write a dialogue between a parent and a child that focuses on an issue discussed in class or a new issue on generational family conflict. The dialogue must be relatively short (10-20 lines) so it can be dramatized in class.

Once the dialogue is completed and refined through teacher input, another group will dramatize it.

After the dramatization, in a class discussion students will compare the author group's intention to the dramatization group's interpretation. Those from the other groups will weigh in with their views on the comparison discussion.

**OBJECTIVES:**

1. Students will use precise vocabulary and grammatical structures to represent their characters and the ideas discussed in class/a new theme on family.
2. Students will use these structures and vocabulary orally adding their own intonation and stresses to interpret the character's feelings and thinking.
3. The audience will listen to each dramatization and write a short interpretation.
4. In a class discussion, listening and oral skills will be engaged to follow and participate.
5. Student comprehension will be evidenced in their interventions.

## CREATIVE ACTIVITIES - STUDENT COPY

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

**Activity 2. DRAMATIC DIALOGUE**

Working in collaborative groups of 4 students, the group will write a dialogue between a parent and a child that focuses on an issue discussed in class or a new issue on generational family conflict. The dialogue must be relatively short (10-20 lines) so it can be dramatized in class.

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After the dramatization, in a class discussion students will compare the author group's intention to the dramatization group's interpretation. Those from the other groups will weigh in with their views on the comparison discussion.

ATTACH A COPY OF THE DIALOGUE TO THIS SHEET WITH ALL GROUP MEMBER NAMES AT THE TOP.

My interpretation of dramatization # \_\_\_\_\_ .



## AUTHOR BIOGRAPHY

### Transcript of Artist Interview

Bárbara Díaz Tapia: *Retrato de la gran familia puertorriqueña*

By Ada Haiman

**AH:** Let's begin with your personal background so our listeners can get a sense of the child that evolved into the artist?

**BDT:** My family was always very attentive to my creative needs. They knew that I adored color and drawing, also making arts and crafts.

I started taking formal classes at the age of seven (1991), first at La Liga de Arte in Old San Juan. Later, I took oil painting lessons in Bayamón for almost 5 years. I then knew that I wanted to be an artist for the rest of my life. From there, my journey led me to a free art initiative for children in the city of Bayamón. In those ateliers I learned how to paint with acrylic, how to draw with pastels and to draw the human form. Three years later, I entered the most important public high school specializing in art, La escuela Central de Artes Visuales, in Santurce. Eluciano Vega, my High School Art Teacher, suggested I explore digital art. So, after high school, I completed my bachelor's degree in Image and Design from La Escuela de Artes Plásticas in Old San Juan. In 2017, I received my MFA (Master's in Fine Arts) from the Pennsylvania Academy of the Fine Arts in Philadelphia.

**AH:** Can you speak a little about the language of art? (the visual elements you use to create meaning in *Retrato de la gran familia puertorriqueña*)

**BDT:** As art is a kind of language, we artists can construct different meanings in an artwork. Some of the elements that artists use are: color theory, composition, texture, line, shape, space, value and form.

One of the most important elements in my work is color. Color always lets me evoke sensations. In *Retrato de la gran familia puertorriqueña* we can appreciate that everything in the painting is colored with a very vibrant palette. The colors are very loud, creating the need to slow down when looking. Also, color lets us think of the possible meanings I give to my characters and objects. For example, the matriarch in the center of



**Portrait of the Great Puerto Rican Family, 1984**

Acrylic on canvas

60" x 96"

Purchase and partial gift of Bárbara Díaz Tapia, 2017

Museo de Arte Contemporáneo de Puerto Rico Collection

the painting with the huge dress is more visible and aggressive looking because she was painted with warm colors (red, pink, yellow). Those warm colors let us imagine that she is a powerful family member. 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.

**AH:** Please, walk us through the process of making this painting. I would like students to get a sense of how artistic creation is like writing, a process in which reflection, error and false starts all play a part.

**BDT:** Just like drafting and refining written work for a class, the process

of creating a complex image works almost in the same way. We artists start with an idea, later we create a simple sketch where we put some images, color and even words. From there the research starts to be the center of attention; we look to the concept or theme, and then we move on to images and other artists that worked with the same concepts. While doing the research, we refine by taking out details and replacing them with others. Sometimes we change the perspective, we take pictures and redo the initial sketch. And so it goes on until we feel that it has all the elements that will make the work complete. That does not mean that it is finished, we continue revising to make sure that the image is revealing the theme or concept in a particular way. Some artists could be working on the sketch for days, weeks even months. When making the sketch for this painting, I worked for one whole month, researching, and refining it. This is a trial and error exercise until I finish the complete idea. Then I start painting on a large scale, not copying the sketch exactly. The finished work is different from the original idea. It is a natural process of the mind, it does not represent frustration, but it is hard work.

**AH:** When reading fiction, students often confuse the author with the narrator (the fictional voice that tells the story). This confusion misleads them into interpreting fictional detail as autobiography. When people view this work, does the same confusion occur?

**BDT:** My work represents the ideas and concepts that are important to me as an individual. Sometimes the viewers read the painting as if it represents my life or that I am painting myself. The image is a fiction created from the reality of the violence that we all live. Like the writer, I paint what I see, changing the circumstances and places and characters. Sometimes the works are completely fictional, imagination. In the case of *Retrato de la gran familia puertorriqueña* we can see a family portrait that includes a lot of people in the same place and time. Those characters could be from my family, families I have observed or from my imagination. We need to exclude the artist from the painting when we are engaging with it. People sometimes think I am painting my own problems, in reality, I am painting our problems as a whole—the problems of society. When an artist paints an autobiographical work

they want to represent data or facts, not a metaphorical image. *Retrato de la gran familia puertorriqueña* is more metaphor than reality—it represents a certain truth, not specific facts.

**AH:** Yes, as in fiction, there's a distinction between truth and fact. This painting contrasts with "selfie culture" which emphasizes a "glass half full" culture. This positive thinking may sound like a good idea, but how can we address the empty part of the glass unless we look at it? I see *Retrato de la gran familia puertorriqueña* as speaking to these silences, do you?

**BDT:** I believe in provoking the viewer. We all see the images of the "selfie culture" and think that those are real, they are not. They are a construction of the person's self-centered individuality. Sometimes, people represent themselves in an unrealistic way by posing, cutting, or using filters, trying to change their reality, a way of not showing the whole picture by erasing details. They hide their imperfections because of what our society mandates. Contrary to this false, cosmetic version of reality, I use my work to see our flaws, what makes us different, sometimes evil, it's another aspect of being human.

**AH:** I am sure you have heard the phrase: "beauty is in the eye of the beholder." I don't think anyone would consider *Retrato de la gran familia puertorriqueña* beautiful, in the sense that it is not something to be placed in a prominent place in your living room to brighten your day. But, I do see "beauty" in its grip on our emotions and its provocation to break the silences that harm. It is similar to the power of a disturbing book to inspire the reader to think about injustice and act for change. What are your thoughts on beauty and art?

**BDT:** Beauty is in the emotions we can have with something or someone. My piece is not what people usually think of as beautiful, it is grotesque for some. What happens is that in the eye of a formally educated person that knows the history of art or even human emotions in a profound way, the painting can be perceived as beautiful, not because it is about conventional beauty but because it is about human connection and memories. This artwork can be read as their own family or maybe a



family they know. Like literature, although it is fiction, we meet people we recognize from real life.

**AH:** Do you prefer a professional viewer or a novice?

**BDT:** My art is for everyone, everyone is included, as people, as humans, as a society. I do think that my painting sometimes bothers some people and my question to them is: “Why?” Maybe because it is a mirror, and the reflection creates emotions in the spectators. Those emotions need to be explored more in depth within each person. As a result, the learned viewer as well as the naïve spectator are welcome to enter this dialogue with the work. A great work of art plants in a person a seed of learning about art. Art is a way of perceiving oneself in a sea of people, it is in that aloneness where art resides. They are objects that come to life every time they are gazed upon. The more time you spend looking at it, the more it speaks. Art is for everyone.

**AH:** Schooling should always be a dialogue, not a lecture. Students should read and do and dialogue. Class discussions give students practice in the virtues of collaboration. This sharing of views provides experience in culling different perspectives to arrive at a broader and deeper appreciation of the object of study. In your art practice, how important is collaboration?

**BDT:** My work is the conclusion of my own experiences and preoccupations, it is a dialogue with myself. But it is important to understand that dialogues are enriched by a collective. We artists can collaborate with others. That is an important step in our careers. We sometimes create alone, but other times we open spaces for creating art with others. We need both, the power of speaking up and listening carefully to others is what makes arguments powerful. In my case, some artworks I have made by myself, others in collaboration with others. Both are magnificent.

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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

## **CAPSTONE ASSESSMENT**

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You will refine three drafts of this letter with teacher input. The corrected third draft will be the final letter which will be sent in a group mailing to the artist.

Example:

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

## ATTACHMENT 1. ABOUT THE ARTIST

By Nelson Rivera

### BÁRBARA DÍAZ TAPIA, PAINTER

Essay written for the catalogue

*Educación Sentimental: Pintura reciente de Bárbara Díaz Tapia.*

Museo de Arte Contemporáneo de Puerto Rico, 2021

*I am by no means indifferent to the manner in which whatever moral tendencies exist in the sentiments or characters it contains shall affect the reader; yet my chief concern in this respect has been limited to the avoiding the enervating effects of the novels of the present day, and to the exhibition of the amiableness of domestic affection, and the excellence of universal virtue.*

–**Mary Shelley**, *Frankenstein*

In 1971, Marta Traba wrote, “Myrna Báez is the person most qualified to be an artist that I have met in the visual arts in Puerto Rico.” (121) Traba saw in Báez the model of what she understood, and proclaimed, to be an artist committed to both her art and her people. The fact is, however, that we have never lacked that type of artist, though here, on this island, they perform their work in an environment that does everything it can to nullify their labor. In the specific case of Báez, Traba noted that the artist’s “sharp eye” saw

*. . . the weaknesses and faults of the environment, the promiscuity of the galleries, the naiveté and bad taste of the heterodox private collectors, the grotesque phrases of the “criticism,” the slippery slide of art into decoration due to the garish promotions of foreign companies who deduct their chaotic patronage of art from their taxes. (122-23)*

A half-century later, reading this, it is not hard for us to recognize that same situation in the arts, or to see that Báez’s work, like that of so many others, has spawned excellent descendants. Indeed, just as artists from José Campeche to Myrna Báez faced their particular circumstances and

## TEACHER COPY

developed an art relevant to Puerto Rican and Latin American society, today we find fine examples of that practice. From among that illustrious group, the name Bárbara Díaz Tapia must not be omitted.

With her first large solo exhibition at the Museo de las Américas in San Juan in 2008, it was clear that we were seeing one of the people “most qualified to be an artist” in Puerto Rico. We discovered a young artist who, despite her drawings, photographs, and video, revealed herself to be, above all, a painter. That exhibit gave us one of the most important works of the decade, the *Portrait of the Great Puerto Rican Family* (2008, Collection MAC). In Puerto Rico, painting has not received the attention given other artistic manifestations such as prints, installations, photographs, and video. And the genre has been modified by the inclusion of mixed-media pieces and, on occasion, the introduction of three-dimensional space. It is in the face of that redefinition of the genre that Díaz Tapia’s painting becomes an exception in Puerto Rico, as her work remains firmly within the tradition of the medium: pigment on two-dimensional surface.

As time went on, Díaz Tapia showed that her early work was not just a fluke. Her recent pieces continue to address some of the issues we saw in that first exhibit, particularly her vision of the Puerto Rican family as an aberration. In the early works, there was a recurrent presence of humans sharing the pictorial space with beasts or bestialized humans. In the new works, done between 2012 and 2017, that differentiation disappears, and what we see are humans who are literally monsters. And Puerto Ricans all.

This world of ours that Díaz Tapia portrays is as distant from a locus amoenus as can be imagined. The merest glance at the images in her recent works gives us an idea: a welter of women giving birth to dead babies (*Spontaneous Combustion*, 2012); a baby suckling at its dead mother’s breast (*Exploitation*, 2014); a (dead?) baby suckling at its live mother’s breast (*The Eels*, 2014); six little angels hanged at a cheap motel (*Puttoes*, 2013-14); a group of children in line for food stamps (*Symbiosis*, 2014); a girl masturbating and a little boy watching a violent movie on TV while their mother talks on the phone (*Sentimental Education*, 2017); six pregnant young students (*Graduation*, 2016); two girls mutilating their breasts in La Fortaleza (*The Governor’s Daughters Do Their Breasts*, 2016). And so on. A display-case of horrors that nobody will want to hang

in their living room or dining room, for fear of ruining the décor and with it, the owners' social life.

These images appear to be the fruit of a dystopian fantasy. The exaggeration, the grotesqueness, the stridency of the presentation situates them in the space of a mental invention at the opposite pole of realism. And yet the images created by Díaz Tapia are actually documentary — they are vignettes of historical events, portraits of reliable reports. This is realistic painting that rubs our unanesthetized noses in the stark, violent, cruel reality of Puerto Rican society.

In order to complete her self-imposed task, Díaz Tapia assumes an attitude of temerity, of almost foolhardy recklessness. Ignoring what she must know would be the counsel of more cautious souls, she pokes her finger in the most controversial wounds. She aims to please no one, much less her fellow travelers. On the contrary, Díaz Tapia throws herself headlong into incorrectness; she addresses prejudices, sexism, classism, the most atrocious and intolerable social and political constructions, without neutralizing or homogenizing them. In an act of daring and employing a strategy of not simply *épater les bourgeois* but complete annihilation, and never sugaring the bitter pill, she amplifies those -isms, pours gasoline on the fire of dissension. It is an intelligent tactic, taking on controversy as an unfinished and unfinishable process, no resolution in sight. Her painting is brave; it is not afraid of burning its fingers on that fire, of being pilloried, of risking rejection, because it sees debate and dialogue as more important than making the public “feel good.” Otherwise, why make art at all?

A recurrent subject in Díaz Tapia's painting is the family and its setting. In her works, which would never be hung behind the sofa, *la vie en famille* is a synecdoche of Puerto Rican life. To say that this family/society is dysfunctional would be the height of euphemism. A more exact word would be “abomination.” Díaz Tapia's images are a catalogue of atrocities and brutalities that are, so to speak, our daily bread. The old formulas of Russian Zhdanovism — the portrayal of heroes and exemplary situations — die here, along with any pious sentimentalism. Viewers looking in these works for some “positive” message leading to “empowerment” will come away shaking their heads. This is work closely related to that of contemporary writers like Carlos Vázquez Cruz (*Malacostumbrismo*,

2012), Francisco Font Acevedo (*La belleza bruta*, 2008), Rosario Ferré (*Papeles de Pandora*, 1976) and poets like Zuleika Pagán López (*Ankh*, 2008), who also explore degraded and degrading family and social relationships in order to pull away the veil that attempts to hide the bestialities of the Puerto Rican paradise. The fact that these artists' visions coincide only confirms the view of those who perceive them not as fantasies but as "objective realities."

In a good number of paintings, Díaz Tapia addresses one of the most frequent subjects in Puerto Rican art: the "Puerto Rican Woman." Clearly, this artist's is not the construction we are accustomed to from Campeche to our own day, but rather the "Puerto Rican Woman" in the dimension of monstrosity. Artists like Pier Paolo Pasolini and Jean Genet defended, celebrated, and, in a way, haloed the socially disdained *lumpen* of their films and writings, and Díaz Tapia follows in their footsteps by focusing clearly on her wretched women, but with one great difference: she doesn't celebrate them. She presents them in all their horror, but qua horror. Our horror. "This thing of darkness I acknowledge mine," as Shakespeare said.

In Díaz Tapia's work one immediately perceives her subversion of the patriarchal ideal of woman, especially in woman's supposed state of perfection: maternity. Her images are an implacable attack on motherhood, as we have rarely, or never, seen in Puerto Rican art. In a corpus of work filled with monsters, the mothers are the most monstrous of them all. This may be the most audacious aspect of her art, since among us, motherhood — underpinned and upheld by a noxious political, social, and religious system — is generally seen as the highest state of grace and holiness that a female, as human being, may enter into. The violence that Díaz Tapia unleashes on this idea correlates to the violence toward women that that definition entails.

The subversion of the feminine ideal is accompanied by the implosion of the art of painting, which can no longer be seen as decoration for the bourgeois living room, as that would require a person willing to "tolerate" those monsters in their entrance hall or dining room. One of Díaz Tapia's greatest achievements in these works is her intelligence in avoiding making these controversial images just the illustration of an idea. Her determination is not limited, then, to the issues she chooses, but extends to her compositional practice. She fills her canvases with visual elements



that support her thesis, but that at the same time go beyond it, twist it, turn it here and there, in order to involve every viewer in her critique.

An example of this is her choice of colors, which most of the time are bright, occasionally pastel. Those colors called “decorative” and “feminine” — tones of pink, fuchsia, turquoise; colors ubiquitous in the domestic items sold in department stores— predominate in her palette. This choice defines the social class within which her truculent scenes take place. Those things which among us are accessories, for Díaz Tapia augment the cruelty of the events as she presents “human” figures of illogical colors in family décors; she situates her monsters in the most banal, quotidian settings and thereby establishes contrasts.

The most significant formal resource in Díaz Tapia’s paintings is the saturation of her images. Although she respects the traditional custom of calling viewers’ attention to the main figures in her compositions, she surrounds them with other elements of equal, or almost equal, weight. The result is a work whose great visual and conceptual richness and complexity are a provocation to the viewer. Every inch counts, every inch is a challenge. That explains the relevance of her “quotations” from recognized works of art. The quotations — Pop (Disney) or abstract bagatelles — share the domestic space, in an obscene art gallery dominated by the aesthetic characteristic of the middle class, the aesthetic of that cheap merchandise used by capitalism to anesthetize the exploited against their mischances and misfortunes. These objects make up still-lives that appear here and there in Díaz Tapia’s paintings, in a wink at the still-lives that Francisco Oller set here and there in his opus magnum of political critique, *El velorio* [*The Wake*]. At the center of this hell are the women, for it is women, condemned to their roles as consumers, at whom the capitalist economy targets its sterile knickknacks and gewgaws.

In quoting the works of others, Díaz Tapia introduces allusions and echoes that enrich her arguments, creating a sticky spiderweb of resonances that necessarily entangles each of her viewers. Puerto Rican art has an important practitioner of this tactic in Myrna Báez, who often quoted and appropriated works by a wide range of artists in order to lend even more power to her images and their controversies. Báez comes to mind specifically with Díaz Tapia’s *Capitol Building Genealogy* (2016), where there is a window with wrought-iron bars, on the other side of which

stands a yellow flamboyán tree, an echo of Báez's print *The Green Outside* (1971). These quotations, in no way arbitrary, strengthen each of the horrors: the body of Frederic Lord Leighton's *Flaming June* next to the woman in *The Eels*; *Man Ray's Cadeau* (Gift) next to the bodies in *The Governor's Daughters Do Their Breasts*. This last painting also makes reference to *The Daughters of Governor don Ramón de Castro* (1789) by José Campeche, creating a sharp commentary on cruel and degrading colonial power. Thus, the quotations make it possible for Díaz Tapia's work to enter into a dialogue with both the art of its immediate tradition and "international" art, in a willful, and fair, demand for space in a world that thinks of us Puerto Ricans, if it thinks of us at all, as non-existent.

The quotations and other pictorial tactics used by Díaz Tapia are even more valuable because of the dialogue they set up with the viewers of the works, for by introducing heterogeneous elements, the images become subject to the contradictions that emerge out of the encounter. Putting foreign elements into her works that can be used to interrogate them and even impugn them is a generous and anti-authoritarian strategy by an artist who recognizes the many gray areas of life that cannot be comprehended in a single image, in one particular point of view. Viewers, then, are called upon to accept or reject the pictorial proposals on the basis of their own experience, whether those experiences coincide with the artist's or not.

The portrait of Puerto Rico in these works is filled out with deceptively anodyne details, specifically those that evidence the human figures' surroundings: the air conditioner console that hangs on a wall in *Putti*; the cinder blocks and construction materials alongside a woman in *Solitary Vice* (2015); the inexplicable piece of cable that enters/ emerges from the wall in *Sentimental Education*. These are elements that signal projects that are precarious, improvised, destined to thwart our attempt to resolve irresolvable construction flaws. Ideas that come too late, initiatives perpetually uncompleted, loose ends forever untied-up— the marks of a wavering nation.

The generosity of Díaz Tapia's art is witnessed by her painting *Sentimental Education*. In the family room of a house appear, from left to right, a boy watching television, a baby eating, a woman talking on her cellphone, a boy, sitting down, hiding his face, and in the rear, in the living room, a girl

masturbating. Despite the four children, nothing in the image points to the past or present existence of a man/ father. A detailed inspection of the scene reveals other pictures and objects: a scene from the Pier Paolo Pasolini film *Salò*, or the *120 Days of Sodom* being watched by the boy; two boxes with the children's programs *Caillou* and *Teletubbies*; a female nude à la Tom Wesselmann or Roy Lichtenstein; a sculpture of a dog with an erect penis done with balloons à la Jeff Koons. The decoration of the house includes a painted still life on which a garland of flowers has been hung; an abstract painting that could be either the kind used to decorate a department store or a Hans Hofmann; flower-print curtains; tchotchkes on the table (a crystal swan, a female nude). Over it all presides a picture on the wall with a text that reads, in translation, "Strong women face the daily obstacles of life, sometimes with a tear, but always with their head held high. Anonymous."

This list is an example of the way Díaz Tapia's work questions the contemporary canon and, simultaneously, the middle-class aesthetic that fills her images. Her palette is frankly shrill, and thronging the canvases is a multiplicity of colors that Díaz Tapia skillfully controls and unifies. As she skillfully controls her textures, which are flat in some places, thick in others, so that our eye is compelled to explore differences, details, and above all, to recognize that what we see is *paint*. The spaces are also multiple, ambiguous — some in three-dimensional perspective abutting flat spaces lacking any depth, equivalent to the canvas itself. Among these flat spaces, the barcodes at the bottom are especially eye-catching, and unequivocally situate the scene in the space of merchandise. The entire image, then, remains in suspense, exposed to the gaze of the public which is called upon to decipher its contradictions.

Turning to another tradition in Puerto Rican painting, Díaz Tapia often structures her paintings in parts or sections, as we have seen in painters ranging from Oller to Carlos Raquel Rivera, Myrna Báez, Oscar Mestey Villamil, and Ivelisse Jiménez. But this is not just an artistic resource; it is, above all, a political strategy that stimulates the intelligent, imaginative gaze of viewers who allow themselves to take in the paintings in more than a brief glance. It is this gaze that every artist *engagé* wishes to awaken in their viewers.

The human figures in *Sentimental Education* inhabit that welter of colors,

planes, and textures. A baby, two children, and a teenager share the space with a woman we presume to be their mother, a bestial monstrosity dressed in “PNP blue,” with putrescent skin, clawlike yellow fingernails, sharp teeth, and, on her head, the site of intellect and reason, a baseball cap with the eagle of the United States of America. These are beings alienated from themselves and others. Colonized. Surrounded, indeed besieged, by the ignoble merchandise that defines them. Puerto Ricans.

At the very center of all this debasement is the Mother Enthroned, supreme embodiment of Evil, repository of all degradation. Díaz Tapia unleashes her fury on the Mother because of her complicity in upholding and reproducing the systemic degradations of patriarchy. The child sitting beside her, hiding his head in his arms, is its most tragic victim. This attack on motherhood is frontal, without ambiguity or hesitancy. In a patriarchal culture like ours, which values motherhood as the perfect completion of the state of Womanhood, the violence of these paintings is genuinely controversial. Its harsh images filled with women who corrupt and murder their children (if they are not stillborn to begin with) are a fist in the face of all pretension of normality, order, authority.

Looked at superficially, Díaz Tapia’s vision could be thought of as nihilistic, pessimistic, demoralizing. But only if we take the work of art as a closed, finished object. Díaz Tapia, however, is a child of her time, and she fully understands our era’s imperative for an art open to the creativity of its viewers. If she delivers herself up to brutality, it is simply a push to question it. This liberating process begins with the obligation to expose lies, speak truth, continue to put in the hands of one’s viewers the resources for their own emancipation. That is Díaz Tapia’s commitment to her society. The heretical beauty of her images is a provocation to reflect on our horrors, exercise our ways of understanding the world, decolonize our gaze and our lives.

Work cited: Marta Traba. *Propuesta polémica sobre arte puertorriqueño*. Río Piedras: Ediciones Librería Internacional, 1971

## **ATTACHMENT 2. ABOUT THE ARTIST**

**By Rubén A. Moreira**

A segment from the essay written for the catalogue *Obra reciente: De Bárbara Díaz Tapia (2006-2008)*. Museo de las Américas, 2008



Obra de la portada: Gertrudis (2007) 55"x 52 1/2" Acrílico sobre lienzo

Suerte perra: Chupacabras II (2007) 44"x 65" Acrílico sobre lienzo

## ESPERPENTOS Y OTROS DIVERTIMENTOS FAMILIARES OBRA RECIENTE ■ DE BÁRBARA DÍAZ TAPIA (2006-2008)

Por: Rubén Alejandro Moreira

*El pensamiento nunca es inocente. Porque es implacable, porque es agresivo, nos ayuda a romper nuestras trabas. Si se suprimiera lo que entraña de maldad, e incluso de demoníaco, habría que renunciar también al concepto de liberación.*

E. M. Cioran

La realidad violenta en que vivimos exige respuestas críticas que permitan concientizarnos, no sólo de lo que somos o no somos, sino de lo que podemos ser, si propiciamos las condiciones de nuestra liberación. Lo familiar suele ser lo conocido, pero la alienación a la que estamos tan acostumbrados ya, adormece nuestros sentidos y nuestro sentido, y muchas veces no nos reconocemos en lo familiar. El otro se ha apoderado malignamente de nosotros. Comenzamos a sentirnos en una situación intolerable, en la que lo monstruoso y abominable está dentro de nosotros mismos. La ciudad atestada de gente produce tanta información como basura. La desigualdad rampante, paradójicamente, se clonifica.



El vigía (2007) 39"x 22" Acrílico sobre lienzo





Creencias: Chupacabras I (2007) 44"x 66" Acrílico sobre lienzo

La incomunicación esperada de todo esto, genera diversos tipos de maltratos, una agresión constante, ya sea embruteciendo, endrogando o azotando a todos por igual. Se vive en un estado de cosas enfermo. Hay mucha data y poco sentido. Se ha legitimado la alienación. Todos estos condicionantes de lo vital son los que enfrenta Bárbara Díaz Tapia en su primera exhibición individual, *Esperpentos y otros divertimentos familiares*. En esta muestra, los múltiples constructos de la violencia se problematizan desde una pluralidad de medios que faculta, a su vez, diferentes enfrentamientos conceptuales y formales de ella. La artista presenta pinturas, dibujos, fotografías y videos: Díaz Tapia nos hace una guiñada, pues lo único que tiene esta muestra de divertimento, es la complejidad de las estrategias con que enfrentamos unas verdades harto corrosivas.

### DULCE VIOLENCIA DE CADA DÍA

Bárbara Díaz Tapia conjura en su pintura una amalgama de elementos punzantes sintetizada con un manejo consciente de la forma y el color, con el fin de enfatizar lo asediante que puede ser una cotidianidad, que mucho tiene de abigarrada, y por eso, la artista

adopta ciertos aspectos colindantes con un muy medido *kitch*. Los modos de Díaz Tapia se bifurcan, tanto por la economía, como por lo abarrotado. La cuidada factura no esconde sus intenciones de registrar las vicisitudes constantes de una sociedad que desafina por no poder armonizar a sus miembros.



Tres hermanas (2007) 54"x 64" Acrílico sobre lienzo



Gertrudis (2007), *Love Seat Dominatrix* (2007), *Tres hermanas* (2008), y *Retrato de la gran familia puertorriqueña* (2008), son varias de las obras que nos permiten adentrarnos en un ambiente doméstico angustioso en el cual el tiempo parece devolvernos reiteradamente al mismo lugar de incongruencia y agresividad. Los personajes de Díaz Tapia son complejos y fuertes. Una Gertrudis rotundamente violeta, por ejemplo, ofrece al descubierto su único seno, pero nadie llega. Los signos enajenantes están ahí. La planta alucinógena de campanas en blancos y amarillos y los insectos en la tela de la butaca dan la impresión de una ebria piquiña erótica. La palanca de cangrejo aterradorante, el abanico adornado con la lucha de machos en celo y en duelo, el teléfono móvil y el antiguo, ambos de un rosa "inequívocamente" femenino, tensan la espera de una llamada. Es una relación que no se consuma porque sólo hay espera, no hay acto ni reclamo. La han dejado abandonada. Esta y otras pinturas de la artista, plantean de un modo abierto o encubierto, juegos de poder entre los géneros.



Fondo (2007) 48"x 66" Acrílico sobre lienzo

Paralelamente, en *Love Seat Dominatrix*, la intimidad se torna una pesadilla perpetua, pues la disposición de la pareja en el mueble, se afecta con una intrusión. ¿O sería más bien, una invitación? No obstante, los factores esquizos de los personajes son configurados como si los manipulados por la mujer al centro, tuvieran propiedades de siameses o de bicéfalos. Un hombre con dos cabezas y sin rostros, es burlado por una mujer que coquetea con otra, pero el tedio de la otra mujer cobra su impuesto con su doble

cara, con su falta de identidad y descontento. Todo simula ser una transacción inútil. Sin embargo, quien se siente dominar, sigue jugando mientras puede, y utilizando lo que no debiera tener: manos en exceso. Se trata de no tener límites, del tiempo sin conteo, pues las manecillas del reloj se han roto, y no queda sino diversión o pura agonía -dependerá del punto de vista-, mientras baja el sol de la tarde incendiando las cortinas de fondo en el teatro doméstico de cada día.

La sangre tiene vínculos insospechados en *Tres hermanas*. Con el lirismo desgarrado con que Díaz Tapia ataca a su contemplador, se esparcen objetos en una mesa, como en una fiesta en la cual se ha comido y bebido a gusto. Dos de los personajes simulan tramarse algo. Una de ellas tiene algo punzante. La tercera hace caso omiso. Los rojos en contraste con los azules agudizan la impresión de choque, de inminente violencia. Los ángulos de la composición potencian la posición del objeto afilado y la tornan más amenazante. La representación de los objetos domésticos le otorga al cuadro una sensación de inmediatez, que por lo demás, es puro simulacro, pues la cromatización de esta obra, al igual que de las otras, es creada a partir de unas armonías y desarmonías muy inherentes al estilo de Díaz Tapia, híbrido entre un realismo y un expresionismo, que alterna los trazos comedidos, a los vehementes y sueltos. Las estridencias en ciertas gamas son cuidadas meticulosamente, aparentan ensordinarse con una organización que las torna sobrias. El contemplador encuentra en los aspectos formales de qué agarrarse, pues las metáforas de la realidad -a veces, inclinadas hacia lo onírico- no son nada halagadoras.

Como vamos viendo, la artista ha apostado por una figuración fiscalizadora de la cotidianidad. Con la construcción de los personajes, la selección y la distribución de los objetos, se teje un diálogo minado de culpas. Díaz Tapia no aminora las connotaciones del enfrentamiento de sus personajes entre sí o con su entorno. Por el contrario, las implicaciones de narratividad de las imágenes se multiplican, aunque el rigor de la artista las dispone en un juego de formas, líneas y simuladas texturas, interrogando conscientemente su propia representación. Un caso evidente de esto es *Retrato de la gran familia puertorriqueña*. La pintura de gran formato hace eco simbólico de una foto familiar. El medio de la pintura citando al de la fotografía.





Loveseat Dominatrix (2007) 58"x 66" Acrílico sobre lienzo

Sin embargo, pese a las alusiones remitentes al medio fotográfico, la pintura aquí se instaure desde sus propios recursos: la pincelada, el color, están comentando, ironizando, frente a los personajes y las cosas. Además, la aglutinación de objetos, que usualmente se relacionan con el mal gusto, o con el gusto de clases desposeídas si se quiere, invade a los personajes, aislados, pese al junte para la foto. Díaz Tapia, artista formada con enormes privaciones, conoce bien las cosas que le rodearon a ella, pero también a otras clases sociales, y tiene el fin de confrontarlas, de mostrarlas en toda su potencia. A veces, las proyecta con un cariz tierno, otras, despótico. Encierra en ellas las implicaciones de la falta de educación visual en nuestro País.

Por otra parte, los niños de Retrato de la gran familia puertorriqueña son intencionalmente espantosos. El traje de la niña gruesa tiene visos de organismo putrefacto, mientras que el niño parece haber sido ancianizado por el control de un juguete, con el que tiende a perder la atención de la foto que se está

tomando. Las dos parejas de los extremos están justamente separadas por una figura amorfa y fantasmal masculina, y una mujer en traje largo y pretencioso. Esta última propicia algún rito con una vela de santería. El conjunto se completa con un perro azul de unos dientes afilados y un semblante vicioso. En el cuadro, los objetos decorativos de la sala, apuntan hacia cierta trivilización de la vida, como habíamos adelantado. Una pantalla de pecera falsa, un barco de vela, la bandera de los trece estados originales de los Estados Unidos, un hada madrina y unos cisnes de la más embadurnada tradición ceramística, además, contrapuntean en la decoración el perrito peludo y la cotorrita, sí, los diminutivos nos ayudan aquí a revelar el carácter aniñado de las personas que ubican objetos en sus casas sin ton ni son. No sabemos si hemos perdido el sentido original con la absoluta diversidad. No sabemos si llegaremos al final liberador. ¿Pero no es este *everything goes*, la libertad de todos, pero cada uno aislado en su mundo? ¿O será la cárcel? Eso es lo que sucede con la gran familia puertorriqueña a la que pertenecemos.

**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> <hr/> <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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Subvencionado por Institute of Museum and Library Services, Comisión Especial Conjunta de Fondos Legislativos para Impacto Comunitario y Fundación Banco Popular.

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