

# EL RÍO

Do-Your-Own-Exhibition Kit



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Smithsonian Institution, Washington, DC

# **Teacher's Guide**

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*The "El Río Do-Your-Own-Exhibition" Kit has been produced by the Smithsonian Center for Folklife and Cultural Heritage and supported by funds from the Smithsonian Latino Initiatives Fund, the Smithsonian Special Exhibition Fund, the Rockefeller Foundation, and the Houston Endowment, Inc.*

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## Preface to Teachers

The Do-Your-Own Exhibition Kit is based on the *El Río* Traveling Exhibition produced by the Smithsonian Institution Center for Folklife and Cultural Heritage. The kit consists of the following:

- ◆ An eight-panel *El Río* In-School Exhibition
- ◆ A Do-Your-Own-Exhibition teacher's guide that includes student activities in print form and in electronic format to be found at [www.folklife.si.edu](http://www.folklife.si.edu)
- ◆ A six-part videotape

### Objectives

The *El Río* In-School Exhibition and the Do-Your-Own-Exhibition teacher's guide are intended to help educators use museum exhibitions in the classroom. Students will learn:

- ◆ How stories are told through exhibitions
- ◆ What are the elements of an exhibition
- ◆ How to collect and produce materials for their own display

The kit can complement all core disciplinary areas. Exhibitions can make social studies, language arts, science, and math come alive for students.

The kit works best when used in conjunction with the *El Río* Traveling Exhibition. The guide is organized around the topics presented in this exhibition and in the in-school exhibition (a small, condensed version of the traveling exhibition without objects). The traveling exhibition and kit explore the relationship between culture and environment—of people and place—in the Rio Grande/río Bravo Basin. This river basin extends across the states of Colorado, New Mexico, and Texas in the United States and Durango, Chihuahua, Coahuila, Nuevo León, and Tamaulipas in Mexico. Although all the examples in this guide come from the *El Río* traveling and in-school exhibitions, these materials can be extended for the study and presentation of the relationship of culture and environment in other places.

Each unit includes the following sections (see chart at the end of this preface for details):

- ◆ Class Discussion and Questions for introducing topic
- ◆ Classroom Exercise to put discussion into practice
- ◆ Student-Curator Reflections to provide an opportunity for the students to think about what they have done
- ◆ Museum Tips (Sidebars and Blackline Masters) with expanded information on museum practices and terminology
- ◆ *El Río* Exhibition Samples to use with the discussions, exercises, or museum activities
- ◆ Blackline Masters to reproduce for the classroom bulletin board, overheads, and student handouts

### **Use of Guide**

The guide was written for grades 6–12. The teacher can adjust the activities to be grade-appropriate. The content and activities of the guide can easily translate to the Social Studies and Language Arts State Requirements but can also be used across the curriculum. The teacher is encouraged to adapt the units to the individual curriculum, time available, and students' interests and abilities.

- ◆ Each unit will take approximately one week to do.
- ◆ Units can be used independently of each other.
- ◆ Within a unit, the teacher can select parts of the unit to use.

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- ◆ *The guide has been produced in a three-ring-binder format so that the teacher can photocopy materials.*
  - ◆ *The guide can also be found electronically at the Smithsonian Center for Folklife and Cultural Heritage Website [www.folklife.si.edu](http://www.folklife.si.edu).*
  - ◆ *Three sets of the El Río In-School Exhibition will travel through the schools.*

## **Experiences with *El Río***

**Janece C. Docal**, English and Humanities teacher at the Bell Multicultural Senior High School in Washington, D.C., talks about her students' experiences with the *El Río* Traveling Exhibition when it premiered at the Smithsonian Arts and Industries Building in Washington: "This year, the Teen Writers Workshop project developed by the Smithsonian Center for Education and Museum Studies around the *El Río* exhibition served students' needs by expanding their scope of experience and exposure to different cultures and professional writers. They were able to connect their own culture to that of a different area and find universal themes. Prior to visiting the exhibition, we discussed the topics of cultural identity, traditional knowledge, and sustainable development. We discussed 'ways of seeing,' observing, and finding meaning in everyday objects. Students wrote poems about objects of value to them and then went to the exhibit, comparing with the Rio Basin's objects. They loved roping the steer, touching the herbs, trying their hand at captaining a shrimping boat, pulling wool, and learning how the piñatas and adobe bricks are made. They then learned how to immerse themselves in a place—observing, gathering research (interviews and articles), just like the exhibition."

**Jill Bryson**, a teacher at the One-Step-Down Charter School in Washington, D.C., also participated with her students in the Teen Writers Workshop project. She describes her experience: "I will not forget the image of Isaac wrapping his hands around the lasso and the look of pride on his face as he explained to me how he used to work with animals in his home country. As an ESL social studies teacher, I found the themes, images, and objects in the *El Río* exhibit an inexhaustible fountain of resources to build on the strengths of my students and teach about U.S. history and culture. My class visited the exhibit and wrote about the connections to their own traditional knowledge and cultural identity. We wrote stories about friends and family based on the novel *Canícula* and conducted oral history interviews to find out about the immigration experiences of elders in our community. One especially rewarding aspect of the exhibit was the adaptability of the content for a diverse group. My students were from different parts of the world and each of them found a way to connect with the exhibit. As teachers we look to find ways of making the classroom relevant to the lives of our students. This exhibit provided a framework for my students to talk about knowledge they have gained from their family and the struggles they face adapting to change. And I got a lasso lesson to boot!"

## Related Materials

Smithsonian Center for Folklife and Cultural Heritage Website:  
[www.folklife.si.edu](http://www.folklife.si.edu)

- ◆ “El Río Do-Your-Own-Exhibition” Kit
- ◆ “Smithsonian Folklife and Oral History Interview Guide” (January 2004)
- ◆ “Borders and Identity” Educational Materials
- ◆ “Discovering Our Delta: A Learning Guide for Community”

Smithsonian Center for Education and Museum Studies Website:  
[www.smithsonianeducation.org](http://www.smithsonianeducation.org)

- ◆ “Artifact & Analysis: A Teacher’s Guide to Interpreting Objects and Writing History”  
[www.smithsonianeducation.org/db/detail.asp?id=821](http://www.smithsonianeducation.org/db/detail.asp?id=821)
- ◆ “History of Science, Technology, and Invention/*Impacto, Influenza, Cambio*: Science, Technology, and Invention in Latin America and the Southwestern United States”  
[www.smithsonianeducation.org/scitech/start.html](http://www.smithsonianeducation.org/scitech/start.html)

National Postal Museum Website: [www.postalmuseum.si.edu](http://www.postalmuseum.si.edu)

- ◆ For Educators: Curriculum Guides: “*Letters From Home: An Exhibit-Building Project for the Advanced ESL Classroom*”

C.A.R.T.S. — Cultural Arts Resources for Teachers and Students Website:  
[www.carts.org](http://www.carts.org)

*El Río* Exhibition Catalog. Curators Olivia Cadaval and Cynthia Vidaurri, Editor Peter Seitel. Washington, D.C.: Smithsonian Institution Center for Folklife and Cultural Heritage, 2003. Educators may order this publication by e-mailing: [cadavalo@si.edu](mailto:cadavalo@si.edu)

*Canícula: Snapshots of a Girlhood on la Frontera* by Norma Elia Cantú, University of New Mexico Press, 1995. As described on the dust jacket, “*Canícula* — the dog days — a particularly intense part of the summer when most cotton is harvested in South Texas. In Norma Cantú’s fictionalized memoir of Laredo in the 1940s, 1950s, and early 1960s, it also represents a time between childhood and adulthood. Actual snapshots and the author’s re-created memories allow readers to experience the pivotal events of this world — births, deaths, injuries, fiestas, rites of passage.”

“Creating a Classroom Exhibit,” in *Smithsonian In Your Classroom*, November 1999. Educators may order this publication by e-mailing: [educate@si.edu](mailto:educate@si.edu)

## Teacher's Guide Summary Chart

	<b>Class Discussion and Questions</b>	<b>Classroom Exercise</b>	<b>Student Museum Activity</b>	<b>Museum Tips</b>
<b>Unit 1 Introduction</b>	What is an exhibition? Telling a story Exhibit elements to tell a story	Exploring exhibition themes, individual stories, images, and objects	Writing own story Selecting image and object for story and writing descriptive label	Photographs
<b>Unit 2 <i>El Río</i> Story</b>	How to put an exhibition story together Different perspectives Relationship between people and place	Describing relationships in different ways Looking at relationships through images and captions	Finding an image of someone who lives in region Writing caption on people-to-region relationship	Text
<b>Unit 3 Where We Live: People and Geography</b>	How to use maps to tell a story Concept of region Relationship between geographical features and culture Landmarks	Reading maps Identifying regions Identifying natural and cultural features	Creating a map with natural and cultural landmarks Creating neighborhood boundaries	Graphics
<b>Unit 4 How and What We Know: Traditional Knowledge</b>	Concept of traditional knowledge Traditional knowledge in a community Relationship between traditional knowledge and the management of the environment	Looking for information on traditional knowledge in images, quotes, captions, and video Looking for ways traditional knowledge is passed on	Interviewing a relative Identifying expressions of traditional knowledge	Collecting textual material
<b>Unit 5 Who We Are: Cultural Identity</b>	Concept of identity Identity in terms of school, personal name, family, skills, favorite activities Relationship between objects and identity	Looking for information on identity in images, quotes, and video Interviewing techniques using objects	Finding objects, interviewing people, and writing quotations	Objects Using audio/visual material
<b>Unit 6 How We Work: Sustainable Development</b>	Concept of sustainable economy Relationship between work and environment	Looking for information on work and its relationship to environment in images, quotes, captions, and video	Documenting a neighborhood store or business Designing exhibit space for a store	Space design
<b>Unit 7 Bringing It All Together</b>	Evaluating material collected and written Making an exhibition Role of own story in the exhibition	Organizing and selecting material for an exhibition Designing panels Producing an exhibition	Writing own story in relationship with <i>El Río</i> exhibition story Creating a panel using material from earlier exercises	Guidelines for selecting materials

# Unit 1 Introduction

## Objectives

In this unit, students will learn

- ◆ How to tell stories through exhibitions
- ◆ How exhibition elements—text panels, photographs, photo murals, objects, captions, quotations, videos, and recorded sounds—are used in telling a story
- ◆ How the overall story of the *El Río* exhibition is about the relationship of people, culture, and environment
- ◆ How individual stories contribute to the overall story

## Class Discussion & Questions

- ◆ Ask students if they have ever seen museum exhibitions.
- ◆ What was the content of these exhibitions?
- ◆ Discuss how exhibitions can tell a story. Examine how story elements also found in literature, such as plot, characters, time, and place, can help you describe the story in an exhibition.
- ◆ Discuss how an exhibition can be historical, contemporary, or about the future.
- ◆ Discuss the story that is being told in the *El Río* exhibition.

## Go To

Blackline Master 1 Exhibition Components

## Directions

- ◆ Ask students to identify the different physical devices used for storytelling in the exhibitions they saw.
- ◆ Discuss how the different senses can be used to create an atmosphere or to convey information in an exhibition (touching objects, seeing text and images, smelling raw materials).
- ◆ Discuss what the different senses add to the story or the feel of an exhibition.

## **Exhibition Components**

FLOOR PLAN:	<i>Physical layout of exhibition</i>
PANEL:	<i>Display board used for attaching text, images, and objects</i>
TEXT:	<i>Written materials that can include</i> <ul style="list-style-type: none"><li>◆ <i>Exhibit and thematic titles</i></li><li>◆ <i>Descriptive text</i></li><li>◆ <i>Captions—Descriptions or contextual information used to accompany images</i></li><li>◆ <i>Labels—Descriptions accompanying objects</i></li><li>◆ <i>Quotations—Quotes from the people featured or from related sources</i></li><li>◆ <i>Credits—Names of people or organizations that worked on or helped with the exhibition in some way, or funded it</i></li></ul>
IMAGES:	<i>Photographs, photo murals, illustrations, maps, diagrams, or drawings, which may be original or taken from books, magazines, newspapers, fliers, Internet, or other publications</i>
ARTIFACTS:	<i>Objects or parts of objects, which can include art works, crafts, things used every day, and occupational materials and tools</i>
AUDIO/VISUALS:	<i>Recorded audio or visual material generally presented on a TV monitor, computer screen, or listening station</i>
INTERACTIVES:	<i>Activities to involve the public, using artifacts, computer programs, or other exhibition components</i>

<b>Go To</b>	Exhibition Sample 1	<i>El Río</i> Exhibition Floor Plan for Smithsonian Institution
	Exhibition Sample 2	<i>El Río</i> Exhibition Introduction Panel
	Exhibition Sample 3	<i>El Río</i> Exhibition Sample Panel
	Exhibition Sample 4	Exhibit Objects

**Directions** Discuss these exhibition devices using these exhibition samples.

**Go To** Exhibition Sample 2 *El Río* Exhibition Introduction Panel

**Directions** Discuss the story that is being told in the *El Río* exhibition. Read the text with the class and discuss what we learn about the exhibition story from it:

- ◆ Where does the story take place?
- ◆ Whom is the story about?
- ◆ What is the major idea conveyed in this exhibition text?

**Class Activity**

Visit the *El Río* In-school Exhibition and/or the *El Río* Traveling Exhibition at the local museum.

**Classroom Exercise**

Talk about what the students saw in the big exhibition or in the classroom version:

- ◆ What are the three main themes?
- ◆ What are the individual stories within the three main themes?
- ◆ What types of images and objects (if they saw the traveling exhibition) were used?
- ◆ What exhibition elements did they like best and why?
- ◆ Were they familiar with any of the activities presented in the exhibition?

**Go to**

Blackline Master 2    Traditional Knowledge  
Blackline Master 3    Cultural Identity  
Blackline Master 4    Sustainable Development

**Directions**

- ◆ Using Blackline Masters, discuss main themes.
- ◆ How would you summarize the story in 25 words or less?

**Student Museum Activity**

- ◆ Write a paragraph to describe how your story (the story of you and your family, the place where you live and go to school, your neighbors, the occupations found in your community, etc.) could be part of the *El Río* exhibition.
- ◆ Find a picture (in a book, magazine, newspaper) or draw one to accompany text.
- ◆ Identify an object that could be part of the exhibition and describe it. Explain why it is appropriate for the exhibition. Write a descriptive label for the object.

**Student-Curator Reflections**

Write a couple of sentences on how you feel about having your story be part of the exhibition.

## **Museum Tips**

### **Photographs**

- ◆ *Wide-angle shots can help locate a story because they place a subject in its surroundings.*
- ◆ *Close-up shots can help focus on specific details of the story.*
- ◆ *Shots with action can add information on the activities of the people represented.*
- ◆ *Shots with tools will help provide information on cultural practices, occupations, and technology.*





## El Río

**T**he Rio Grande/río Bravo Basin is formed by the river known in the United States as the Rio Grande and in Mexico as the río Bravo. We know that the environment has a powerful effect on our lives—and vice versa. People who live in the Basin are keenly aware of this relationship. The exhibition *El Río* presents stories about the diverse communities that live in this river basin and about their relationship to its varied physical environments. Through the exhibition you will meet some of the different people who live in the region. You will learn how their cultural identity relates to:

- ♦ The place where they live
- ♦ How their traditional knowledge can be a resource in managing the environment
- ♦ How their local culture can provide a foundation for making a living

## El Río

**T**he *río* shapes our lives. Without it we wouldn't be able to live where we live. The river gives life to the area and sets the stage for the economic and cultural lives of its communities."  
—Enrique Lamadrid, Albuquerque, New Mexico

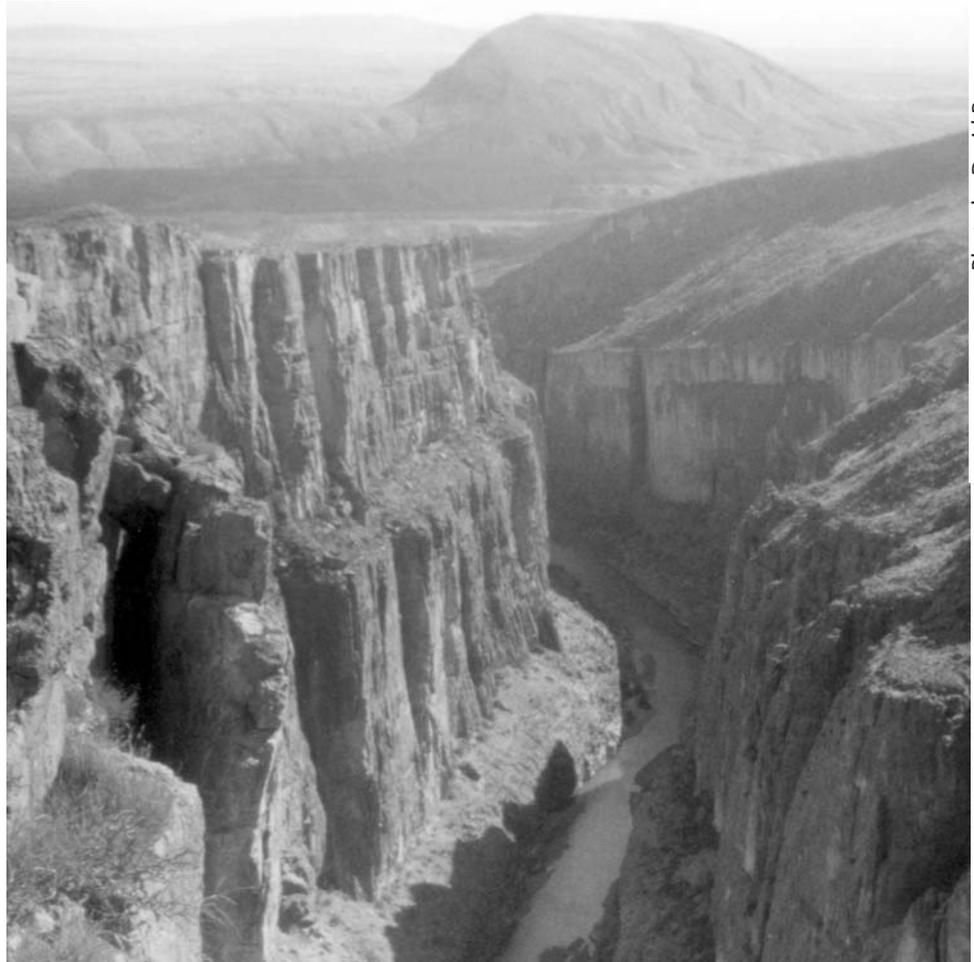


Photo by David Bosserman

The Rio Grande/*río* Bravo extends from Colorado to New Mexico and Texas in the United States and into Tamaulipas, Nuevo León, Coahuila, Chihuahua, and Durango in Mexico.

## Exhibit Objects



*Matachín* headpiece

## Exhibit Objects



Cochiti Pueblo storyteller

## Exhibit Objects



Straw cowboy hat



Work saddle



Cowboy boots

# Exhibition Components

<i>Floor Plan:</i>	Physical layout of exhibition
<i>Panel:</i>	Display board used for attaching text, images, and objects
<i>Text:</i>	Written materials that can include <ul style="list-style-type: none"> <li>◆ Exhibit and thematic titles</li> <li>◆ Descriptive text</li> <li>◆ Captions—Descriptions or contextual information used to accompany images</li> <li>◆ Labels—Descriptions accompanying objects</li> <li>◆ Quotations—Quotes from the people featured or from related sources</li> <li>◆ Credits—Names of people or organizations that worked on or helped with the exhibition in some way, or funded it</li> </ul>
<i>Images:</i>	Photographs, photo murals, illustrations, maps, diagrams, or drawings, which may be original or taken from books, magazines, newspapers, fliers, Internet, or other publications
<i>Artifacts:</i>	Objects or parts of objects, which can include art works, crafts, things used every day, and occupational materials and tools
<i>Audio/Visuals:</i>	Recorded audio or visual material generally presented on a TV monitor, computer screen, or listening station
<i>Interactives:</i>	Activities to involve the public, using artifacts, computer programs, or other exhibition components

# Traditional Knowledge

Traditional knowledge is a way that people in a particular cultural group and/or place have learned over time to understand their world, and act in it. Traditional knowledge is usually passed on informally, often through practice, in some of the following ways:

- ◆ From generation to generation
- ◆ Among cultural or occupational groups

Traditional knowledge is flexible and resilient.

- ◆ It can adapt to new technologies.
- ◆ It can be transformed in its practice by different experiences.

Traditional knowledge can be found in:

- ◆ The way we do things in our everyday life
- ◆ The way we work
- ◆ The way we relate to other people and to our environment

# Cultural Identity

Cultural identity means establishing an identification with a group. Cultural identity can be established in different ways:

- ◆ History
- ◆ The language we use
- ◆ Our occupation
- ◆ Where we go to school
- ◆ What sports our school is known for
- ◆ Types of activities we do
- ◆ Where we live
- ◆ What our beliefs are
- ◆ Who our family and friends are

Cultural practices refer to the ways we do things according to our cultural identity. Traditions are based on our cultural practices. We may express our identity differently depending upon where we are:

- ◆ At home
- ◆ With friends
- ◆ At work
- ◆ In school

# Sustainable Development

Sustainable development means that a growing economy can meet the living needs of people without destroying natural and cultural resources for future generations. Sustainable development can be practiced by:

- ◆ Home-based craft shops
- ◆ Small-scale markets and stores
- ◆ Businesses and industries

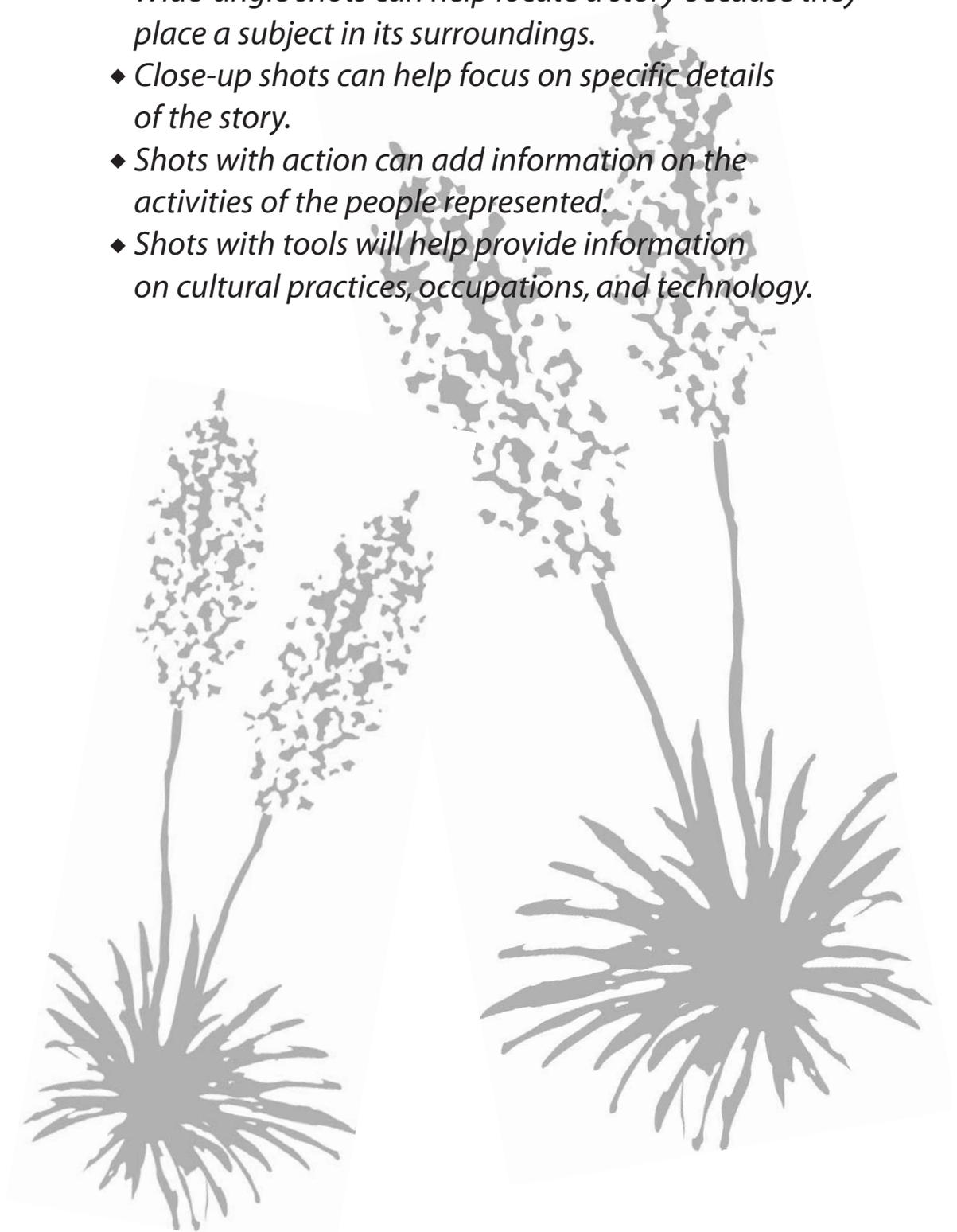
Occupational practices that contribute to sustainable development include:

- ◆ An understanding of the materials we use
  - How do we obtain them without destroying their reproduction?
  - Are they biodegradable?
- ◆ An understanding of the needs of the community served
- ◆ Concern for the ways of working and needs of the workers

## Museum Tips

### Photographs

- ◆ *Wide-angle shots can help locate a story because they place a subject in its surroundings.*
- ◆ *Close-up shots can help focus on specific details of the story.*
- ◆ *Shots with action can add information on the activities of the people represented.*
- ◆ *Shots with tools will help provide information on cultural practices, occupations, and technology.*



## Unit 2 *El Río Story*

### Objectives

In this unit, students will learn

- ◆ How to put an exhibition story together
- ◆ How to combine different perspectives to present a more complete story
- ◆ How to represent the relationship between people and the place where they live
- ◆ How the *El Río* exhibition combines stories of various linguistic, religious, ethnic, and occupational groups living in the Rio Grande/río Bravo Basin

### Class Discussion & Questions

Discuss with the students the different ways in which we can describe the relationship between people and the place where they live. For example, people's work, language, food, or celebrations can depend on where they live.

### Go To

Exhibition Sample 5 People and Place Introduction

### Directions

Read the quote and discuss with the class what Juanita Elizondo Garza means by "history, language, culture, religion, and sustenance." For example,

- ◆ What is history? Who gets to write history?
- ◆ What can language tell you about the region?
- ◆ How can a region contribute to the sustenance (that is, the basic physical needs) of people?
- ◆ How can historical events contribute to defining a region?

Look at the pictures and read the captions with the class and discuss the relationships between people and their natural surroundings.

- ◆ What is the environment?
- ◆ What are the resources that are used from the environment?
  - How do the people in the story use the resources?
  - Why do they use the resources?

Discuss how the exhibit elements mentioned in Unit 1 show these relationships. For example,

- ◆ Study the photo with and without reading the caption.
  - What can you tell from just looking at the picture?
  - How does the caption help explain the picture?

**Classroom  
Exercise**

Work with the class to help them understand how different exhibition elements complement each other.

**Go To**

Exhibition Sample 6    People and Place Images  
Exhibition Sample 7    People and Place Images and Captions  
Exhibition Sample 8    People and Place Images and Captions

**Directions**

- ◆ Using the photos and captions in Exhibition Samples 6 and 8, work with the students to figure out which go together.
- ◆ Once the students have an idea what to do, divide the class into three groups. Have each group work with photos and captions in Exhibition Sample 8 to match them together themselves.
- ◆ Once they have completed the exercise, the class can come together to share their results and explain why they matched them the way they did (i.e., they identified relationships). What other information could be included in the text? This can also be an opportunity for students to talk about their own stories from the Student Museum Activity in Unit 1 or about their own relationships with their environment. What would they add?

**Student Museum  
Activity**

Find an image of someone in your family or a friend who lives in your region and write a caption that describes the relationship between the person and the place where he/she lives.

Examples:

Photo from a local newspaper

Photo of a family member

**Student-Curator  
Reflections**

Write a paragraph on one or more of the following:

- ◆ How did you select the person?
- ◆ Where did you look for the image? What made it easy or difficult to find? Did anyone help you? Who?
- ◆ What kinds of activities did you think about when looking for relationships?
- ◆ How do you think the person you interviewed feels about being part of the exhibition?

## **Museum Tips**

### **Text**

- ◆ *Text should be concise. An introductory panel should be no more than 150 words. Quotations and captions should generally be under 50 words.*
- ◆ *Descriptive text may be written in the second or third person. Use direct and active voices.*
- ◆ *Captions may describe what is happening in an image and/or add additional information.*
- ◆ *Quotations are direct statements made by individuals and should include a citation, that is, the name of the person quoted. Sometimes the citation includes where the person is from and the date the statement was made.*



## Rio Grande/río Bravo Basin

“From the headwaters in Colorado to the Gulf of Mexico, every region of the Rio Grande/río Bravo Basin faces its own issues of history, language, culture, religion, and sustenance.”

—Juanita Elizondo Garza, Weslaco, Texas



Photo by Pedro Silva González



Photo by Charles Weber

Hernán González Castillo harvests palmetto fronds in the hills near his home in Bustamante, northeast of Monterrey, Nuevo León. He and his family use the fronds to weave the seats of stools and chairs.

Northern New Mexico sheep ranchers still raise *churro* sheep first brought to the region by Spanish settlers. Weavers with the collaborative organization called Tierra Wools prefer the *churro* sheep's long hair for weaving rugs. Tierra Wools is located in Los Ojos, New Mexico.

## People and Place Images



Photo by Olivia Cadaval

5. People from other regions of Mexico look for work in *maquiladoras*, or assembly plants, located on the Mexican side of the U.S.-Mexico border. In Matamoros, Tamaulipas, workers at the Cambridge International plant assemble conveyor belts.



Photo by Genevieve Mooser

4. Outside the market in Ciudad Juárez, Chihuahua, Rarámuri women sell herbs gathered in the Sierra Madre mountains, from where they originally migrated.

# People and Place Images

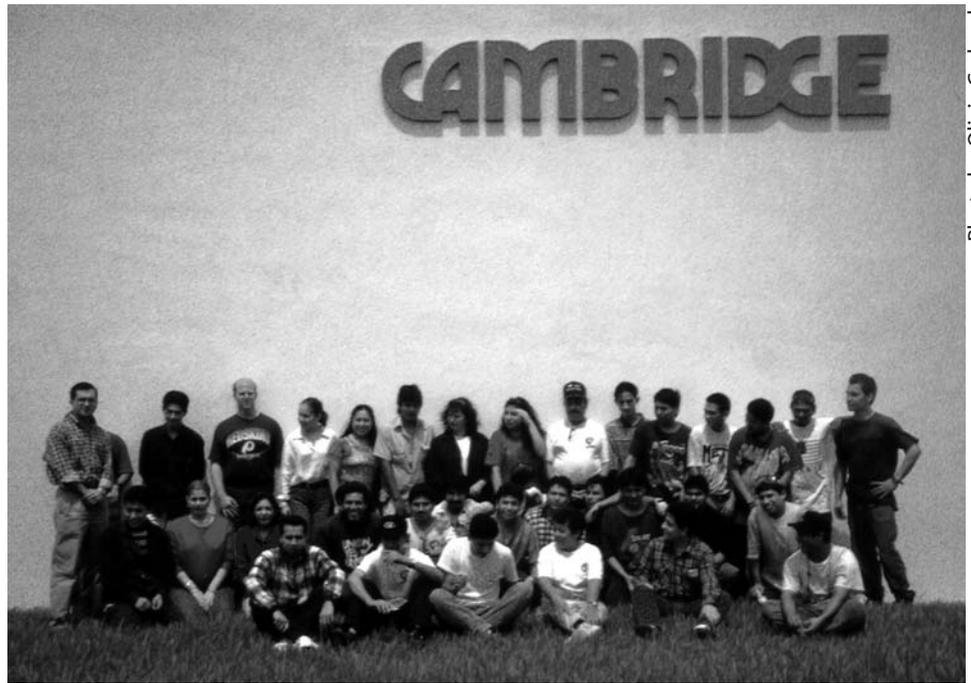


Photo by Olivia Cadaval

# \_\_\_\_\_



Photo by Genevieve Mooser

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# People and Place Images and Captions

# 7



Photo by Michael Kiernan

1. In Bernalillo, New Mexico, *matachín* dancers participate in the annual Fiesta of San Lorenzo.
2. In Presidio, Texas, in the Chihuahuan desert, Jesusita Jiménez uses earth as the primary material for making adobe bricks to build homes.

# 1



Photo by Cynthia Vidaurri

3. In South Texas, ranching is a way of life. Blacksmith Armando Flores and his uncle ride on the banks of the Rio Grande/río Bravo.
4. Outside the market in Ciudad Juárez, Chihuahua, Rarámuri women sell herbs gathered in the Sierra Madre mountains, from where they originally migrated.

# 2



Photo courtesy of Jesusita Jiménez

5. People from other regions of Mexico look for work in *maquiladoras*, or assembly plants, located on the Mexican side of the U.S.-Mexico border. In Matamoros, Tamaulipas, workers at the Cambridge International plant assemble conveyer belts.

# 8



Photo by Cynthia Vidaurri

6. During fiestas in the ranching communities of northern Chihuahua, *vaqueros* from the region compete in rodeos.

# 6



Photo by Carlos Ornelas

7. On the outskirts of Ciudad Juárez, Chihuahua, brick-making families produce bricks to supply the demand from this rapidly growing border city. Environmental scientists from Las Cruces, New Mexico, partnered with them to build clean-air kilns.

# 3



Photo courtesy of Armando Flores

8. Drumming is at the heart of Pueblo dancing in New Mexico. Many Pueblo communities are located near the Rio Grande. Arnold Herrera is a Cochiti drum maker, who learned this traditional art from his father and now teaches his sons.

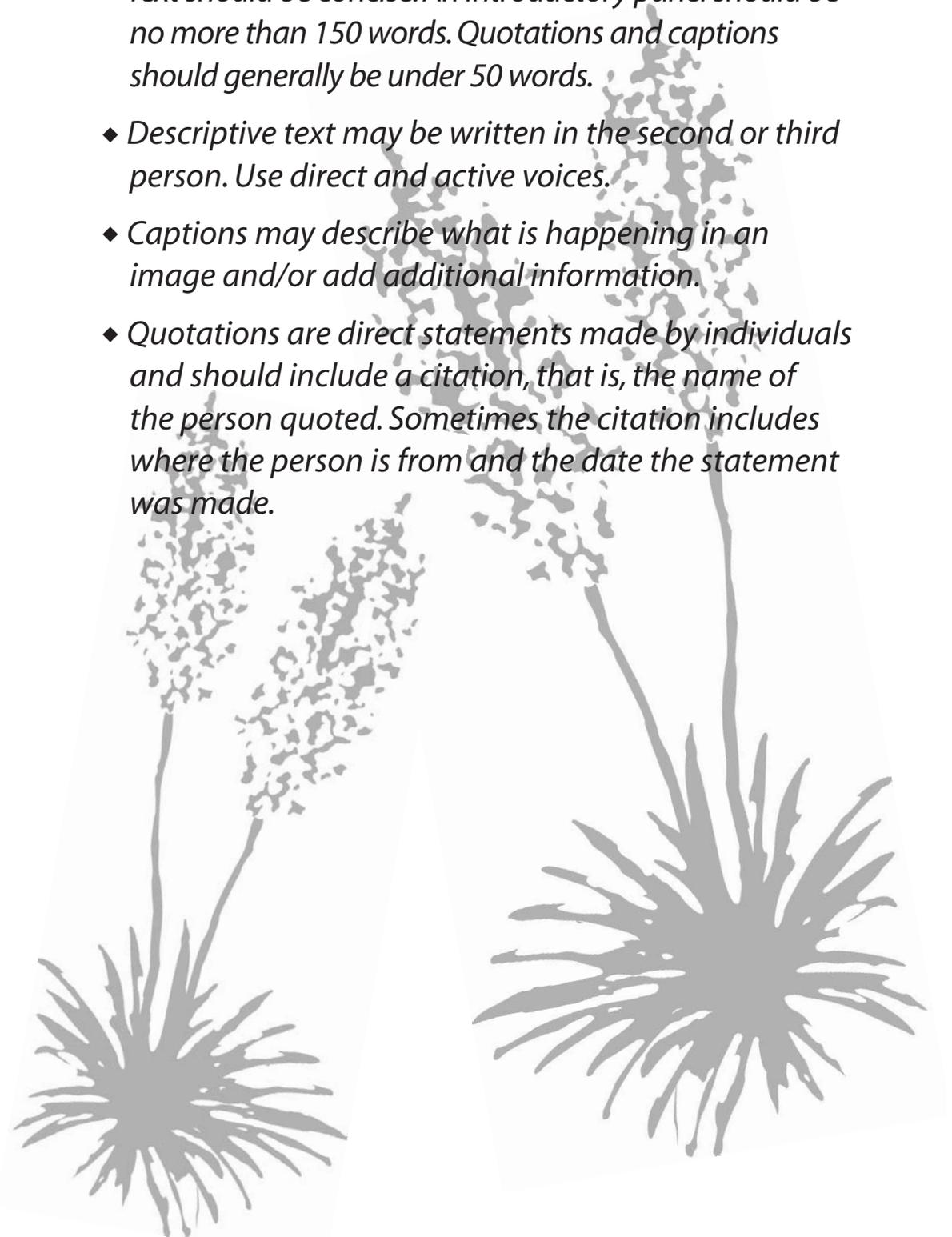
# People and Place Images and Captions

# _____		<p>Photo by Michael Kiernan</p>	<p>1. In Bernalillo, New Mexico, <i>matachín</i> dancers participate in the annual Fiesta of San Lorenzo.</p>
# _____		<p>Photo by Cynthia Vidaurri</p>	<p>2. In Presidio, Texas, in the Chihuahuan desert, Jesusita Jiménez uses earth as the primary material for making adobe bricks to build homes.</p>
# _____		<p>Photo courtesy of Jesusita Jiménez</p>	<p>3. In South Texas, ranching is a way of life. Blacksmith Armando Flores and his uncle ride on the banks of the Rio Grande/río Bravo.</p>
# _____		<p>Photo by Cynthia Vidaurri</p>	<p>4. Outside the market in Ciudad Juárez, Chihuahua, Rarámuri women sell herbs gathered in the Sierra Madre mountains, from where they originally migrated.</p>
# _____		<p>Photo by Carlos Ornelas</p>	<p>5. People from other regions of Mexico look for work in <i>maquiladoras</i>, or assembly plants, located on the Mexican side of the U.S.-Mexico border. In Matamoros, Tamaulipas, workers at the Cambridge International plant assemble conveyer belts.</p>
# _____		<p>Photo courtesy of Armando Flores</p>	<p>6. During fiestas in the ranching communities of northern Chihuahua, <i>vaqueros</i> from the region compete in rodeos.</p>
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# _____			<p>8. Drumming is at the heart of Pueblo dancing in New Mexico. Many Pueblo communities are located near the Rio Grande. Arnold Herrera is a Cochiti drum maker, who learned this traditional art from his father and now teaches his sons.</p>

# Museum Tips

## Text

- ◆ *Text should be concise. An introductory panel should be no more than 150 words. Quotations and captions should generally be under 50 words.*
- ◆ *Descriptive text may be written in the second or third person. Use direct and active voices.*
- ◆ *Captions may describe what is happening in an image and/or add additional information.*
- ◆ *Quotations are direct statements made by individuals and should include a citation, that is, the name of the person quoted. Sometimes the citation includes where the person is from and the date the statement was made.*



## Unit 3    **Where We Live: People and Geography**

### **Objectives**

In this unit, students will learn

- ◆ How to use maps to tell an exhibition story
- ◆ How geographical features, such as mountains, plains, valleys, streams, rivers, and coasts, help define a region and its population
- ◆ How the specific region where they live within the Rio Grande/río Bravo Basin shapes people’s experiences

### **Class Discussion & Questions**

Discuss with the students the concept of a region:

- ◆ Natural features such as desert, plains, mountains, rivers, and the Gulf of Mexico define some regions.
- ◆ Cultural, social, and economic features can also define regions.
- ◆ Many different regions are explored in the *El Río* exhibition.
- ◆ *El Río* uses maps, photos, and text to provide context, or background information, for the different regions that are discussed.
- ◆ Each group or community that the exhibition features offers an example of how its culture shapes and in turn is shaped by its particular environment.
- ◆ Understanding this relationship can help us better care for our own cultural and natural resources.

### **Go To**

Blackline Master 7    Regional Concept Diagram

### **Directions**

- ◆ Discuss how students can place themselves within a region by
  - Locating their home in a neighborhood
  - Then locating the neighborhood within a town or city
  - Then locating the town or city within a county
  - Then locating the county within a state
  - Finally locating the state within a country
- ◆ Discuss geographic regions that overlap political boundaries. For example, what political boundaries does “The Valley” in South Texas or in central New Mexico overlap?
- ◆ Discuss cultural, social, or economic features that could define a region, such as historical background, language, or occupation.

**Go To** Blackline Master 8 Landmarks

- Directions** Discuss how landmarks can help you with your investigation:
- ◆ What are some neighborhood, community, and regional landmarks?
  - ◆ How do we identify the natural and cultural resources of a place?
  - ◆ How are they used?
  - ◆ How can regional factors influence traditions in a place?

### **Landmarks**

#### **A landmark can be**

- ◆ *A natural or fabricated identifying feature of a landscape, such as a river or a mural*
- ◆ *A fixed marker, such as a boundary-line marker, street sign, or roadside shrine*
- ◆ *A building or place with historical, social, or economic significance*

### **Classroom Exercise**

- ◆ Talk about what the students saw in the *El Río* exhibition or in the classroom version.
- ◆ Take a city map and, using push-pins, have students mark
  - Where the hospital where they were born is located
  - Where they live
  - Where they play sports
  - Where they go to school
  - Where they shop
  - Where you find historical markers
  - Where you find natural features

**Go To** Exhibition Sample 9 Rio Grande/río Bravo Basin Map  
You may also want to use the image in Exhibition Sample 3, *El Río* Exhibition Sample Panel, and Exhibition Sample 10, View of the Source of the Rio Grande in the San Juan Mountains in Colorado, as examples of physical characteristics.

- Directions** Using the basin map, talk about some of the different regions found there. You can discuss the definition of a river basin—“a region drained by a single river system.” Looking at the map, examine the following questions:
- ◆ Where are the mountain ranges that frame the river basin?
  - ◆ Which cities are located along the riverbank?
  - ◆ What geographic features help to define the river basin?
  - ◆ Where is your hometown?
  - ◆ How is your hometown affected by the river basin?

To further reinforce these ideas, you can have the students watch one or both sections of the Ranching and/or Shrimping videos and discuss how the region affects their occupational traditions.

### **Student Museum Activity**

- ◆ Find a map of your own state, town, or neighborhood (from a book, the Internet, a gas station). If you cannot find a map, you can always draw your own. Add to the map to reflect the aspects of the region that are important to you. Draw your own neighborhood boundaries.
- ◆ Add or mark landmarks—these can be buildings, street corners, paths, highways, monuments, natural elements such as the top of a hill, trees or streams, or other built or natural objects.
- ◆ Write one or two sentences to explain why you chose to mark your maps in that way.
- ◆ Write a paragraph to explain why you chose to stop drawing where you did or how you would describe the area defined by your map. Explain why this is different from the boundaries in the map you are using. Did you draw natural resources (trees, rocks, etc.), human-made things (buildings, streets, bridges, etc.), or a combination?

### **Student-Curator Reflections**

Write a paragraph on one or more of the following:

- ◆ How have these activities helped you get a better understanding of where you live?
- ◆ Has this helped you think of the place you live as part of the exhibition?

#### **Museum Tips**

##### **Graphics**

- ◆ *Different font styles can set off titles and help differentiate quotations from other text, but they must be used consistently. Use no more than two different fonts in the exhibition.*
- ◆ *Different font sizes can help emphasize importance of text. The Americans With Disabilities Act (ADA) minimum font-size requirement for exhibition labels is Arial 24.*
- ◆ *Borders can help mark off text or illustrations.*
- ◆ *Designs that are commonly associated with the featured area or topic can contribute to the message.*
- ◆ *Logos can give an exhibition a visual identity.*
- ◆ *The color palette has many uses:*
  - *The background color can make it easier to read text.*
  - *Color can contribute information to the topic.*
  - *Text can be in another color other than black, but there should be enough contrast between text and background.*

# Rio Grande/río Bravo Basin Map

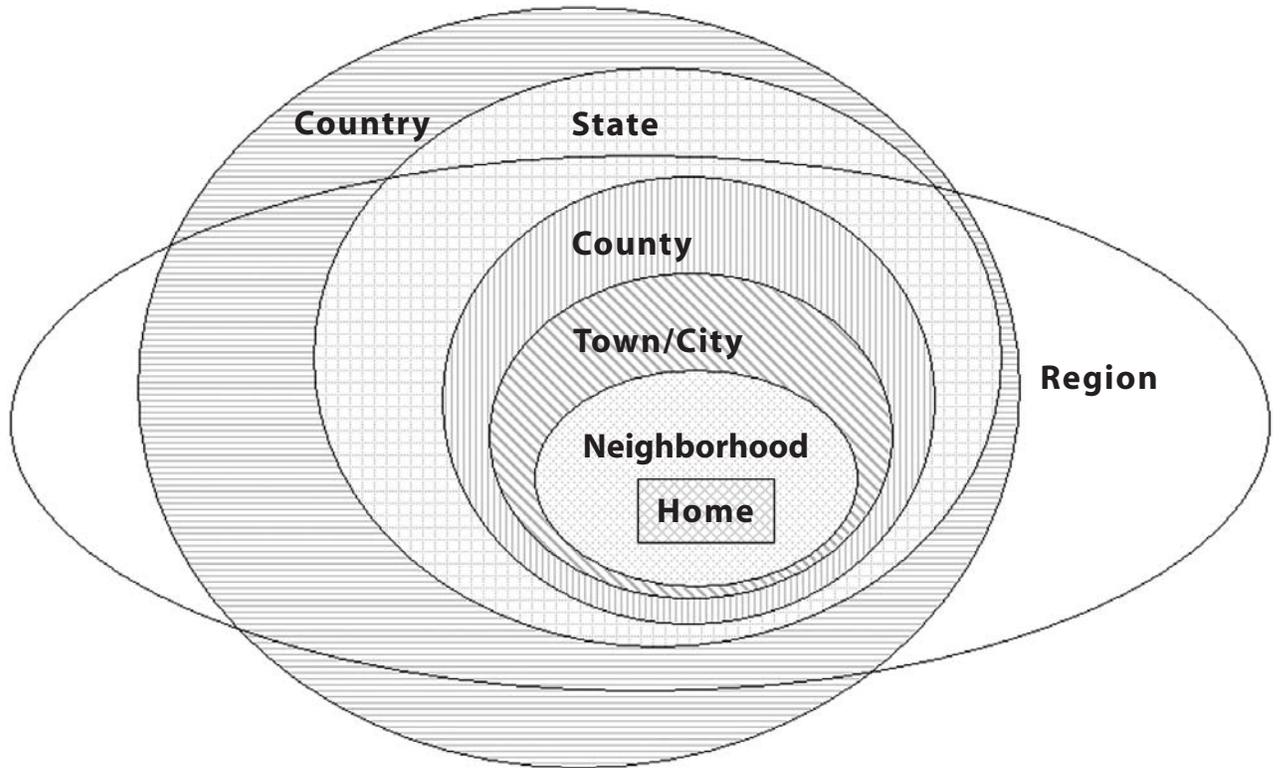


# View of the Source of the Rio Grande in the San Juan Mountains in Colorado



Photo by Charles Weber

# Regional Concept Diagram



"Where We Live"

# Landmarks

A landmark can be:

- ◆ A natural or fabricated identifying feature of a landscape, such as a river or a mural
- ◆ A fixed marker, such as a boundary-line marker, street sign, or roadside shrine
- ◆ A building or place with historical, social, or economic significance

# Museum Tips

## Graphics

- ◆ *Different font styles can set off titles and help differentiate quotations from other text, but they must be used consistently. Use no more than two different fonts in the exhibition.*
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## Unit 4 **How and What We Know: Traditional Knowledge**

### **Objectives**

In this unit, students will learn

- ◆ What traditional knowledge means
- ◆ How traditional knowledge can contribute to the understanding and management of our environment
- ◆ How various communities along the Rio Grande/río Bravo Basin have evolved ways of living suited to the limited natural resources of their fragile environment.

### **Traditional Knowledge**

*Traditional knowledge is a way that people in a particular cultural group and/or place have learned over time to understand their world, and act in it. Traditional knowledge is usually passed on informally, often through practice, in some of the following ways:*

- ◆ *From generation to generation*
- ◆ *Among cultural or occupational groups*

*Traditional knowledge is flexible and resilient.*

- ◆ *It can adapt to new technologies.*
- ◆ *It can be transformed in its practice by different experiences.*

*Traditional knowledge can be found in:*

- ◆ *The way we do things in our everyday life*
- ◆ *The way we work*
- ◆ *The way we relate to other people and to our environment*

### **Class Discussion & Questions**

Introduce the exhibition theme “Traditional Knowledge.”

#### **Go To**

Blackline Master 2    Traditional Knowledge

#### **Directions**

- ◆ Discuss with the class what “traditional knowledge” means.
- ◆ Discuss how some things we do that we consider “second nature”—because that is the way they are usually done in our family or community—may be based on traditional knowledge. For example, we may drink a cola, a ginger ale, or a chamomile tea when our stomach hurts.

**Directions**  
**(con't)**

- ◆ Discuss with the class the different ways that traditional knowledge and environment are related. Ask them questions that they can relate to their own lives and their own community:
  - What is the common knowledge in your community about weather that influences how people build their homes, carry out their work, etc.?
  - What are the practices in your family when you get a cold? What kind of products do you use that are locally available?
  - What other ways of doing everyday tasks that you would consider “second nature” are based on your community’s traditional knowledge?

**Classroom**  
**Exercise**

Discuss what you can learn from pictures, quotes, and captions about traditional knowledge.

**Go To**

Exhibition Samples 11 –13 Traditional Knowledge—Shrimping, Desert Resources, and Cattle Ranching

**Directions**

- ◆ Look at the photographs and discuss what activities you see.
- ◆ Read the captions and quotations and discuss the role of traditional knowledge in each activity represented.
- ◆ Discuss how traditional knowledge takes into account the different environments portrayed.

To further reinforce this exercise, you can have the students watch the video sections on Shrimping and Ranching. Afterwards, discuss what they learned from the video.

- ◆ How are traditions passed on in a family?
- ◆ What kind of relationship, if any, do you find between traditional knowledge and new technology?
- ◆ Is there a skill, a story, or a recipe that you have learned from one of your relatives?

**Student Museum**  
**Activity**

Interview a relative (tape record or take notes).

- ◆ What is commonly known about weather where he/she lives?
- ◆ What remedies that he/she uses come from his/her mother, grandmother, or other relatives?
- ◆ How did she/he learn to do the work she/he does?
- ◆ What kinds of experiences have changed the way he/she does his/her work?
- ◆ Write down what you think would be considered “traditional knowledge” in your interview.

**Student-Curator  
Reflections**

Write a paragraph on one or more of the following:

- ◆ Based on your interview, what other words would you use in asking people about “traditional knowledge”?
- ◆ Do you think there is much traditional knowledge in your community?
- ◆ What kind of traditional knowledge have you inherited from your family?

**Museum Tips  
Collecting Textual Material**

**Primary data**

- ◆ *Interviews*
- ◆ *Journals and diaries*
- ◆ *Autobiographies*

**Secondary data**

- ◆ *Books*
- ◆ *The Internet*
- ◆ *Newspapers, magazines, and other popular publications*
- ◆ *Fliers, brochures, and other promotional materials*



## Traditional Knowledge—Shrimping

Occupations like shrimping on the Gulf of Mexico combine traditional skills and knowledge with the newest technology.



Photo by John Paulson



Photo by Hugh Talman

“You can put the best of everything on a boat—radar, global positioning, even television—but your experience in running that technology is what counts. You get the knowledge of where the shrimp is from years and years of experience.”

—Julius Collins, Brownsville, Texas

“A net is like a jigsaw puzzle. You take the webbing, cut it up into different pieces, and put them together.”

—Julius Collins, Brownsville, Texas

## Traditional Knowledge— Desert Resources

The use of natural materials is also important in preserving the environment.



Photo by Imelda Castro Santillán



Photo by Imelda Castro Santillán

“Our work is 100 percent ecological. The weavings that we make with natural fibers can be trashed and they don’t pollute. The sun and air disintegrate them completely.” —José Isabel Quiroz García, Saltillo, Coahuila

## Traditional Knowledge— Cattle Ranching

Taking advantage of the region's large spaces, open plains ranching spread in South Texas. Many skills and materials common to ranching work can become useful in making crafts.



Photo by Javier Salazar

“Ranching and cowboying has to be from the heart. It comes as your heritage. To me, it doesn’t matter what kind of degree somebody has if he doesn’t have the background inherited from the old folks.”  
— Juan Luis Longoria, San Isidro, Texas



Photo by Javier Salazar

“Ranchers will tear down an old fence and it’s just barbed wire that’s not going to be used anymore. I’ve seen people bury rolls of this stuff. When I look at it, it’s like, ‘Well, there’s a lot of windmills.’” —Marty Champion, Edinburg, Texas

# Museum Tips

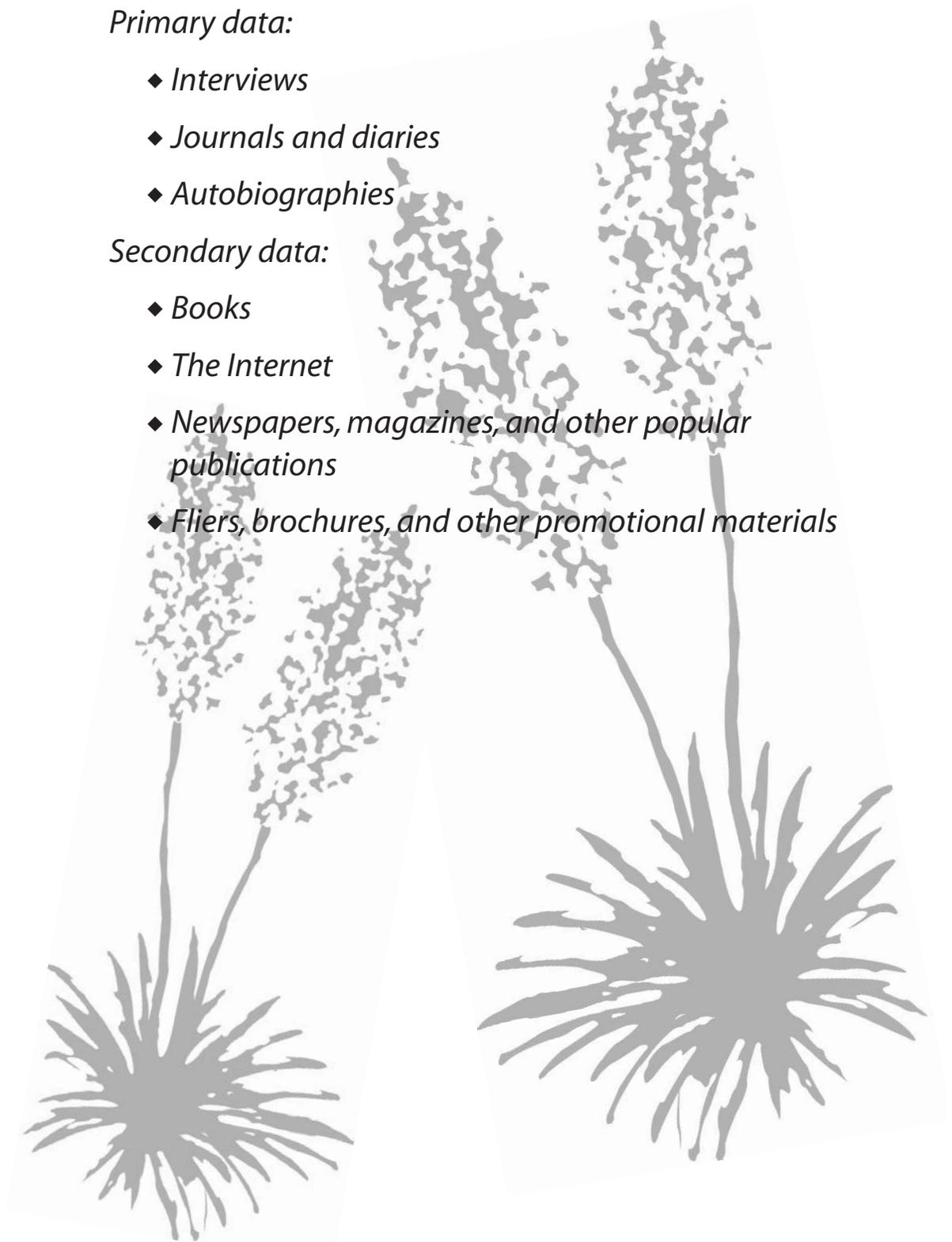
## Collecting Textual Material

### *Primary data:*

- ◆ *Interviews*
- ◆ *Journals and diaries*
- ◆ *Autobiographies*

### *Secondary data:*

- ◆ *Books*
- ◆ *The Internet*
- ◆ *Newspapers, magazines, and other popular publications*
- ◆ *Fliers, brochures, and other promotional materials*



## Unit 5 Who We Are: Cultural Identity

### Objectives

In this unit, students will learn

- ◆ How culture is expressed through its products
- ◆ How physical environments influence the beliefs, values, and practices of a particular culture
- ◆ How identity is expressed through celebrations, food, clothing, crafts, stories, music, and other cultural practices
- ◆ How culture and environment affect identity in the Rio Grande/río Bravo Basin

### Class Discussion & Questions

Discuss with the class the concept of identity.

### Go To

Blackline Master 3 Cultural Identity

### Directions

Explore different kinds and ways of expressing identity:

- ◆ How is your school's identity shown through the use of school colors and by a mascot?
- ◆ Does the name of the school tell you anything about where it is located or about the history of the region?
- ◆ How is your identity shown through your name?
  - Were you named after someone in your family or someone well known?
  - Does the spelling of your name provide information about your family's background? What kind of information?
- ◆ What objects can you use to express your school identity?
- ◆ What objects can be used to express your identity? What would help you represent:
  - Where you were born?
  - Where your family comes from?
  - What you like to do for fun?
  - What talents you have?
  - What your favorite foods are?
  - What else?

### Classroom Exercise

To review what students learned, you may want them to complete Blackline Master 11, Cultural Identity Student Activity Sheet.

### **Cultural Identity**

*Cultural identity means establishing an identification with a group.*

*Cultural identity can be established in different ways:*

- ◆ *History*
- ◆ *The language we use*
- ◆ *Our occupation*
- ◆ *Where we go to school*
- ◆ *What sports our school is known for*
- ◆ *Types of activities we do*
- ◆ *Where we live*
- ◆ *What our beliefs are*
- ◆ *Who our family and friends are*

*Cultural practices refer to the ways we do things according to our cultural identity. Traditions are based on our cultural practices. We may express our identity differently depending upon where we are:*

- ◆ *At home*
- ◆ *With friends*
- ◆ *At work*
- ◆ *In school*

### **Classroom Exercise**

Apply the concept of identity to the students' experiences.

#### **Go To**

Exhibition Samples 14–18      Cultural Identity

#### **Directions**

- ◆ Talk about what the pictures and quotes tell you about identity. Identify the artifacts that are associated with identity, to help students understand the relationship between objects and culture.
- ◆ You can choose to divide the class into groups and have each group focus on a particular photo from the panels. Have each group examine the picture and identify cultural or environmental objects. What do they tell students about the community, the environment, and/or cultural practices? Once they have done this, the class can come together and share what they have discovered. Start this discussion by having students interview the group presenting. Encourage them to ask open-ended questions that start with what, why, and how. You may want to develop some examples of questions with students before they start. Do other class members have different ideas about what the objects might mean or represent?
- ◆ To further reinforce these ideas you can have the students watch the Fiesta of San Lorenzo video and discuss how Bernalillo, as a community, reconfirms its shared cultural identity by recalling the past.

## Student Museum Activity

- ◆ Find your own objects or images of objects that might have special meaning to you, your family, or people in your community. Examples: a toy, a sports trophy, a utensil or tool, an image of an important saint, a family photo album, a piece of jewelry, a soldier's medal, or a marker for a town's war heroes.
- ◆ Interview family members or people in the community, and ask them what your object means to them, or what it means to other people. Write down a list of open-ended questions that start with what, why, and how to help you with your interviews. Listen to what they have to say and write down one or more important quotes from the interview. At school, you can share what you have found with your class.

## Student-Curator Reflections

Write a paragraph on one or more of the following:

- ◆ How did you find your object?
- ◆ Did the interview help you think about the object in a different way?
- ◆ How did it feel to talk about your interview and object in class?

### Museum Tips

#### Objects

- ◆ *Decide which objects can be displayed in the open and which have to be in a protective case.*
  - *If you want to encourage the viewer to touch and smell, select sturdy objects that do not need much protection and can be easily replaced.*
  - *If objects are fragile, be sure to protect them from handling by visitors.*
- ◆ *Decide if the object needs supporting material.*
  - *Does it need a photograph to help explain how, where, and by whom it is used?*
  - *Does it need a description about its history, its maker, its use, etc.?*
  - *Does it need a quotation to personalize it?*

#### Using Audio/Visual Material

- ◆ *If you are including audiotapes or CDs in your display, use only very short segments (called sound bites) from them.*
- ◆ *If you are including videotapes, select very short segments (3 to 8 minutes) for use.*

## Cultural Identity— Bernalillo, New Mexico

In Bernalillo, New Mexico, the Fiesta of San Lorenzo brings community members together every August.



“Today, we have a heck of a time including everybody who wants to participate in some part in the fiesta.”  
—Charles Aguilar, Bernalillo, New Mexico

## Cultural Identity—the Rarámuri in Ciudad Juárez, Chihuahua

Rarámuri communities in Ciudad Juárez and in the Sierra Madre in Chihuahua get together to celebrate the Fiesta of the Virgin of Guadalupe.



“Those of us that come from the Sierra, we get together for dancing and *matachines*.”—José Guadalupe Bautista, Ciudad Juárez, Chihuahua

## Cultural Identity—Pueblo Traditions

Even though they may no longer live on the pueblo, Cochiti Pueblo Indians maintain their cultural identity through annual feasts and craft production.



Photo by Christine Parker

“When you want to regain who you are, you go back to the pueblo and dance.”—Arnold Herrera, Cochiti Pueblo, New Mexico



Photo by Jeff Tinsley

“When I first go out there, I take corn meal, and when I get to this one place I start praying, asking Mother Earth to give us clay.”—Mary Martin, Cochiti Pueblo, New Mexico



Photo by Enrique Lamadrid

“I use drum making and teaching of that art as a means of helping people understand me, my people.”—Arnold Herrera, Cochiti Pueblo, New Mexico

## Cultural Identity—Music

Mexican *norteño* and South Texas *conjunto* songs often reflect the region’s ranching and agricultural traditions. Northern New Mexico musicians often write songs about current political issues and the natural environment.



Photo by Héctor Guerrero Mata

“The songs we perform are often about the struggles people have over the land, over the water.”—Cipriano Vigil, El Rito, New Mexico

I still remember the '40s  
When I picked cotton  
with my parents.  
I woke up very early  
in the morning  
To go early to the fields.  
—from the song “Bellos  
Recuerdos,” Los Fantasmas  
del Valle



Photo by Miguel A. Gandert



Photo by Cynthia Vidaurri

## Cultural Identity—Dance

At festivals, parties, and other social events, we can often identify where someone comes from by the way they dance.



Photo by Pete Reiniger

"To this day, people don't want to stop dancing and enjoying themselves together."—Cirilo Gauna Saucedo, Monterrey, Nuevo León

# Cultural Identity Student Activity Sheet

When did your family come to your city or region? \_\_\_\_\_

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What languages do you speak in your home? \_\_\_\_\_

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---

What do your parents do for a living? \_\_\_\_\_

---

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What is the name of your school? \_\_\_\_\_

---

---

What sports is your school known for? \_\_\_\_\_

---

---

What activities are you involved in? \_\_\_\_\_

---

---

What neighborhood and city do you live in? \_\_\_\_\_

---

---

What rituals or customs does your family celebrate? \_\_\_\_\_

---

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How many people are in your immediate family? \_\_\_\_\_

---

---

What are their names? \_\_\_\_\_

---

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What are your friends' names? \_\_\_\_\_

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# Museum Tips

## Objects

- ◆ *Decide which objects can be displayed in the open and which have to be in a protective case.*
  - *If you want to encourage the viewer to touch and smell, select sturdy objects that do not need much protection and can be easily replaced.*
  - *If objects are fragile, be sure to protect them from handling by visitors.*
- ◆ *Decide if the object needs supporting material.*
  - *Does it need a photograph to help explain how, where, and by whom it is used?*
  - *Does it need a description about its history, its maker, its use, etc.?*
  - *Does it need a quotation to personalize it?*

## Using Audio/Visual Material

- ◆ *If you are including audiotapes or CDs in your display, use only very short segments (called sound bites) from them.*
- ◆ *If you are including videotapes, select very short segments (3 to 8 minutes) for use.*

## Unit 6 How We Work: Sustainable Development

### Objectives

In this unit, students will learn

- ◆ How people use cultural and natural resources to make a living
- ◆ How policies and practices that understand and respect both cultural and natural resources can lead to a sustainable development
- ◆ What “sustainable development” means
- ◆ How various communities in the Rio Grande/río Bravo Basin have forged strong relationships between the work that they do, their surrounding environment, and the cultural communities in which they make a living

### **Sustainable Development**

*Sustainable development means that a growing economy can meet the living needs of people without destroying natural and cultural resources for future generations. Sustainable development can be practiced by:*

- ◆ *Home-based craft shops*
- ◆ *Small-scale markets and stores*
- ◆ *Businesses and industries*

*Occupational practices that contribute to sustainable development include:*

- ◆ *An understanding of the materials we use*
  - *How do we obtain them without destroying their reproduction?*
  - *Are they biodegradable?*
- ◆ *An understanding of the needs of the community served*
- ◆ *Concern for the ways of working and needs of the workers*

### Class Discussion & Questions

Introduce the exhibition theme “Sustainable Development.”

#### Go To

Blackline Master 4 Sustainable Development

#### Directions

- ◆ Discuss with the class what “sustainable development” means.
- ◆ Discuss with the class the different ways that work and environment are related. Ask them questions that they can relate to their own lives and their own community:
  - How does our work relate to where we live?
  - How does our work affect our community?
  - How does our work affect and use our environment (and vice versa)?

**Classroom Exercise**

Discuss what you can learn from pictures and quotes or captions about work.

**Go To** Exhibition Samples 19–22 Sustainable Development

**Directions**

- ◆ Look at the photographs and discuss what resources are visible and are being used in the various forms of work that are presented.
- ◆ You can also discuss the different steps in producing one of the products featured in the exhibition sample and discuss the role that natural resources and the community play in that production. For example:
  - Look at Exhibition Sample 19 and Exhibition Sample 20. The captions are very clear in naming the resources that Maclovia Sánchez de Zamora, Cirilo Gauna Saucedo, and Leopoldo “Polo” Marín Leal use to make a living. What can you learn from these images?
  - Look at Exhibition Sample 21. How does this worker-owned weaving organization contribute to the community as well as draw from natural resources?
  - Look at Exhibition Sample 22. How does Proyecto Azteca draw on local human resources?
- ◆ To further reinforce these ideas, you can have the students watch the video on the piñata-making family in Nuevo Laredo, Tamaulipas. Afterwards, discuss what they learned from the video.
  - How does the family use natural resources, where do they gather them, and how do these resources influence their work?
  - What is the role of piñatas within the local community?

**Student Museum Activity**

Visit a store or business in your neighborhood (or have one already predetermined for the students).

- ◆ What can you learn about the work that is done there by just observing? For example:
  - How is the space laid out?
  - Who does the work?
  - What are the tools or equipment used and where are they located?
  - How is the space decorated, for example, calendars, pictures, etc.?
  - What types of products are available that are not available in larger chain stores?
  - In what ways does this store or business use natural resources from the surrounding environment?
  - Who are the clients?
  - What kind of impact does this business have on the community?

**Student Museum  
Activity  
(con't)**

- ◆ Draw a sketch of the space and make a list of your observations on the people who work there, their clients, and the objects and furnishings.
- ◆ Based on your observations, design an exhibition space for a family store or business. For an example, look at the design in Exhibition Sample 23, Exhibit Space Layout, used for the *El Río* Traveling Exhibition.

**Student-Curator  
Reflections**

Write a paragraph on one or more of the following:

- ◆ Did you look at this store or business in a different way? How?
- ◆ Were you surprised by some of the objects you listed? How so?
- ◆ Why are family businesses important in your community?

**Museum Tips**

**Space Design**

- ◆ *An exhibition may consist of one or more exhibit areas. (See Exhibition Example 1, El Río Exhibition Floor Plan for Smithsonian Institution.)*
- ◆ *In planning an exhibit area, it is not necessary to build an exact duplicate of the space you want to evoke/suggest/bring to mind. Exhibit spaces can be successful with minimal elements.*
- ◆ *Decide on the information you want to provide in an exhibit area and then determine the most significant elements of the space design that will help you tell that story.*
- ◆ *Expand the ideas of your space design through text panels, photographs, and objects.*
- ◆ *Sketch out how objects, text, and images will be placed in relationship to each other.*
- ◆ *Consider how you want people to move through your space.*

## Sustainable Development— Herb-gathering

Maclovia Sánchez de Zamora owns a *yerbería* (herb store) in Albuquerque, New Mexico. She combines Native American and Hispanic knowledge of medicinal herbs, and she sells many kinds that she harvests locally. Maclovia continually adds to her knowledge by talking with customers about how they will use the herbs they buy.



Photo by Heidi McKinnon

“I’ve been here 15 years, and in that time I have acquired a vast amount of knowledge. And I feel that it is a gift God gives and He opens your vision, your wisdom. You acquire all that, and you try to give it back.”

## Sustainable Development— Violin-making Workshops

Family businesses are important to the economy and social life in the river basin. In his workshop, musician and instrument maker Cirilo Gauna Saucedo makes his own tools and uses ebony and oak woods native to his region. Growing up in Rancho Álamo in the Sierra Madre near Monterrey, Nuevo León, he learned to use the materials at hand. Professional musicians as well as school groups come to his shop for repairs.



Photo by Héctor Guerrero Mata

“It’s wonderful to hear children playing so beautifully with something I made.”

As a young man, Leopoldo “Polo” Marín came to Linares, Nuevo León, to take classes at the music school. He joined the band, but he left music to support himself by opening a barbershop. He started a drum-making and repair shop in the back of his barbershop to supplement his income.



Photo by Héctor Guerrero Mata

“When I had a good grasp of the barber trade I left music, because haircutting was where the money was. But what the trade had once been was over now. I began to make *taboras* to have something to do.... The workshop was assembled little by little. Some asked who had taught me. I said, ‘Hunger also makes artists.’ I learned by asking around.”

## Sustainable Development— Tierra Wools

Tierra Wools is a community-based company that has created jobs and revived weaving traditions in northern New Mexico.



Photo by Charles Weber

“It’s our lifeline: what we do to preserve land, water, and tradition, and not necessarily just to make money.”—Antonio Manzanares, Los Ojos, New Mexico

## Sustainable Development— Proyecto Azteca

Through Proyecto Azteca, farm workers build houses for themselves and for other participants, in a sweat equity project in South Texas.



Photo by Cynthia Vidaurri

“The United Farm Workers of San Juan, Texas, developed a unique program that emphasizes dedication to public action, volunteerism, respect for all cultures, and egalitarianism.”—V́ctor Herńndez and Cynthia Cortez, Edinburg, Texas

# Exhibit Space Layout

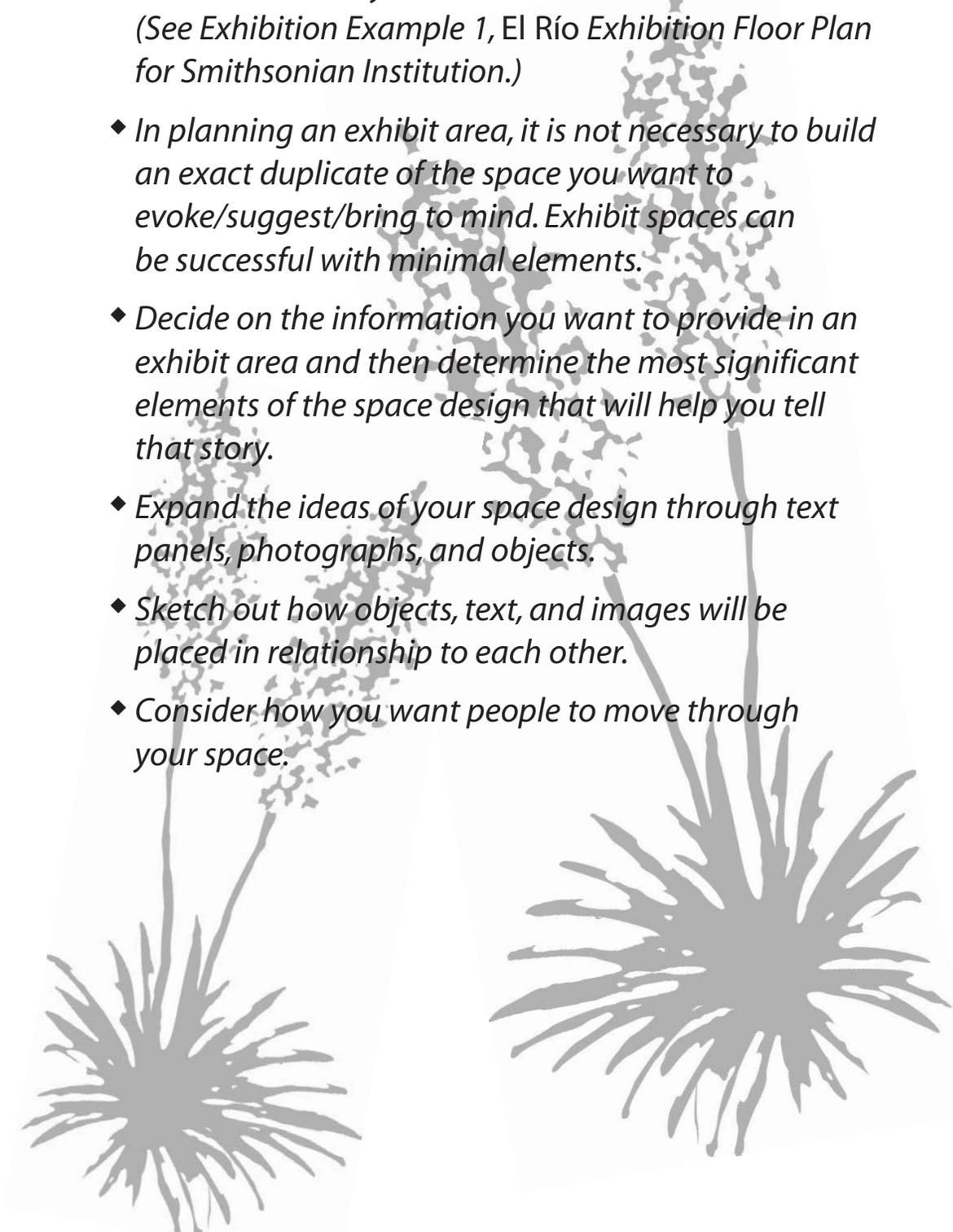


Photo courtesy of Castro/Arts LLC

# Museum Tips

## Space Design

- ◆ *An exhibition may consist of one or more exhibit areas. (See Exhibition Example 1, El Río Exhibition Floor Plan for Smithsonian Institution.)*
- ◆ *In planning an exhibit area, it is not necessary to build an exact duplicate of the space you want to evoke/suggest/bring to mind. Exhibit spaces can be successful with minimal elements.*
- ◆ *Decide on the information you want to provide in an exhibit area and then determine the most significant elements of the space design that will help you tell that story.*
- ◆ *Expand the ideas of your space design through text panels, photographs, and objects.*
- ◆ *Sketch out how objects, text, and images will be placed in relationship to each other.*
- ◆ *Consider how you want people to move through your space.*



## Unit 7 **Bringing It All Together**

### **Objectives**

In this unit, students will learn

- ◆ To evaluate the material they have collected and written
- ◆ To work as a team to select material and create a class exhibition
- ◆ To understand their own story in relationship to the larger *El Río* Traveling Exhibition

### **Class Discussion & Questions**

Discuss with the students how one goes about making an exhibition.

#### **Go To**

Blackline Master 1    Exhibition Components

#### **Directions**

- ◆ Review exhibition components:
  - Topic
  - Exhibition elements
- ◆ Discuss how their individual and collective stories fit into the larger exhibition.
- ◆ Discuss space and materials to be used in classroom display or exhibition.

### **Classroom Exercise**

Together with the students, begin to make a selection for a display or exhibition.

#### **Go To**

Blackline Master 14    Guidelines for Selecting Exhibit Material  
Blackline Master 15    Exhibition Concept Development Student Activity Sheet

#### **Directions**

- ◆ Prepare brown-paper sheets using the dimensions of the panels to be produced.
- ◆ Take the material produced by students in Unit 2 and discuss, organize, select, and mock-up a display.
  - Look at the materials the class produced and discuss what kind of stories could be told with these materials.
  - Discuss a possible topic or topics and give the section a title.
  - Organize the material into categories.
  - Select material according to the guidelines.
  - Decide on/discuss the size and number of panels to be used for the exhibition display.
  - Prepare the selected material for panels.
  - From selected material choose descriptive text. Cluster together the images or objects with their descriptions, captions, and/or quotations.

**Directions  
(con't)**

- ◆ On the brown-paper panel sample, lay out in pencil where the selected materials could fit (you may have to eliminate more material). This exercise will help you decide the sizes of images you can use, length of text, etc. Eventually students can reduce the images to required sizes; edit the text to a specific number of words and to read more clearly; and decide on design elements for the panels. At this time review all Museum Tips. You may want to post these on the wall for the class. For an example of a panel, see Exhibition Sample 24, One-Step-Down Charter School Exhibit Panel.
- ◆ Have students complete Blackline Master 15, Exhibition Concept Development Student Activity Sheet.
- ◆ Divide the class into three groups and have them apply the same process used for the Classroom Exercise on materials from Units 3–6, or you may want to do these with the whole class on successive days. Your class is now ready to do its own exhibition!

**Student-Curator  
Reflections**

Write a paragraph on how you see your story fit into the larger *El Río* Traveling Exhibition story.



## **Museum Tips**

### **Guidelines for Selecting Exhibit Material**

- ◆ *Organize materials around topics*
- ◆ *Organize the materials under each topic into the different voices, perspectives, or points of view represented, for example:*
  - *Female and male voices*
  - *Generational voices*
  - *Member of the community or outsider to the story*
  - *Different sectors of the community represented:*
    - *Families*
    - *Work*
    - *Places*
- ◆ *Select in each category*
  - *The best quality images*
  - *The most compelling descriptions, captions, and quotations*
  - *A combination of objects that most contribute to the story*
    - *Objects should appeal to the different senses.*
    - *Objects can be made interesting by material surrounding them.*
- ◆ *Decide what relationship the story wants to establish between a text and an image or object and, based on this, identify what text goes better with an image or object.*
- ◆ *Think about your audience. When you are selecting, keep in mind what may be familiar to them; these items are the hook in getting their attention.*

# One-Step-Down Charter School Exhibit Panel

## Traditional knowledge

*During this unit we step 3 students visited the El Rio Museum, where we learned and found out more about traditional knowledge. Each one of us noticed there were familiar objects used to do certain activity that people kept doing and passing to each generation, and as a group, we wrote about what has been passed down to us.*

### Traditional knowledge

One thing that I know how to use is the lasso. My family owns many animals cows and horses go to the mountains to eat, sometimes we hat to catch them and we use the lasso. When I was a child I watched everybody catching the cows. I really wanted to learn and I did. I learned to be the same like them, professional. One time I had to use the lasso to catch a cow and I did not know how to do it. My grandfather taught me. When I started to do it I was doing it everyday to get practice or working but I learned by my grandfather. He told me "do like that, fast", because "you don't have very much time to catch a cow". When I couldn't do it he said "Try again to bring the cow to me and I will teach to you again but if you don't do it like me I will never go out with you again".



My grandfather taught me how to ride a horse. He taught me in a place called El Bolsico the country was desert and had many trees, chicken, animal, bird and he said "sit on the horse without being afraid because the horse feels what you transmit. The horse is your friend. It is not easy but you can learn to ride". I was nervous because it was my first time. My cousin was nervous too.

When the horse walked the first pace in my mind I said "please don't let the horse throw me on the floor" my friend saw how a ride a horse. The horse is my favorite animal because when a child my grandfather talked to me a lot about horses because he was born in the country. His father said "the horse is an education. In school you learn history and what you need for your future. But the horse teaches you about friendship and anger"



## Museum Tips

### Guidelines for Selecting Exhibit Material

- ◆ *Organize materials around topics*
- ◆ *Organize the materials under each topic into the different voices, perspectives, or points of view represented, for example:*
  - *Female and male voices*
  - *Generational voices*
  - *Member of the community or outsider to the story*
  - *Different sectors of the community represented:*
    - *Families*
    - *Work*
    - *Places*
- ◆ *Select in each category*
  - *The best quality images*
  - *The most compelling descriptions, captions, and quotations*
  - *A combination of objects that most contribute to the story*
    - *Objects should appeal to the different senses.*
    - *Objects can be made interesting by material surrounding them.*
- ◆ *Decide what relationship the story wants to establish between a text and an image or object and, based on this, identify what text goes better with an image or object.*
- ◆ *Think about your audience. When you are selecting, keep in mind what may be familiar to them; these items are the hook in getting their attention.*

# Exhibition Concept Development Student Activity Sheet

## Developing Exhibition Concept

What is the story being told by the exhibition? Example: "A teenager's life in the Basin"

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## Exhibition Themes

What are the topic or topics of the story? Example: school, play, or home \_\_\_\_\_

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## Exhibition Voice(s)

Who is/are the curator(s)? \_\_\_\_\_

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Do you have a narrator? If so, who is it? \_\_\_\_\_

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Who are the interviewers? \_\_\_\_\_

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Are male and female voices represented? How many of each? \_\_\_\_\_

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Are various ages represented? If so, which age groups? \_\_\_\_\_

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Are different languages used? If so, which ones? \_\_\_\_\_

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# ***El Río* User's Evaluation**

For a free Smithsonian Folkways Recordings CD, please complete the evaluation.

Name \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_ E-mail \_\_\_\_\_

School \_\_\_\_\_ Grade taught \_\_\_\_\_

Subject in which kit was used \_\_\_\_\_

Length of time kit was used \_\_\_\_\_

## **Usability**

How easily could you integrate the units into your curriculum? \_\_\_\_\_

\_\_\_\_\_

How many units did you use? \_\_\_\_\_

Were the exercises and activities flexible enough to adapt to the needs and skills of your class? \_\_\_\_\_

Describe some of the ways that you adapted the units. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What materials or products did your class create? If possible, please enclose some samples of students' work. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

May we have permission to use these? \_\_\_\_\_

If so, please sign the form at the bottom of the evaluation.

### **Content Appropriateness**

Was the content relevant to your class? \_\_\_\_\_

Were the concepts presented in a manner that was easy to understand? \_\_\_\_\_

\_\_\_\_\_

Did you use other books, articles, newspapers, sound recordings, etc.? \_\_\_\_\_

What were they? \_\_\_\_\_

\_\_\_\_\_

### **Design of Material**

Was it easy to follow instructions? \_\_\_\_\_

Were the Exhibition Samples and Blackline Masters easy to find? \_\_\_\_\_

Was it useful to have the content of Blackline Masters in the text? \_\_\_\_\_

\_\_\_\_\_

### **Overall**

If you could change one thing about the kit, what would it be? \_\_\_\_\_

\_\_\_\_\_

Please send your evaluation to:

Olivia Cadaval or Cynthia Vidaurri  
Center for Folklife and Cultural Heritage  
Smithsonian Institution  
P.O. Box 37012  
Victor Building, Room 4100 MRC 953  
Washington, D.C. 20013-7012

I grant permission to the Smithsonian Institution Center for Folklife and Cultural Heritage to reproduce for educational purposes materials produced by me or my class in relation to the "*El Río* Do-Your-Own-Exhibition" Kit.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Check off your Smithsonian Folkways Recordings CD selection. For more choices go to [www.folkways.si.edu](http://www.folkways.si.edu)

- Borderlands: From Conjunto to Chicken Scratch***  
Music of the Rio Grande Valley of Texas and Southern Arizona  
Smithsonian Folkways 40418
  
- Music of New Mexico: Hispanic Traditions***  
Smithsonian Folkways 40409
  
- Music of New Mexico: Native American Traditions***  
Smithsonian Folkways 40408
  
- Heroes & Horses: Corridos from the Arizona-Sonora Borderlands***  
Smithsonian Folkways 4047
  
- Taquachito Nights: Conjunto Music from South Texas***  
Smithsonian Folkways 40477
  
- Raíces Latinas***  
Smithsonian Folkways Latino Roots Collection  
Smithsonian Folkways 40470
  
- ¡Viva el Mariachi! Nati Cano's Mariachi Los Camperos***  
Smithsonian Folkways 40459

# The *El Río* Do-Your-Own Exhibition Kit

**For grades 6-12**

*Available at no cost to public and private schools*

This kit is based on the *El Río* Traveling Exhibition produced by the Smithsonian Institution Center for Folklife and Cultural Heritage. The teacher's guide is organized around the topics presented in the traveling exhibition which explores the relationship between culture and environment in the Rio Grande/río Bravo Basin. The kit can complement all core disciplinary areas and can be used to meet state requirements for Social Studies and Language Arts.

## **Kit contents**

Seven-unit teacher's guide with student activities  
Blackline masters  
Six-part video  
Eight-panel *El Río* In-School Exhibition

*"As an ESL social studies teacher, I found the themes, images, and objects in the El Río exhibit an inexhaustible fountain of resources to build on the strengths of my students and teach about U.S. history and culture."* —Jill Bryson, One-Step Down Charter School, Washington, D.C.

**For further information and In-School Exhibition scheduling contact:**

