LARC Resources on African Diaspora

The LARC Lending Library has an extensive collection of educational materials for teacher and classroom use such as videos, slides, units, books, games, curriculum units, and maps. They are available for free short term loan to any instructor in the United States.

These materials can be found on the online searchable catalog: http://stonecenter.tulane.edu/pages/detail/48/Lending-Library

FILMS

**Latin and African Americans: Friends or Foes?**
Hispanics and African-Americans from politicians to poets to everyday people speak candidly about the tensions between their communities. In Los Angeles, Mexican-Americans resent the African-American perception of them as mostly illegal immigrants who are taking their jobs. In Miami, the division between blacks and Hispanics leaves Cubans feeling culturally isolated. In New York, Puerto Ricans and blacks speak frankly about competition for educational and financial resources. Poet Maya Angelou, political activist Al Sharpton, Congressman Herman Badillo, actress Philicia Rashad, and others suggest solutions that emphasize cultural understanding. Hosted by actor Hector Elizondo. (color). English. 44 minutes.

**La Raiz Olvidada**
The harbors of Veracruz and Panuco and Campeche were the main channels through which African slaves were introduced to Mexico. On the shores of Gulf of Mexico, African descendants held positions from mine and plantation workers, to servants and even landowners. As a result, important African settlements developed in this region. The area known as Costa Chica was a region very much isolated until thirty years ago. Today we find in this region clearly differentiated with Africano Mexican phenotype communities. Most of the black population was brought here by Spanish to replace indigenous labor. Those escaping slavery found a fitting place on the coast to keep their freedom. Costa Chica, one of the regions least known by Mexicans, constitutes one of the most interesting examples of cultural mingling between Western hemisphere Indians, Africans, and Europeans, producing an entire coastal culture on the Pacific Shore. This film emphasizes that Africans were present throughout the country, and works towards a reconciliation with those African roots of Mexican culture that have been forgotten for too long. 50 minutes.

**De Florida a Coahuila**
Near the city of Muzquiz, Coahuila, lives a small population of black people, *El Nacimiento de los Negros*, descendants of the ones called black Seminoles in the United States. The black Seminoles were people of African origin who assimilated with many North American indigenous groups from the Florida region. Together these people formed the Seminole confederation, (the word Seminole has its origin on the Spanish word “cimarrón”). In 1850, running away from the territorial politics of slavery and racial discrimination in the United States, the mascogos (black Seminoles) sought asylum in Mexico, where after serving as border troops in the north of the country, they were given lands and the Mexican nationality. The Mascogo/Black Seminole culture combines African-American spirituals, Indian fry-bread, and Tex-Mex cowboy culture. Their old religion was based in dream divination, and their old language
combined West African, Native American, English, and Spanish. But these old ways have been dying along with the elders who practiced them, and young Mascogo and Black Seminoles have lost touch with a heritage which is not taught in school and which risks total assimilation into mainstream Mexican and U.S. culture. Filmed on both sides of the border, this video documents the complex history of people of African descent caught between national boundaries, and the efforts of their descendants to maintain their culture and instill a sense of pride in future generations of this warrior people. 2002. 50 minutes.

Every Day Art
This documentary captures the rich folkloric traditions of Cuban dance and music including the profound influence of African religion and art on these traditions. LAVA. 1994. Spanish with English subtitles. 50 minutes.

Iawo
Examines the Yoruba cult of Orisha, brought by African slaves, it still thrives in Cuba and Brazil. The particular documentary shows the initiation of a group of women into a temple. The Cinema Guild. 1978. Portuguese with English subtitles. 40 minutes.

Macumba: World of the Spirits
Explores the religion of Macumba in Brazil--a combination of African religion and Catholicism. National Geographic. N.d.

MUSIC

Africa en America
This set musically traces the blending of different African peoples and the influence of their rhythms, styles and instrumentation in the Americas. An accompanying English-Spanish booklet provides history and background for each musical segment. Musica Traditional. 1992. Spanish. 3 CDs.

Print Resources

Canciones para la juventud

Canto porque es necesario cantar
Nancy E. Morris, traces development of new song movement, combining traditional folk music with socio-political (protest) lyrics. Good as a companion piece to MU/ARG/05 AND OR MU/CHI/03. 1984. Spanish. 35 pages.

**Dreaming on a Sunday in the Alameda**
(and other plays by Carlos Morton). This innovative collection, featuring three plays by Carlos Morton, spans five centuries of Mexican and Mexican American history. In the tradition of teatro campesino, these plays represent provocative revisions of historical events. Includes: La Malinche (challenges the historical record of the tragic clash between Indians and Spaniards); Esperanzo (libretto for an opera, tells the story of Mexican miner who labored in 20th century Silver City, NM); and the title play, Dreaming on a Sunday in the Alameda (characters from a mural by Diego Rivera come to life to depict four centuries of Mexican history, including his wife Frieda Kahlo who steps out as a woman and artist in her own right). English. 168 pages.

**Golden Heritage: Dance in Trinidad and Tobago**

**Latin American Art and Music**
Emphasizes the use of music and art in intercultural education. Focuses on creative expression as illustrative of Latin American values, ideals, and lifestyles. Chapters cover dance, music architecture, the visual arts, and how to use these subjects to introduce more traditional areas of study such as history or sociology. 1989. English. 170 pages.

**Masters of Brazilian Song**

**Music of Latin America**

**CURRICULUM UNITS**

**Focus on South America and Africa**
16 units on teaching both African and South American topics. Project LEARN, 1982. English. 17 pages, 16 units.

**Exploration of the African Diaspora in the Americas**
"Each summer, the Latin American Resource Center hosts a K-12 Teacher Institute. The objective of this institute is to help teachers increase their knowledge about Latin America and to develop lesson plans to use in the classroom. The institute corresponds with Tulane University's New Orleans Dance Festival organized by Associate Professor of Dance, Beverly Trask. This partnership between the LARC and the New Orleans Dance Festival promotes the importance of interdisciplinary teaching of world regions. Teachers of every discipline take part in movement classes, field trips, lectures, and dynamic presentations by artists in order to teach the diversity of Latin America. The curricula and resources in this publication were created by participants in the summer 2009 institute, Exploration of the African Diaspora in the Americas." - Denise Woltering Vargas, 2010, p. 3. Copyright 2010. Includes 3 units on the arts: “Dance, Fight, Sing: Capoeira from Africa to Brazil” by Rachel Carrico of New Orleans, LA; “Music of Brazil through an Exploration of Key Instruments” by Alma Gaddi of Prairieville, LA; and “Dance and Culture of the African Diaspora: Cuba and Haiti” by Tiffany Madera of Miami, FL. Available for check out through the LARC Lending Library and also online at http://stonecenter.tulane.edu/pages/detail/203/K-12-Curricula.

Slides

*The African Heritage of Latin America*
See above description. English. 10 slides.

*Wilfredo Lam: Artist from Cuba*