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.

**CURRICULUM UNITS**

*A Forgotten People: Afro Pacific People's Struggle*
The slide show presents the lives of Black people of Colombia and Ecuador's Pacific coast and their struggle to protect their homeland, the rainforest along the coast and their culture. The slide show and audio tape are produced by the American Friends Service Committee (AFSC), based on a series of presentations by Juan Garcia Salazar, Afro-Ecuadorian activist, community organizer, historian, photographer, teacher and recorder of the oral traditions of Black people of the region. Juan Garcia is a leader of El Proceso, a binational effort of Black communities and organizations working for their territorial, cultural, social, economic and political rights. English, 15 min., 7 pages, 65 slides.

*Exploration of the African Diaspora in the Americas*  
This curriculum packet was developed by the participants in the 2009 institute with the same title and includes activities for the following subjects: Social Studies/History/Geography, Language, and the Arts. This is a great resource to accompany the film Black in Latin America, available in LARC’s Lending Library.

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

*La huella africana en America Latina*  
This unit from La tierra magica addresses the history of Africans in colonial and independence-era Latin America, the influence of African traditions in modern Latin American culture (particularly religion), and Afro-Latin-American political culture and intellectual history.
Race, Power, and Identity in Cuba: Past and Present Primary Source Activities
In this activity-based curriculum, students utilize primary sources to explore how structural racism shaped experiences and identities of Afro-Cuban communities. This curriculum was inspired by Tulane University’s Summer 2017 Cuban Culture & Society K-12 Teacher Institute and created by the curriculum specialists at Primary Source. Adaptable for high school Spanish, Language Arts, Social Studies, Visual Arts, and Art History.

FILMS

A Night in Havana: Dizzy Gillespie in Cuba
The indisputable founding father of "bebop," Dizzy Gillespie remains one of the most recognizable and popular figures in jazz history. During his heyday in the 1940s, Dizzy was one of the first American jazz musicians to incorporate the electrifying sound of Afro-Cuban rhythms into a big-band setting. Forty years later, the legendary jazz trumpeter was invited to Cuba, the wellspring of his inspiration, to headline the Fifth International Jazz Festival in Havana. The journey, as documented in this star-studded film, was a spiritual and triumphal homecoming for the musical genius. Featuring outstanding performances with then-rising stars trumpeter Arturo Sandoval and pianist Gonzalo Rubalcaba, among other celebrated Cuban musicians, director John Holland expertly offers a carefully fleshed-out portrait of a musician "whose robust musical ebullience is matched by an earthly sense of humor" (The New York Times). Among the film's performances, Dizzy delivers speed-of-light bop licks on his Afro-Latin and calypso tinged tunes "A Night in Tunisia" and "Manteca," and is candidly captured as he plays, scats, dances, and jokes, with a joy and exuberance that light up the stage. 1998.

Bahia: Africa in the Americas
This documentary examines the impact on Brazil of African culture and the Candomble religion. It includes excellent, understandable explanations of the origins and practice of Candomble and other Afro-Brazilian religions. One scene of "spiritual surgery" at the end of the film may make squeamish viewers uncomfortable but easily can be edited. English, 58 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.

**El espíritu de mi mamá (Spirit of My Mother)**
Sonia, a young Garifuna woman, a Latin woman of African ancestry, leads a troubled life as a house worker in Los Angeles and is plagued by a haunting memory from her past of a relationship with an American soldier. Her efforts to escape her present circumstance and past trauma are fruitless until she has a dream of her deceased mother who calls upon her with a sacred request; to return to the coast of Honduras on a journey of self-discovery and spiritual rebirth. Spanish w/ English subtitles, 60 minutes.

**Esmeraldas: Petroleum and Poverty**
A film that portrays an intimate connection with a desperate community. The bulk of Ecuador's petroleum is refined in an Afro-Ecuadorian community in Esmeraldas. After years of illnesses from wastes and spills, the refinery exploded, killing several people and contaminating the river. Graphic depictions of illnesses caused by the pollution accompany the story of this community's struggle for health, safety and dignity. 2002 English, 9 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.

**Favela Rising**
Favela Rising documents a man and a movement, a city divided and a favela (Brazilian squatter settlement) united. Haunted by the murders of his family and many of his friends, Anderson Sa is a former drug-trafficker who turns revolutionary in Rio de Janeiro's most feared slum. Through hip-hop music, the rhythms of the street, and Afro-Brazilian dance he rallies his community to war against the violent oppression enforced by teenage drug armies and sustained by corrupt police. At the dawn of liberation, just as collective mobility is overcoming all odds and Anderson's grassroots AfroReggae movement is at the height of its success, a tragic accident threatens to silence the movement forever. 2005. Portuguese w/ English subtitles, 80 minutes.
**Garifuna in Peril**
A Garifuna language teacher, Ricardo, struggles to preserve his culture by building a language school back in his home village in Honduras. A business venture with his brother designed to raise money for the school's construction becomes complicated by the expansion plans of a nearby tourist resort. Historical parallels are invoked as Ricardo's son rehearses and performs a stage play about the Garifuna people's last stand against the British on the island of St. Vincent over 200 years ago. With debut performances by nearly the entire cast of Honduran and Belizean actors, "Garifuna in Peril" makes its own history as the first feature film primarily in Garifuna, a language proclaimed by UNESCO as a Masterpiece of the Oral and the Intangible Heritage of Humanity. Garifuna, English, Spanish with English and Spanish subtitles, 99 minutes.

**Garifuna Journey**
A wonderfully directed film and accompanying curriculum guide. The film is shot entirely in Belize, the film presents the history, language, food, music, dance, and spirituality of the Garifuna culture. It is a celebratory documentary with engaging scenes of fishing, cooking, cassava preparation, thatching a temple, spiritual ritual, music and dance. The sound track is a mix of punta rock, original drumming, and traditional ritual music. The curriculum guide includes additional history for the teacher as well as suggested activities, questions, and discussion topics. 1999. English, 47 minutes/49 pages.

**Grupo Corpo: Companhia de Dan**
Grupo Corpo, the Brazilian dance company, combines the sensuality of Afro-Brazilian dance forms and the technical prowess of ballet with a contemporary, highly theatrical sensibility, and energy to burn. Brazilian music and a pastiche of folk songs, innovative lighting and scenery, and vivid costumes all add to the experience. The result is a vibrant spirit and sense of exuberant energy that is both visually riveting and viscerally charged. An extensive documentary as a special feature on this film shows the ensemble at work, in rehearsal, and on tour, including excerpts from performances as well as interviews with members and friends of the company. 2001 English, 86 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.

**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 Afromexican 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.

**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.

**Lucha Garifuna (Garifunas Holding Ground)**

This film was co-produced by a group which is part of the Afro-Indigenous community in Honduras, the Garifuna Emergency Committee of Honduras (Comite de Emergencia Garifuna de Honduras). We Garifuna are descendants of Indigenous Arawaks and Caribs, and Africans, and we maintain our unique culture, in addition to protecting the natural resources, living in harmony with the sea and the land. In this film, the communities themselves explain our struggles to protect our ancestral lands and environment against multiple threats, like the usurpation of land by large land-owners by violent means, cattle ranchers who pollute our water supplies with an illegal highway. In spite of the indifference of the government and the risk we face one of the colleagues who is seen in the film has since been brutally assassinated, we continue to struggle. As we say in Garifuna, "Wabaruagon!", or we go together forward. 2002, Spanish w/ English subtitles, 11 minutes.

**Macumba: World of the Spirits**

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

**Play, Jankunu Play**

The Garifuna are a Central American people of West African and Native American descent. One of their most popular rituals is wanaragua, a three-fold system of masked Christmas processionals commonly called Jankunú. This ritual is a unique blend of African, European, and Native American (Arawak and Carib) art traditions in which social and cultural identities are expressed through music, dance, and costume. As dancers adorn themselves in colorful regalia to mimic past foreign oppressors they symbolically affirm their identity. They perform stylized movements to the accompaniment of drums and social commentary songs composed by men. Descriptions of the three processions and dance styles are interspersed with interviews by Garifuna singers, drummers, dancers, cultural advocates, and scholars on the significance of rituals. Rare footage of wárini, the now extinct ritual that is the Africanized predecessor to
wanaragua, is accompanied by commentary on the significance of the ritual. Examples of wanaragua drumming and dance styles demonstrate how drummers rhythmically interpret the unique movements of each dancer. Translations of song texts show the Garifuna language on screen and reveal themes commonly found in songs. Gender play and role reversal become part of the revelry as Garifuna men mimic European women. Occasionally, Garifuna women, disguised as male wanaragua dancers, join in the festivities. The antics and songs of Charikanari, a ritual featuring stock characters such as the Two-Foot Cow and Devil, are also presented. Images of similar processionals in other locations include photos of Masquerade in St. Kitts-Nevis, Gombey in Bermuda, Jonkonnu in Jamaica, John Kuner (now extinct) in North Carolina, Junkanoo in the Bahamas, and Fancy Dress in Cape Coast, Ghana. Also included are photographs and footage of wanaragua as performed by Garifuna from Guatemala and Honduras with oral accounts explaining why costumes in these countries differ from those traditionally worn in Belize. Play Jankunú Play places the viewer within the context of the Garifuna world at Christmas where music, dance, and art reflect the past to empower the future. Includes the following bonus features: A Brief History of the Garifuna; Styles of Wanaragua Drumming; Grand Ball in Belize, Slideshow of Dangiga, Belize; Slideshow of Garifuna Art; Wanaragua Songs; and Charikanari Songs. Directed by Oliver N. Greene, Jr. 2006. English, 45 minutes.

**Ritual Rhythms Candombe**
This documentary explores the history and modern reality of candombe, the drum music of Uruguay's black parade bands. It is a way of life that was born in the musical gatherings of slaves in urban marketplaces and plazas. Despite persistent racism, past and present, the 200,000 Uruguayans of African descent experience candombe as a way of life, as part of the cast of characters that inhabit the tenements of Montefilm's Reus and Ansina neighborhoods, where parents rock cradles with drummed lullabies, and children learn to play drums on oil cans. Moving from riveting musical performances to detailed discussions of the history of slavery and the historical development of candombe, Ritual Rhythms is an exciting and informative introduction to candombe, the music of Afro-Uruguay. Spanish with English subtitles, 48 minutes.

**The King Does Not Lie: The Initiation of a Shango Priest**
Shows the Afro-Cuban religion, Santeria, whose New World practitioners have been maligned out of ignorance and prejudice. In this intimate documentary we see a contemporary Puerto Rican community of "santeros" gather for the initiation of a priest of Shango. filmmakers Library. 1993. English, 50 minutes.

**Uprooted**
As long as Colombia is known only through flash-point headlines of drug cartels and guerilla groups, the poor and victimized members of its society remain invisible. Juan Mejia's Uprooted exposes the plight of Afro-Colombians violently driven off their coastal lands and forced to subsist in shantytowns far from home. With immense tenderness and intimate attention, Mejia personalizes this history through the daily life of one brave woman caught in a politically and economically untenable situation. 2007. English and Spanish with English subtitles, 44 minutes.
**Verso Negro**

Featuring poetry performances that often resemble contemporary rap, this film examines an important aspect of Afro-Caribbean cultural heritage. Verso Negro, originally written between the late Twenties and mid-Forties, was part of the worldwide literary movement that included the Harlem Renaissance. The poems spoke openly about racism and the beauty of African heritage in the Caribbean, and they were made widely popular by performers of poetry known as "declamadores." This film features Efraín Ortiz, a young contemporary declamadore who performs with musical back-up many of the now classic Verso Negro poems and who is struggling to keep this tradition alive through his performances in neighborhoods, schools and festivals both in Puerto Rico and the mainland United States. The film also includes newly discovered archival footage as well as interviews with the acclaimed Puerto Rican cultural historian Don Ricardo Alegria and Brooklyn born poet Martin Espada. English and Spanish w/English subtitles, 40 minutes.

**Voices of the Orishas**

This documentary demonstrates the survival and strength of the Yoruba cultural and religious heritage of Caribbean African-Hispanics. The film documents a ritual ceremony performed by Afro-Cubans who practice Santeria in which the pantheon of 22 deities, or Orishas, are invoked. University of California Center for Media and Independent Learning. ca. 1995. *English*, 37 minutes.

**When the River Met the Sea (Cuando el Rio y el Mar Se Unieron)**

When the River Met the Sea (2004) Winner of the Grand Jury Prize, Latin American Environmental film Festival, 2005 This title was produced by and for the Afro-indigenous Garífuna (also spelled Garifuna) population of Honduras. Politically and economically marginalized for their race and unique culture and history, the community has faced further devastation in the deadly wake of Hurricane Mitch in 1998. When the River Met the Sea focuses more specifically on the after-effects of Hurricane Mitch and the ongoing neglect by the Honduran government, with an emphasis on the voices of women and youth in the community. English (and Spanish with English subtitles), 14 minutes.

**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.

**Son Radical**

When the songs are by the Grammy®-nominated composer/guitarist Juan-Carlos Formell, the drummer is Jimmy Branly (who came to fame with the Cuban timba group NG La Banda), and the bass player is Carlitos del Puerto (Cubanismo!, Caravana Cubana), you've got son radical – a
streamlined, intensely rhythmic rock en clave groove that just might be the next Cuban revolution. Channeling the African roots of the Caribbean experience, this power trio converts their individual achievements in jazz, salsa and classic Cuban son into intense alternative music that lives up to their CD's name. "The son is the root of everything," says Juan-Carlos, "working from that base, we have the credentials to break the rules and the clichés of Cuban music."
Spanish, CD.

PRINT MATERIALS

Canciones para la juventud

Canto porque es necesario cantar
Nancy E. Morris, traces development of new song movement, combining traditional folk music with sociopolitical (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