



Teacher Edition • Grade 7

The Frida & Diego Collection



Amplify ELA

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Lesson and print materials in digital curriculum.	
 Unit Reading Assessment	ASSESSMENT
Assessment and print materials in digital curriculum.	

Icon Key:

 Steps: Indicates the order of activities in a lesson	 Exit Ticket	 Poll	 Teacher Only
 Audio	 Highlight/Annotate	 Projection	 Teacher Speech
 Close Reading	 Image	 Share	 Video
 Differentiation	 Materials	 Spotlight	 Warm-Up
 Digital App	 On-the-Fly	 Student Edition	 Wrap-Up
	 Pair Activity	 Student Groups	 Writing Journal
	 PDF	 Teacher-Led Discussion	

The Frida & Diego Collection

Mexico's most famous and provocative artists, Diego Rivera and Frida Kahlo, were an extraordinary couple who lived in extraordinary times. They were soul mates and complete opposites. Rivera was a brilliant muralist and painter whose work explores the history and future of humanity. Kahlo was a fearless painter whose small self-portraits depict intense physical and emotional pain through a surrealist lens. He was large, 6 feet tall and 300 pounds, a whirlwind of energy and intelligence. She was tiny, 5 feet 3 inches tall and less than 100 pounds, often bedbound with pain, yet pushing artistic boundaries. The multifaceted lives and work of Diego Rivera and Frida Kahlo offer students a rich and fascinating subject, as they examine primary source documents and conduct independent research.

“They [Diego’s eyes] protrude like the eyes of a frog, each separated from the other in a most extraordinary way...It is almost as if they were constructed exclusively for a painter of vast spaces and multitudes.”

—“Statement by Frida Kahlo” from *My Art, My Life: An Autobiography* by Diego Rivera

In each sub-unit, students will practice distinct skills to study and analyze these primary sources with a goal of building their ability to independently research a topic, generate a question, select and analyze reliable sources, and write using those sources. In the lessons on information literacy that begin the unit, students learn how to tell the difference between primary, secondary, and tertiary sources. They also determine if a source is reliable and understand the ethical uses of information. Then, students develop and sharpen these sourcing abilities in

the next lessons, in which they construct their own research questions and explore the Internet for answers.

In later lessons, students practice working with descriptive writing. They analyze an unusual love letter from Frida to Diego. They compare Frida’s statement to Shakespeare’s “Sonnet 130.” In a subsequent sub-unit, students are introduced to Socratic seminars. They rely on their research to participate in a dialogue about the complicated issues inherent in the work of Frida and Diego.

As students reach the end of the unit, they synthesize all the skills they’ve developed to tackle a culminating research project—part-essay, part-multimedia collage.

Essay Prompt:

Research Option 1: Informative Essay

Frida Kahlo: The Early Years

Why did Frida Kahlo begin painting? How did this circumstance affect the type of paintings that she did? What did that mean for her long-term career? Write an informative essay about the beginning and development of Kahlo’s artistic work.

Research Option 2: Argumentative Essay

Who has the right to decide what public art should be: the artist or the public?

There was controversy surrounding Diego Rivera’s mural *Detroit Industry*. Why did many people object to this work of art? What role does the public play when a work of art is being commissioned for a public space? What role does the artist play? Should Rivera have followed the demands of the public or was he right to follow his artistic instincts?



Information Literacy

SUB-UNIT 1 • 4 LESSONS



Scavenger Hunt and Internet Research

SUB-UNIT 2 • 4 LESSONS



Descriptive Writing and Collection Research

SUB-UNIT 3 • 4 LESSONS



Socratic Seminar and Internet Research

SUB-UNIT 4 • 4 LESSONS



Write an Essay

SUB-UNIT 5 • 8 LESSONS



Clarify & Compare

SUB-UNIT 6 • 1 LESSON

Lesson and print materials in digital curriculum.



The Frida & Diego Collection Unit Reading Assessment

1 LESSON

Assessment and print materials in
digital curriculum.

Information Literacy



In the Information Literacy sub-unit, students encounter the challenges inherent in online research. They explore a hoax website and learn how to use sourcing criteria to determine whether or not the information on the website is credible and more generally how to identify a trustworthy source. Finally, students are introduced to the concept of plagiarism and learn how to quote, cite, and paraphrase information.

Sub-Unit 1



Lesson 1:
Evaluating Sources:
Part 1



Lesson 2:
Evaluating Sources:
Part 2




Lesson 3:
Avoiding Plagiarism



Lesson 4:
Flex Day 1

Sub-Unit 1 at a Glance

Lesson Objective	Reading
<p>Lesson 1: Evaluating Sources: Part 1</p> <p>Research: Students will work collaboratively to assess the credibility of a variety of provided sources, distinguishing sources that are credible from sources that are not.</p>	<ul style="list-style-type: none"> • NOAA website • Earth and Planetary Science, University of California, Berkeley website • Marine Life Protection Act, Wikipedia • The Ocean Foundation website • Missouri Botanical Garden website • The Guardian website
<p>Lesson 2: Evaluating Sources: Part 2</p> <p>Research: Students will review several Internet sources and common domain names, working collaboratively to assess their trustworthiness with a credibility checklist.</p> <p>Writing: Students will use evidence from the reviewed sources to explain which sources are the most and least credible.</p> <div>  <p>Lesson 2 involves Internet research and should be saved for a class period when students have access to the Internet.</p> </div>	<ul style="list-style-type: none"> • NASA website • MIT News website • CNN • Terravivos website
<p>Lesson 3: Avoiding Plagiarism</p> <p>Research: Students will learn how to frame direct quotes, provide basic bibliographic information as references, and paraphrase source information in order to avoid plagiarism.</p>	
<p>Lesson 4: Flex Day 1</p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	

Writing Prompt

Benchmark Stack

No analytical writing prompt.

ELA.7.C.4.1

ELA.K12.EE.4.1

ELA.7.C.5.2

Which of the four sources (discussed in class) do you think is the most credible? Which source do you think is the least credible? Support your thinking using evidence from one or more of the websites.

ELA.7.C.4.1

ELA.K12.EE.4.1

ELA.7.C.5.2

No analytical writing prompt.

ELA.7.C.4.1

ELA.K12.EE.4.1

ELA.7.C.5.2

No analytical writing prompt.

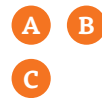
Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 1 Preparation Checklist

Lesson 1

- ❑ See directions in Step A.

Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.



Pages 12–14

Lesson 2

This lesson involves Internet research and should be saved for a class period when students have access to the Internet.

Lesson 3

- ❑ Prepare to project the Paraphrase Chart.
- ❑ Plan how you will assign pairs for part of this lesson.
- ❑ If you plan to complete the optional teacher activity, research real-life examples of plagiarism online.



Pages 15–17

Lesson 4: Flex Day

- ❑ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ❑ Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- ❑ Prepare any texts, materials, or directions you may need to project or distribute.

Note: The Information Literacy lessons are offered as sub-units for each of the Collection research units. These lessons provide instruction on how to validate Internet sources, avoid plagiarism, and properly cite sources. If your students have already learned these skills, you may decide to skip ahead to the next sub-unit.

There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Before You Begin Lesson 1:

Before class, find a hoax website for your students to explore as they learn about sources that are credible and sources that are not. The site should be convincing but suspicious. Keep an eye out for...

- factual information that seems suspicious.
- embedded links that connect to credible websites.
- an "About" page that provides information about the author.

A Lesson 1: Evaluating Sources: Part 1

Benchmark: ELA.7.C.4.1

Read: Students explore a website as a first step in determining its credibility.

Project: The hoax site.

Tell students that they need to examine the site as a first step in an upcoming research paper. Be careful not to give away that the site is a hoax—students will figure that out for themselves.

Ask students to look for and write down three new things that they learned from this website as you click through.

Writing Journal: Students use page 8 to collect their evidence.

Overview

You can find amazing information online. Sometimes the stories are so amazing that they seem unbelievable. Don't you agree?

Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

A

Explore the website your teacher provides.



Complete Activities 1–3 on page 8 of your Writing Journal.

Information Literacy

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Lesson 1 Materials

Discussion Points



Differentiation: Step A

Students who need more support with reading may benefit from exploring this website with a partner.

B

Lesson 1—Evaluating Sources, Part 1

How do you know a source is credible? Use the discussion points and discuss each of the four sources your teacher projects with your partner.

Work with your partner to discuss the following points:

- Who is the author?
- Is the author an expert on this subject?
- Might this author be prejudiced about this subject?
- Is it a well-known and respected organization or website?
- Would a source like this contain facts or opinions?
- How recently was this source written or updated?
- How does not knowing a source's identity affect its believability and trustworthiness?



Use page 9 of your Writing Journal to take notes on these points. Be prepared to talk about your answers during a class discussion.

B

Lesson 1 (continued)

Benchmark: ELA.7.C.4.1

Discuss: Students discuss and analyze the main ideas and supporting details of 4 different sources of information.



Project: Source Credibility Checklist.



Divide students into pairs. Explain that they will discuss whether the hoax website provided the information listed in the checklist.



Work with your partner to analyze these sources. How do you think they present information and ideas? How do they add to or clarify the topic that they cover?



Project: Sources listed below. Discuss whether each would be a credible source.

- A 2017 U.S. Fish and Wildlife Service official report on the effects of pollution on marine life
- A pet owner's blog about her sick fish
- A current article about illegal waste disposal, published by a middle school newspaper
- An article in a recent issue of *The New York Times* about oil spills and bird life



Writing Journal: Students use page 9 to take notes.

20 min



Differentiation: Step B


- **ELL(Dev):** If you have several ELL students in your class, you may want to take some time to discuss and explain the meaning of "credible" to ensure understanding before assessing the credibility of the website.
- **ELL(Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.


C Lesson 1 (continued)

Benchmark: ELA.7.C.4.1


Present Domain Extensions:


Students identify different domain extensions and their credibility.


 **Project:** Each website listed for the activity in the digital lesson and briefly review with the class.


 Discuss the credibility of domain extensions, projecting an example of each (found on the student card of this activity on the digital platform) and briefly reviewing each example as you go.

- **.edu:** academic institution (college, university)
- **.gov:** official U.S. government agency
- **.com:** commercial/company
- **.org:** organization (often nonprofit organizations, but can be commercial)
- **.net:** network (often Internet service providers, but can be commercial)

 URLs (or Universal Resource Locators) can have a variety of different extensions, or endings, and some are more credible than others. In general, any URL ending in .edu or .gov is likely to be credible. URLs ending in .com, .org, or .net are ones that need validating by corroborating information. Of course, you should corroborate information from the .edu and .gov sites as well.

 **Writing Journal:** Students complete page 10.

 **Project:** The hoax website again.

 Reassess it as a whole class using the points discussed in this lesson.


 **Exit Ticket:** Project.

End of Lesson 1**C****Lesson 1—Evaluating Sources, Part 1** (continued)

Assess different domain extensions to determine their meaning and credibility.

URLs (or Universal Resource Locators) can have a variety of endings. Some are more credible than others.

- **.edu:** academic institution (college, university)
- **.gov:** official U.S. government agency
- **.com:** commercial/company
- **.org:** organization (often nonprofit organizations, but can be commercial)
- **.net:** network (often Internet service providers, but can be commercial)

**Answer the questions on page 10 of your Writing Journal. Be prepared to share your answers.** **482** The Frida & Diego Collection • Lesson 1**Differentiation: Step C**

Students who need more support with reading may benefit from exploring these websites in pairs.

Before You Begin Lesson 2:

In Lesson 2, use the complete digital lesson so students have access to the Internet to gain a greater understanding of how to choose appropriate research sources as they develop and sharpen their information literacy skills.

D

Lesson 3—Avoiding Plagiarism

Plagiarism

Plagiarism is stealing someone's words or ideas without crediting the source.

To avoid plagiarism, you'll learn how to properly frame a quote. A completed, framed quote has three parts:

1. Introduction to the quote (for example, According to the text...or Studies have found that...)
2. The borrowed words (the quote) in quotation marks
3. The citation in parentheses: the author's last name or the source title, followed by the page or paragraph number

E

Examples of completed, framed quotes

Example 1: Using a source that has the author's name and uses paragraph numbers (for example, an article from The Chocolate Collection):

According to the text, "dark chocolate relieves stress and lowers blood pressure" (Smith 5).

Example 2: Using a source that has the author's name and uses page numbers (for example, a book):

According to the text, "dark chocolate relieves stress and lowers blood pressure" (Smith 23).

Example 3: Using a source with no author or title listed (for example, a website's homepage):

Studies have found that "dark chocolate reduces cholesterol in 53% of adults" (scientificamerican.com).

Information Literacy • Lesson 3 483



Lesson 3 Materials



Paraphrase Chart



Differentiation: Step D

● *ELL(Dev)*: When working with English language learners, it may be helpful to note the following:

1. The use and methods of source writing and paraphrasing can vary by culture. ELLs will likely need additional explicit instruction in order to accurately frame quotes and paraphrase.
2. English language learners are sometimes taught to practice language by rewording short texts phrase by phrase. If this is the case, you may want to discuss the difference between the two further.

D

Lesson 3: Avoiding Plagiarism

Benchmark: ELA.7.C.4.1

Discuss: Students discuss the meaning of plagiarism.

S

Direct students to the definition of "plagiarism" on page 483 of the Student Edition.

Write the definition of plagiarism on the board: "Plagiarism is stealing someone's words or ideas without crediting the source."

Conversation starters:

- What is an example of plagiarism?
- Do you know anyone who has ever plagiarized?

Optional: Teacher activity in digital lesson for examples and consequences of plagiarism.

5 min

E

Lesson 3 (continued)

Benchmark: ELA.7.C.4.1

Introduce: Students learn how to frame a direct quote to avoid plagiarism.

It is acceptable to use other people's words and ideas when you're conducting research, as long as you alert the reader that you are sharing someone else's words and ideas and give credit to the original author.

Think of the borrowed words as a picture or photograph and always surround them with a "frame."

Ask a student to read aloud the 3 parts of a frame on page 483 of the Student Edition.

Then call on 3 students to point out the parts of the frame for each of the 3 examples given.

Not every idea has to be cited, but when you aren't sure, always cite!

7 min

F Lesson 3 (continued)

Benchmark: ELA.7.C.4.1

Framing a Quote: Students learn how to frame a direct quote from a text to avoid plagiarism.

- 5 min
- Review the properly framed quote alongside the original text on page 484 of the Student Edition.
 - Ask students to identify the source, opening frame, and direct quote from the example as a class.

G Lesson 3 (continued)

Benchmark: ELA.7.C.4.1

Try It On: Students work in pairs to correctly frame a direct quote.

- 5 min
- Divide students into pairs to complete Activities 1 and 2 on page 484 of their Student Editions.
 - Writing Journal:** Students work in pairs to complete questions 1 and 2 on page 11.
 - Share answers. Invite 2 students to write their answers on the board.

H Lesson 3 (continued)

Benchmark: ELA.7.C.4.1

Introduce Paraphrasing: Students learn about paraphrasing text to avoid plagiarism.

- 12 min
- Framing a direct quote shares someone else's words in your writing. However, you may also wish to share someone else's ideas without quoting their exact words. To do this, you must paraphrase the original text.
 - Watch out for **"patchwork plagiarism."** That's when you piece together your own words with some of the author's words without quoting the author, giving the reader the impression that you wrote the whole paragraph.
 - Project:** Image of the patchwork plagiarism.
 - The term patchwork plagiarism comes from the way patchwork quilts look. In the past, these quilts were made from many pieces of old clothes.

Lesson 3—Avoiding Plagiarism (continued)**Original quote or text:**

"As a result of Halvorsen's initiative, America's legions of candy bombers dropped about a quarter million tiny parachutes over Berlin with millions of pounds of candy."

Properly framed quote:

According to the article, "candy bombers dropped about a quarter million tiny parachutes over Berlin with millions of pounds of candy" (ABC News).

Read the sentence from the article "Prehistoric Americans Traded Chocolate for Turquoise?" by Christine Dell'Amore:

Visiting Mesoamericans may have bartered cacao beans for gems unique to the Southwest, such as turquoise, which is known to have been mined by Puebloans in what's now New Mexico.

- Select a brief direct quote from the sentence and rewrite it using the frame technique.
- Share your response with your partner. Determine if each quote is correctly framed, and explain your thinking.



Respond to questions 1 and 2 on page 11 of your Writing Journal.

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**Differentiation: Step G**

● **ELL(Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

H

Paraphrasing

Paraphrasing is rewriting text in your own words, expressing the author's meaning without adding anything new or leaving anything out.

Example of Patchwork Plagiarism**Direct Quote**

Nearly everyone loves chocolate, creating a high demand for cacao beans. With that popularity comes a high cost to the environment.

Patchwork Plagiarism

Just about everyone loves chocolate, which creates a high demand for cacao beans. With that popularity, there is a high cost to the environment.



Complete the paraphrase chart on page 12 of the Writing Journal.

I

Follow along as your teacher compares paraphrases of the two sentences on page 12 of your Writing Journal.

You may volunteer to share one of your paraphrases with the class.

Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

S

Direct students to examine the example of patchwork plagiarism on page 485.

D

As with direct quotes, you should credit the source in parentheses.

W

Writing Journal: Students complete the chart on page 12.

I

Lesson 3 (continued)

Benchmark: ELA.7.C.4.1

Compare Paraphrases: Class compares and discusses paraphrases of 2 different texts.

P

Project: Paraphrase Chart.

D

Lead a discussion to compare the paraphrases to understand the original text.

D

Which paraphrase (1 or 2) seems closer to the original? Why?

D

Which word choice in the paraphrased text helps it get closer to the author's original meaning in the text?

D

Note that the order of the words in the main clause was changed in both paraphrases: the subject, the Spanish king and his court, was placed first in the clause instead of at the end. Explain that changing the order of words can be helpful when paraphrasing.

D

Repeat this process for the second piece of text, writing paraphrases from 2 different students on the chart.

T

Wrap-Up: Project.

T

Exit Ticket: Project.

End of Lesson 3

Scavenger Hunt and Internet Research



In this set of lessons, students explore the texts and images in The Frida & Diego Collection to find the document described by the scavenger hunt question. Once they've found it, students use a set of close reading questions to analyze it carefully. Throughout the unit, challenging primary source documents are edited and/or paraphrased to provide scaffolding for students struggling with archaic language, complex syntax, odd punctuation, and unfamiliar phrases. Spanish-language versions are also available to open up the reading experience to a wide range of learners.

The third lesson in this sub-unit requires students to conduct research on the Internet. This lesson allows students to put their new research and close reading skills to the test as they use a criteria checklist to distinguish sources that are credible from sources that are not.

Sub-Unit 2



Lesson 1:
Scavenger Hunt:
Introducing the
Collection



Lesson 2:
Scavenger Hunt:
Exploring the
Collection




Lesson 3:
Internet Research



Lesson 4:
Flex Day 2

Sub-Unit 2 at a Glance

Lesson Objective	Reading
<p>Lesson 1: Scavenger Hunt: Introducing the Collection</p> <p>Reading: Students will explore a selection of texts and images in The Frida & Diego Collection, practicing scanning a source for relevance and close reading a source for key information.</p> <p>Writing: Students will analyze two paintings and compare and contrast the elements in each.</p> <p>Video:  Frida Kahlo & Diego Rivera, created by Shaun Bailey</p>	<p>The Frida & Diego Collection:</p> <ul style="list-style-type: none">• “Letter to Ella and Bertram Wolfe” from <i>The Letters of Frida Kahlo: Cartas Apasionadas</i>• “Statement by Frida Kahlo” from <i>My Art, My Life: An Autobiography</i>• “Frida Becomes My Wife” from <i>My Art, My Life: An Autobiography</i>• “Detroit Industry: The Murals of Diego Rivera” from NPR.org• Solo: “Detroit Industry: The Murals of Diego Rivera” from NPR.org
<p>Lesson 2: Scavenger Hunt: Exploring the Collection</p> <p>Reading: Students will explore a selection of texts and images in The Frida & Diego Collection, practicing scanning a source for relevance and close reading a source for key information.</p>	<p>The Frida & Diego Collection:</p> <ul style="list-style-type: none">• “Life with Frida” from <i>Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo</i>• “Detroit Industry: The Murals of Diego Rivera” from NPR.org• “Rockefellers Ban Lenin in RCA Mural and Dismiss Rivera” from <i>The New York Times</i>• Solo: “Life With Frida” from <i>Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo</i>
<p>Lesson 3: Internet Research</p> <p>Research: Students will generate a research question about Frida and Diego, identify credible Internet sources, and conduct Internet research to find the answer.</p> <p>Writing: Students will use evidence from multiple credible sources and framed quotes to describe key information about their research topic.</p> <p> Lesson 3 involves Internet research and should be saved for a class period when students have access to the Internet.</p>	<p>The Frida & Diego Collection:</p> <ul style="list-style-type: none">• Solo: “Letter to Ella and Bertram Wolfe” from <i>The Letters of Frida Kahlo: Cartas Apasionadas</i>
<p>Lesson 4: Flex Day 2</p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	

Writing Prompt

Benchmark Stack

Compare the feeling you get from *Flower Day* by Diego Rivera to the feeling you get from *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo. Refer to two elements in each painting (color, depiction of humans, nature imagery) to explain how the painting generates that feeling.

ELA.7.R.3.3
ELA.7.C.1.4
ELA.7.V.1.1
ELA.K12.EE.1.1
ELA.K12.EE.2.1
ELA.K12.EE.3.1
ELA.K12.EE.6.1
ELA.7.V.1.3

No analytical writing prompt.

Extra: Challenge Writing available in the digital lesson.

ELA.K12.EE.3.1
ELA.K12.EE.1.1
ELA.K12.EE.4.1

Using the sources you chose, write the answer to your question.

Write one or two paragraphs providing key information you discovered about your topic. Make sure to include two framed quotes from at least two sources.

ELA.7.C.4.1
ELA.K12.EE.1.1
ELA.K12.EE.3.1
ELA.7.R.2.1
ELA.7.R.2.3
ELA.7.C.1.4

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 2 Preparation Checklist

Lesson 1

- ☐ Be prepared to project or to write on chart paper.
- ☐ Optional: Prepare/plan rewards for students who win the scavenger hunts.
- ☐ While all Scavenger Hunt images are found in the Student Edition, you may choose to project them during the Scavenger Hunt as well.



Pages 76–80

Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.

Lesson 2

- ☐ Be prepared to project or to write on chart paper.
- ☐ Optional: Prepare/plan rewards for students who win the scavenger hunts.



Pages 81–82

Lesson 3

Students will need access to the Internet in this lesson.

- ☐ Be prepared to project or to write on chart paper.

Lesson 4: Flex Day

- ☐ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ☐ Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- ☐ Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in this sub-unit that students will revise or refer to in a subsequent sub-unit. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Scavenger Hunt and Internet Research

486

Overview

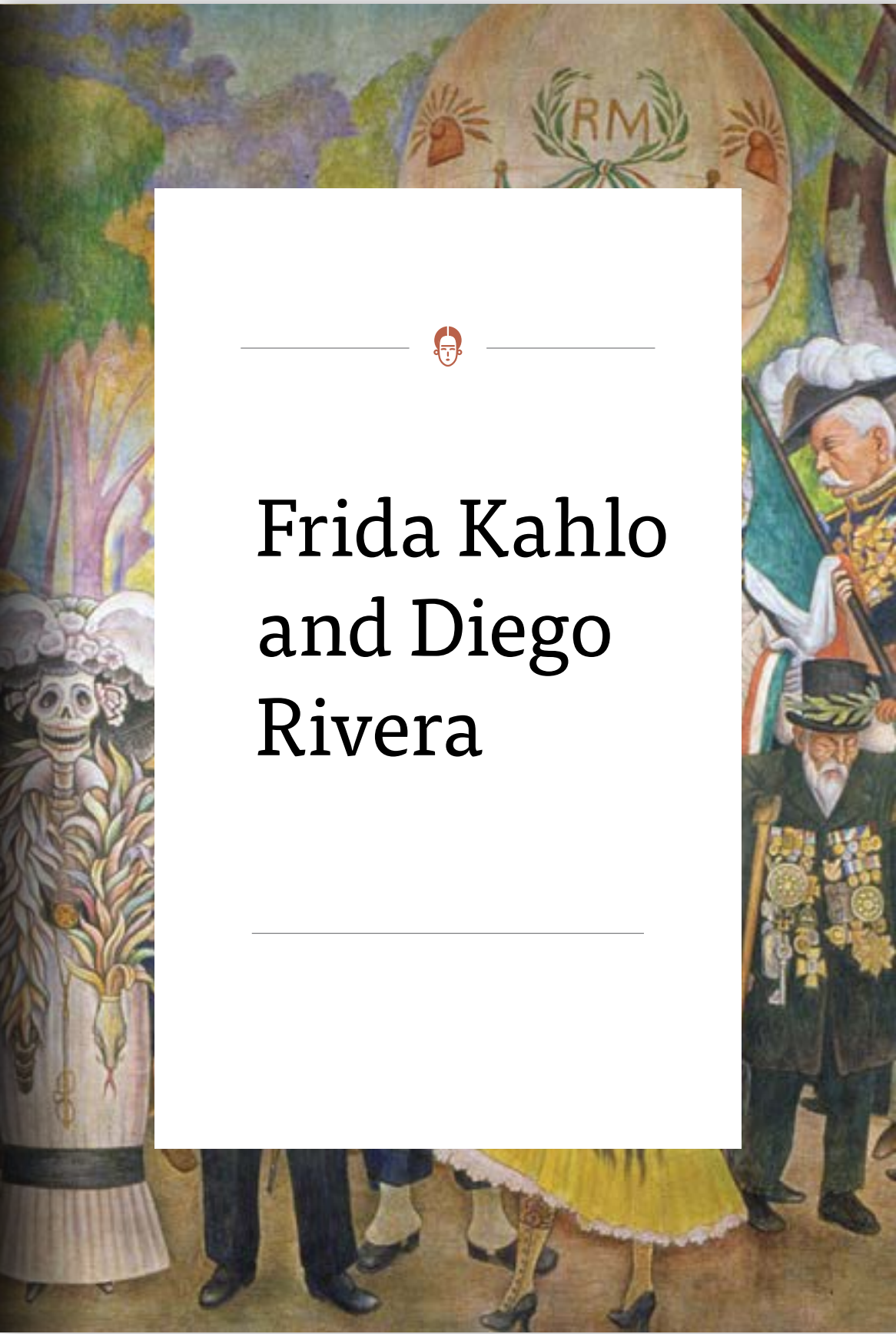
More questions and more surprising answers—who do you think “owns” art: the artist who created it or the person who bought it?

Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

Image Credits:
Dream of a Sunday Afternoon on the Alameda Central, 1947 (oil on board), Rivera, Diego (1886–1957)/
Museo Mural Diego Rivera, Mexico City, Mexico/Bridgeman Images; © 2014 Banco de México Diego
Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York (Cover
Background Image)



Frida Kahlo and Diego Rivera

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In 1933, Diego Rivera was working on a mural in a building owned by the Rockefeller family. This New York Times article chronicles the correspondence that took place between Nelson Rockefeller, Rivera, and Rockefeller's associates when Rockefeller objected to part of Rivera's mural.

Excerpt: “Rockefellers Ban Lenin in RCA Mural and Dismiss Rivera” from *The New York Times*

Author: *The New York Times (Staff)*

Published: May 10, 1933

- 1 ROCKEFELLERS BAN LENIN IN RCA MURAL AND DISMISS RIVERA
- 2 Check Handed to Mexican Artist and He Is Barred From ‘Greatest’ Work.
- 3 COLORS ALSO NOT LIKED
- 4 Brilliance and Inclusion of Russian as a Symbol Were Held Likely to Offend.
- 5 SYMPATHIZERS IN PARADE
- 6 Clash With Police at Building but Are Dispersed—Screen Put Over Uncompleted Work.
- 7 Halted as he was at work last night on his scaffold in the Great Hall of the seventy-story RCA Building in Rockefeller Center, Diego Rivera, the celebrated Mexican mural painter whose communistic leanings have frequently enveloped him in controversy, was informed that the fresco on which he was engaged, and which he had regarded as his masterpiece, was no longer acceptable to the Rockefeller family.
- 8 Turning sadly with a few of his assistants and devoted friends to his “shack” on the mezzanine of the building, Señor Rivera found that his telephone had been cut off. He also found awaiting him a letter from Todd, Robertson & Todd, enclosing a check for \$14,000, completing payment in full of the \$21,000 he had been promised for three murals.
- 9 The letter expressed regret that Señor Rivera had been unable to come to some compromise on the paintings and said that the check was to be regarded as terminating his employment, although none of the three panels for which he had contracted had been finished.

Paraders Clash With Police.

- ¹⁰ A crowd of about 100 art students and other admirers of the painter previously had been ushered from the hall by representatives of Todd, Robertson & Todd, the managing agents on behalf of John D. Rockefeller Jr., and mounted and foot police were on duty outside the building to prevent any demonstration when Señor Rivera was called away from work.
- ¹¹ No demonstration materialized immediately, but about 10 o'clock, two hours later, between 75 and 100 men and women sympathizers of the artist paraded in front of the building, shouting "Save Rivera's art," and "We want Rivera." They carried banners on which similar sentiments were **emblazoned**.
- ¹² The police and fifteen uniformed **attachés** of the building made no attempt to interfere as the demonstrators marched around the building three times. But on their last round they gathered in Sixth Avenue between Forty-ninth and Fiftieth Streets, blocking the sidewalks, and were ordered to disperse by the police.
- ¹³ Booing and jostling the policemen, the demonstrators refused. A crowd of waiting taxicab drivers took the side of the police, and a free-for-all fight developed. The policemen, brandishing their nightsticks, rushed the crowd, which resisted until two mounted patrolmen charged into their midst. Then they fled.
- ¹⁴ Meanwhile all doors of the Radio City Music Hall had been locked and patrons were compelled to wait for at least ten minutes until order was restored before they could leave. A traffic snarl had developed in Sixth Avenue, Forty-ninth and Fiftieth Streets meanwhile, but it was soon cleared by the police.

Lenin Pictured in Painting.

- ¹⁵ With an air of resignation rather than bitterness, Señor Rivera described in his broken English his design for the mural which, covering a space sixty-three feet long and seventeen feet high, was to have depicted "human intelligence in control of the forces of nature." A sketch of it had been shown to the Rockefeller family and approved by them, Señor Rivera said.

emblazoned:
brightly displayed
blasonados:
*mostrados de
manera brillante*

attachés: people
with specialized
duties
agregados:
*gente con tareas
especiales*

flanked: bordered
flanqueado:
 bordeado

chiaroscuro:
 painting or drawing
 that uses light and
 shade for effect
claroscuro: pintura
 o dibujo que usa
 luz y sombra para
 crear efectos

emancipation:
 freeing
emancipation:
 liberación

conciliatory:
 peace-seeking
conciliador:
 pacificador

recourse: option
recurso: apelación

pretext:
 pretended reason
pretexto: razón

- ¹⁶ The entire scheme for the mural decoration of the Great Hall was worked out by Señor Rivera, with the approval of the RCA art commission. His panel, the only one in color was to have occupied the central position, and was to have been **flanked** by Brangwyn's **chiaroscuro** on the left, and Sert's on the right. Señor Rivera intended to portray the **emancipation** of mankind through technology.
- ¹⁷ But when the actual painting began objection was raised, he said, to a figure of Lenin joining the hands of a soldier, a worker, and a Negro, which was to have topped the painting. In the background were crowds of unemployed.
- ¹⁸ Señor Rivera said that he had been told that Mr. Rockefeller and his advisers did not find the mural as "highly imaginative" as they had expected it to be, and that its effect was unpleasant. They also objected to the brilliant colors in the background, he said.
- ¹⁹ His first warning that his conception was no longer pleasing to the owners of the building came five or six days ago, Señor Rivera said last night. He added that he had desired to be **conciliatory**, and as a possible compromise had suggested that in one of the other panels he would portray the figure of Lincoln helping mankind.

Artist Consults a Lawyer.

- ²⁰ With his friends and assistants, Señor Rivera went from the building to the office of Philip Wittenberg, an attorney, at 70 West Fortieth Street, where they went into conference with Mr. Wittenberg and Arthur Garfield Hays to learn whether or not they had any legal **recourse** in the matter.
- ²¹ After hearing Señor Rivera's side of the story, Mr. Wittenberg said he had made no decision on whether any legal action would be taken on his behalf. He said that an artist's rights in such circumstances have never been fully determined by the courts.
- ²² Señor Rivera said the last thing he saw as he left the building, after the managing agent's men had called him from the scaffold on a **pretext**, was the erection of a screen in front of the mural. He said that he feared that the painting, which he had come to regard as his greatest, would be destroyed. A burlap covering was hung last night inside the Fifth Avenue door of the building, so that passersby could not see the painting.

Nelson Rockefeller Wrote First.

²³ The first official **remonstrance** received by Señor Rivera came from Nelson A. Rockefeller, son of John D. Rockefeller Jr., in the following letter dated May 4:

²⁴ “26 Broadway, May 4, 1933.

²⁵ “Dear Mr. Rivera:

²⁶ “While I was in the No. 1 building at Rockefeller Center yesterday viewing the progress of your thrilling mural, I noticed that in the most recent portion of the painting you had included a portrait of Lenin. The piece is beautifully painted, but it seems to me that his portrait, appearing in this mural, might very easily seriously offend a great many people. If it were in a private house it would be one thing, but this mural is in a public building and the situation is therefore quite different. As much as I dislike to do so, I am afraid we must ask you to substitute the face of some unknown man where Lenin’s face now appears.

²⁷ “You know how enthusiastic I am about the work which you have been doing and that to date we have in no way restricted you in either subject or treatment. I am sure you will understand our feeling in this situation and we will greatly appreciate your making the suggested substitution.”

Letter to N. A. Rockefeller.

²⁸ A letter from Señor Rivera to Nelson A. Rockefeller, dated May 6, read as follows:

²⁹ “In reply to your kind letter of May 4, 1933, I wish to tell you my actual feelings on the matters you raise, after I have given considerable reflection to them.

³⁰ “The head of Lenin was included in the original sketch, now in the hands of Mr. Raymond Hood, and in the drawings in line made on the wall at the beginning of my work. Each time it appeared as a general and abstract representation of the concept of leader, an indispensable human figure. Now, I have merely changed the place in which the figure appears, giving it a less real physical place as if projected by a television **apparatus**. Moreover, I understand quite thoroughly the point of view concerning the business affairs of a commercial building, although I am sure that that class of person who is capable of being offended by the portrait of a

remonstrance:

expression of
disapproval

reconvencción:

expresión de
desaprobación

apparatus:

machine

aparato: dispositivo

deceased great man, would feel offended, given such a mentality, by the entire conception of my painting. Therefore, rather than **mutilate** the conception, I should prefer the physical destruction of the conception in its entirety, but conserving, at least, its integrity.

31 “In speaking of the integrity of the conception I do not refer only to the logical structure of the painting, but also to its plastic structure.

32 “I should like, as far as possible, to find an acceptable solution to the problem you raise, and suggest that I could change the sector which show society people playing bridge and dancing and put in its place, in perfect balance with the Lenin portion, a figure of some great American historical leader, such as Lincoln, who symbolizes the **unification** of the country and the abolition of slavery surrounded by John Brown, Nat Turner, William Lloyd Garrison or Wendell Phillips and Harriet Beecher Stowe, and perhaps some scientific figure like McCormick, inventor of the McCormick reaper, which aided in the victory of the anti-slavery forces by providing sufficient wheat to sustain the Northern armies.

33 “I am sure that the solution I propose will entirely clarify the historical meaning of the figure of a leader as represented by Lenin and Lincoln, and no one will be able to object to them without objecting to the most fundamental feelings of human love and **solidarity** and the constructive social force represented by such men. Also it will clarify the general meaning of the painting.”

Final Appeal to Artist.

34 Señor Rivera received two letters yesterday from Hugh S. Robertson, president of the Todd, Robertson & Todd Engineering Corporation. The first letter, which reached the artist early in the day, was a final appeal to him to change the mural. It said in part:

35 “The description you gave us in November last of the subject matter of your ‘proposed mural decorations’ at Rockefeller Center, and the sketch which you presented to us about the same time, both led us to believe that your work would be purely imaginative. There was not the slightest **intimation**, either in the description or in the sketch, that would include in the mural any portraits or any subject matter of a controversial nature.

mutilate: damage by cutting out or destroying important parts of
mutilar: cortar o destruir partes de

unification joining together

unificación: unión

solidarity: shared support and cooperation

solidaridad: apoyo y cooperación compartidos

intimation: hint
insinuación: pista

36 “Under the circumstances we cannot but feel that you have taken advantage of the situation to do things which were never contemplated by either of us at the time our contract was made. We feel, therefore, that there should be no hesitation on your part to make such changes as are necessary to conform the mural to the understanding we had with you.

37 “The understanding was that slight coloring would be used. The bright colors have therefore provoked considerable discussion, but that is a matter we mention now only for your information.”

38 After Señor Rivera had replied, refusing to make any concession, Mr. Robertson sent a final letter, which was not received by the artist until after he had been called from his scaffold. Enclosing the check for \$14,000, the letter said that “much to our regrets” the agents had no alternative except to request Señor Rivera to discontinue his work.

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This mural is a remake of the controversial Rockefeller Center mural, described in the New York Times article (included in this collection) "Rockefellers Ban Lenin in RCA Mural and Dismiss Rivera."

Man, Controller of the Universe at the Palacio de Bellas Artes by Diego Rivera, 1934



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Excerpt: “Frida Becomes My Wife” from *My Art, My Life*: *An Autobiography*

Author: Diego Rivera (with Gladys March)

Publisher: Dover Publications, New York, NY

Published: 1960

text
3

- 1 Just before I went to Cuernavaca, there occurred one of the happiest events in my life. I was at work on one of the uppermost **frescoes** of the Ministry of Education building one day, when I heard a girl shouting up to me, “Diego, please come down from there! I have something important to discuss with you!”
- 2 I turned my head and looked down from my scaffold.
- 3 On the ground beneath me stood a girl of about eighteen. She had a fine nervous body, topped by a delicate face. Her hair was long; dark and thick eyebrows met above her nose. They seemed like the wings of a blackbird, their black arches framing two extraordinary brown eyes.
- 4 When I climbed down, she said, “I didn’t come here for fun. I have to work to earn my livelihood. I have done some paintings which I want you to look over professionally. I want an absolutely straightforward opinion, because I cannot afford to go on just to appease my vanity. I want you to tell me whether you think I can become a good enough artist to make it worth my while to go on. I’ve brought three of my paintings here. Will you come and look at them?”
- 5 “Yes,” I said, and followed her to a cubicle under a stairway where she had left her paintings. She turned each of them, leaning against the wall, to face me. They were all three portraits of women. As I looked at them, one by one, I was immediately impressed. The canvases revealed an unusual energy of expression, precise **delineation** of character, and true severity. They showed none of the tricks in the name of originality that usually mark the work of ambitious beginners. They had a fundamental plastic honesty, and an artistic personality of their own. They communicated a vital sensuality complemented by a merciless yet sensitive power of observation. It was obvious to me that this girl was an authentic artist.

frescoes: paintings done on a wall or ceiling over plaster
frescos: pinturas en el yeso del muro o en el techo

delineation: outline
delineación: perfil

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admonished:
scolded
amonestó: regaño
intractability:
stubbornness
intratabilidad:
obstinación
reprimand:
scolding
reprimenda:
regaño

- 6 She undoubtedly noticed the enthusiasm in my face, for before I could say anything, she **admonished** me in a harshly defensive tone, "I have not come to you looking for compliments. I want the criticism of a serious man. I'm neither an art lover nor an amateur. I'm simply a girl who must work for her living."
- 7 I felt deeply moved by admiration for this girl. I had to restrain myself from praising her as much as I wanted to. Yet I could not be completely insincere. I was puzzled by her attitude. Why, I asked her, didn't she trust my judgment? Hadn't she come herself to ask for it?
- 8 "The trouble is," she replied, "that some of your good friends have advised me not to put too much stock in what you say. They say that if it's a girl who asks your opinion and she's not an absolute horror, you are ready to gush all over her. Well, I want you to tell me only one thing. Do you actually believe that I should continue to paint, or should I turn to some other sort of work?"
- 9 "In my opinion, no matter how difficult it is for you, you must continue to paint," I answered at once.
- 10 "Then I'll follow your advice. Now I'd like to ask you one more favor. I've done other paintings which I'd like you to see. Since you don't work on Sundays, could you come to my place next Sunday to see them? I live in Coyoacán, Avenida Londres, 126. My name is Frida Kahlo."
- 11 The moment I heard her name, I remembered that my friend Lombardo Toledano, while Director of the National Preparatory School, had complained to me about the **intractability** of a girl of that name. She was the leader, he said, of a band of juvenile delinquents who raised such uproars in the school that Toledano had considered quitting his job on account of them. I recalled him once pointing her out to me after depositing her in the principal's office for a **reprimand**. Then another image popped into my mind, that of the twelve-year-old girl who had defied Lupe, seven years before, in the auditorium of the school where I had been painting murals
- 12 I said, "But you are ..."
- 13 She stopped me quickly, almost putting her hand on my mouth in her anxiety. Her eyes acquired a devilish brilliancy.

- ¹⁴ Threateningly, she said, "Yes, so what? I was the girl in the auditorium, but that has absolutely nothing to do with now. You still want to come Sunday?"
- ¹⁵ I had great difficulty not answering, "More than ever!" But if I showed my excitement she might not let me come at all. So I only answered, "Yes."
- ¹⁶ Then, after refusing any help in carrying her paintings, Frida departed, the big canvases jiggling under her arms.
- ¹⁷ Next Sunday found me in Coyoacán looking for Avenida Londres, 126. When I knocked on the door, I heard someone over my head whistling "The International." In the top of a high tree, I saw Frida in overalls starting to climb down. Laughing gaily, she took my hand and ushered me through the house, which seemed to be empty, and into her room. Then she paraded all her paintings before me. These, her room, her sparkling presence, filled me with a wonderful joy.
- ¹⁸ I did not know it then, but Frida had already become the most important fact in my life. And she would continue to be, up to the moment she died, twenty-seven years later.
- ¹⁹ A few days after this visit to Frida's home, I kissed her for the first time. When I had completed my work in the Education building, I began courting her in earnest. Although she was but eighteen and I more than twice her age, neither of us felt the least bit awkward.
- ²⁰ Her family, too, seemed to accept what was happening.
- ²¹ One day her father, Don Guillermo Kahlo, who was an excellent photographer, took me aside.
- ²² "I see you're interested in my daughter, eh?" he said.
- ²³ "Yes," I replied. "Otherwise I would not be coming all the way out to Coyoacán to see her."
- ²⁴ "She is a devil," he said.
- ²⁵ "I know."
- ²⁶ "Well, I've warned you," he said, and he left.

- 27 Soon after, we were married in a civil ceremony. The wedding was performed in the town's ancient city hall by the Mayor of Coyoacán, a prominent **pulque** dealer. At first the mayor wanted to marry us in the meeting room of the Municipal Council. "This merger is an historical event," he argued. The Kahlos, however, persuaded him that a legislative chamber was not a fitting place for a wedding.
- 28 Our witnesses were Panchito, a hairdresser, Dr. Coronado, a **homeopathic doctor** (who examined and dispensed medicines to the wealthy for one peso and charged poor patients nothing), and old Judge Mondragon of Coyoacán. The judge, a heavy, bearded man, had been a schoolmate of mine in the Fine Arts School.

Dover Publications

Fragmento: «Frida se convierte en mi esposa», de Mi arte, mi vida: autobiografía

Autor: Diego Rivera (con Gladys March)

Editorial: Dover Publications, New York, NY

Año de publicación: 1960

Spanish Version

Traducido del texto original en inglés escrito por Diego Rivera
(junto con Gladys March)

- 29 Justo antes de ir a Cuernavaca se produjo uno de los acontecimientos más felices de mi vida. Un día, mientras trabajaba en uno de los frescos superiores del edificio de la Secretaría de Educación, oí que una muchacha me gritaba: —¡Diego, por favor, baje de ahí! ¡Tengo que decirle algo importante!
- 30 Volteé y miré para abajo desde mi andamio.
- 31 Parada en el suelo debajo de mí, estaba una muchacha de unos 18 años. Tenía un cuerpo flaco y nervioso y un rostro delicado. Su cabello era largo, y sus cejas oscuras y gruesas se juntaban por encima de su nariz. Parecían las alas de un mirlo, como arcos negros que bordeaban dos extraordinarios ojos cafés.
- 32 Cuando bajé, me dijo: —No vine a divertirme. Tengo que trabajar para ganarme el pan. He hecho algunas pinturas que me gustaría que viera

pulque: Mexican alcoholic drink made from plant sap

pulque: bebida alcohólica que se hace con la savia de una planta

homeopathic doctor: doctor who follows a system of medicine that treat diseases with drugs that cause symptoms of that same disease

médico homeopático: médico que sigue un sistema de medicina en el que una enfermedad se trata con medicamentos que causan los síntomas de esa misma enfermedad

como profesional. Quiero una opinión absolutamente sincera, porque no me puedo dar el lujo de seguir pintando solo para satisfacer mi vanidad. Quiero que me diga si piensa que puedo ser una artista lo suficientemente buena para que valga la pena continuar. Traje tres de mis cuadros. ¿Viene a verlos?

- 33 —Sí —le dije—, y la seguí hasta un cubículo que había debajo de las escaleras, donde había dejado sus pinturas. Las volteó y las apoyó en la pared para que yo las viera. Eran tres retratos de mujeres. Cuando las vi, me quedé impresionado de inmediato. Los lienzos revelaban una energía de expresión extraordinaria, una delineación precisa del carácter y una verdadera intensidad. No tenían ninguno de los trucos de supuesta originalidad que suelen caracterizar las obras de los principiantes ambiciosos. Poseían una honestidad plástica fundamental y una personalidad artística propia. Comunicaban una sensualidad vital complementada por un poder de observación despiadado, pero sensible. Era evidente para mí que esa muchacha era una auténtica artista.
- 34 Sin duda vio el entusiasmo en mi cara, pues antes de que yo dijera nada, me reprendió con un tono duramente defensivo: —No vine a buscar elogios. Quiero la crítica de un hombre serio. No soy ni una amante del arte ni una aficionada. Simplemente soy una muchacha que debe trabajar para vivir.
- 35 Sentí una profunda admiración por ella. Tuve que contener mis cumplidos más de lo que hubiera querido. Aunque no podía dejar de ser honesto del todo. Estaba perplejo por su actitud. Le pregunté por qué no se fiaba de mi criterio. ¿Acaso no había venido a pedírmelo?
- 36 Ella me respondió, —El problema es que algunos de sus buenos amigos me advirtieron que no diera mucho crédito a lo que usted dijera. Dicen que si la que le pide su opinión es una muchacha que no es un absoluto horror, usted no duda en deshacerse en halagos. Bueno, solo quiero que me diga una cosa. ¿Cree realmente que debería seguir pintando o debería dedicarme a otro tipo de trabajo?
- 37 —En mi opinión, por muy difícil que le parezca, no debe dejar de pintar», le respondí de inmediato.
- 38 —Entonces voy a seguir su consejo. Me gustaría pedirle otro favor. Tengo otras pinturas que me gustaría que viera. Como no trabaja los domingos, ¿puede venir a mi casa el domingo que viene para verlas? Vivo en Coyoacán, Avenida Londres, 126. Me llamo Frida Kahlo.

- ³⁹ En cuanto oí su nombre, recordé que mi amigo Lombardo Toledano, cuando era director de la Escuela Nacional Preparatoria, se quejaba de que había una muchacha con ese nombre que era intratable. Me contó que era la cabecilla de una banda de delincuentes juveniles que habían hecho tantos alborotos en la escuela, que Toledano había llegado a considerar abandonar su puesto por ellos. Recuerdo que una vez me la mostró, después de dejarla en la oficina del director para darle una reprimenda. Luego me vino otra imagen a la cabeza: la de una niña de 12 años que había desafiado a Lupe, siete años antes, en el auditorio de la escuela donde yo había estado pintando murales.
- ⁴⁰ Le dije: —Pero si tú eres...
- ⁴¹ Ella me detuvo rápidamente, casi tapándome la boca con su mano nerviosa. Sus ojos desprendieron un brillo endiablado.
- ⁴² De un modo amenazante, me dijo: —Sí, ¿y qué? Yo era la muchacha del auditorio, pero eso no tiene absolutamente nada que ver con esto. ¿Entonces quiere venir el domingo o no?
- ⁴³ Encontraba difícil no responder: —¡Más que nunca! —Pero si mostraba mi emoción tal vez ella no querría que yo fuera. De modo que solamente respondí: —Sí.
- ⁴⁴ Luego, después de rechazar cualquier ayuda para llevar sus pinturas, Frida se fue, con los grandes lienzos meneándose bajo sus brazos.
- ⁴⁵ El domingo siguiente me encontraba en Coyoacán buscando la avenida Londres, 126. Cuando llamé a la puerta, oí que alguien silbaba «La Internacional» por encima de mi cabeza.
- ⁴⁶ En aquel momento no lo sabía yo, pero Frida ya se había convertido en el suceso más importante de mi vida. Y continuaría siéndolo hasta el día en que murió, 27 años después.
- ⁴⁷ Unos días después de la visita a la casa de Frida, la besé por primera vez. Cuando terminé la obra en el edificio de Educación, comenzamos a salir en serio. Aunque ella no tenía más que 18 años y yo más del doble, ninguno de nosotros se sentía incómodo ni siquiera un poquito.
- ⁴⁸ Su familia también parecía aceptar lo que estaba ocurriendo.
- ⁴⁹ Un día, su padre, Don Guillermo Kahlo, un excelente fotógrafo, me llevó aparte.

50 —Veo que está interesado en mi hija, ¿eh? —dijo.

51 —Sí —respondí. —Si no fuera así, no me molestaría en venir hasta Coyoacán para verla.

52 —Es un diablo —dijo él.

53 —Lo sé.

54 —Bueno, ya se lo advertí —dijo, y se fue.

55 Poco después nos casábamos en una ceremonia civil. Nos casó el alcalde de Coyoacán, un prominente comerciante de pulque, en el viejo ayuntamiento de la ciudad. Al principio, el alcalde quería casarnos en la sala de reuniones del ayuntamiento. «Esta unión es un acontecimiento histórico», afirmó. Sin embargo, los Kahlo lo convencieron de que una cámara legislativa no era el lugar adecuado para un casamiento.

56 Nuestros testigos fueron Panchito, un peluquero, el Dr. Coronado, un homeópata que examinaba a los ricos y les daba medicamentos por un peso y hacía lo mismo pero gratis para los pacientes pobres; y el viejo juez Mondragón de Coyoacán. El juez, un hombre gordo y barbudo, había sido mi compañero en la Escuela de Bellas Artes.

Dover Publications

Self-Portrait with Thorn Necklace and Hummingbird by Frida Kahlo, 1940



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“Detroit Industry: The Murals of Diego Rivera” from NPR.org

Author: Don Gonyea

Published: April 22, 2009

- 1 The images are iconic.
- 2 Assembly workers with tools raised in a frozen moment of manufacturing. Doctors and scientists stand near a child in a nativity scene that pays tribute to medicine. Secretaries and accountants, heads bowed, fingers on typewriters and adding machines. One panel even shows Henry Ford, founder of the Ford Motor Company, seeming to watch a collection of unseen workers below him.
- 3 The meaning of these images is complex, a view of industry that challenges ideas about its role in society and raises issues of class and politics.
- 4 These murals were painted by Mexican artist Diego Rivera. Rivera was already well known as the leader of the Mexican **muralist** movement when he started the work, and he considered *Detroit Industry* the most successful piece of his career.
- 5 In 1932 Edsel Ford, the son of Henry Ford and president of the car company that bears the family name, and William Valentiner, the director of the Detroit Institute of Arts, commissioned Rivera to paint two murals for the museum’s Garden Court. The only rule was the work must relate to the history of Detroit and the development of industry.
- 6 Soon thereafter Rivera and his wife, painter Frida Kahlo, arrived in Detroit and began studying and photographing the Ford automotive plant on the Rouge River. The factory so fascinated and inspired Rivera that he soon suggested painting all four walls of the Garden Court. Ford and Valentiner agreed and soon Rivera’s commission was expanded.
- 7 He spent about a month on the preliminary designs, and started painting in July 1932. The murals were completed in March 1933. Besides images of the assembly lines made famous by Ford, the murals also depict office workers and airplanes, boats and agriculture as well as Detroit’s other industries

muralist: painter who paints on walls
muralista: pintor que pinta sobre muros o paredes

at the time—medical, pharmaceutical, and chemical. They also show images of nudes representing fertility and a panel depicting vaccination.

8 The Controversy

9 Many people objected to Rivera's work when it was unveiled to the public. He painted workers of different races—white, black and brown, working side by side. The nudes in the mural were called pornographic, and one panel was labeled **blasphemous** by some members of the religious community. The section depicts a nativity scene where a baby is receiving a vaccination from a doctor and scientists from different countries took the place of the wise men.

10 A *Detroit News* editorial called the murals “coarse in conception ... foolishly vulgar ... a slander to Detroit workmen ... un-American.” The writer wanted the murals to be destroyed.

11 Even the commissioning of Rivera caused a stir. The country was in the midst of the Great Depression and some questioned why a Mexican artist had been chosen over an American painter. Others questioned Rivera's communist ties.

12 Edsel Ford, patron of the murals, never publicly responded to the outcry. He only issued a simple statement saying “I admire Rivera's spirit. I really believe he was trying to express his idea of the spirit of Detroit.”

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blasphemous:
disrespectful
towards religious
practices
blasfemo:
irrespetuoso
hacia las prácticas
religiosas

Photo of Diego Rivera sketching part of his Rockefeller Center mural, 1933

image
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Keystone-France/Gamma-Keystone/Getty Images

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“Letter to Ella and Bertram Wolfe” from *The Letters of Frida Kahlo*: *Cartas Apasionadas*

Author: Frida Kahlo (Compiled by: Martha Zamora)

Publisher: Chronicle Books, New York, NY

Produced by: Marquand Books, Seattle, WA

Published: 1995

¹ Thursday, Oct. 18, 1934

² Ella and Boit,

³ It's been such a long time since I've written that I don't know where to start this letter. But I don't want to give long and boring excuses and tell you long stories about why I have not written in so many months. You know all I have been through, so I think you'll understand my situation even if I don't tell you all the details. I had never suffered so much and did not think I could take so much pain. You cannot even imagine what state I am in, and I know it is going to take me years to be able to get out of this mess that I have in my head.

⁴ At the beginning, I thought there was a solution since I thought that what had happened would be something that would last a short time and would not be serious, but every day I am more and more convinced that it was just wishful thinking. It is a serious thing, with serious consequences, as you can imagine . . .

⁵ I had trusted that Diego would change, but I can see and know that it is impossible; it's just a whim on my part. Naturally, I should have understood from the beginning that it will not be me who will make him live in this or that way, especially when it comes to such a matter.

⁶ Now that he is back to work, he is acting the same way. I had hoped that by working he would forget it all, but on the contrary, nothing can take him away from what he believes and considers to be right.

⁷ Ultimately, all my attempts are ridiculous and stupid. He wants total freedom, which he always had and would have now if he had acted sincerely and honestly toward me. What makes me saddest is that we are

not even friends anymore. He always lies to me and hides every detail of his life as if I were his worst enemy. We live false lives that are full of stupidity, which I cannot take anymore. First, he has his work, which protects him from many things, and then his adventures, which keep him entertained. People look for him and not me. I know that, as always, he is full of concerns and worries about his work; however, he lives a full life without the emptiness of mine. I have nothing because I don't have him.

- 8 I never thought he was everything to me and that, separated from him, I was like a piece of trash. I thought I was helping him to live as much as I could, and that I could solve any situation in my life alone without complications of any kind. But now I realize I don't have any more than any other girl disappointed at being dumped by her man. I am worth nothing; I know how to do nothing; I cannot be on my own.
- 9 My situation seems so ridiculous and stupid to me that you can't imagine how I dislike and hate myself. I've lost my best years being supported by a man, doing nothing else but what I thought would benefit and help him. I never thought about myself, and after six years, his answer is that fidelity is a **bourgeois** virtue and that it exists only to exploit [people] and to obtain an economic gain.
- 10 Believe me, I never thought of it from that point of view. I know I was as stupid as they come, but I was sincerely stupid. I imagine, or at least I hope, that I'll recover little by little. I'll try to make a new life, putting my energy into something that will help me get over this in the most intelligent way. I thought of going to New York to live with you guys, but I didn't have the money. Now I think that the best thing for me will be to go to school and work here until I can leave Mexico.
- 11 As for the money that Diego gave me to put away, I bought a house in Mexico that was quite cheap; I didn't want to go back to San Angel, where I suffered so much you cannot even imagine. Now I'm living at Insurgentes 432 (write to this address). Sometimes Diego comes to visit, but we don't have anything to talk about or any connection of any kind. He doesn't tell me about the things he is doing and he's not interested at all in what I do or think. When things have come to that point, the best thing is to cut them off at the root. I firmly believe that this is going to be the [best] solution for him, although it will mean more suffering for me, even more than what I've already had and have, which is indescribable. For him,

bourgeois:
middle-class and
traditional
burguesa:
traditional y de
clase media

though, I think it will be better because I won't be a burden for him, as the others have been, and I will not accept simply being an economic burden.

- ¹² So, thus goes my life these days. I don't know what I am going to do tomorrow but I think that the only solution is to get separated from Diego because I don't see the point in living together, burdening him, and being in the way of his total freedom, which he demands. I don't want to live a life full of arguments, as happened with Lupe; this way I can let him live and go play my music elsewhere with all my bourgeois prejudices of fidelity, etc., etc. Don't you guys think this would be the best?
- ¹³ I beg you not to say anything to Malú [Bloch]. If she already knows it, as I imagine she does, since it has been public and notorious due to Diego's attitude, let her say what she needs to say. I don't want anybody to know anything. They can imagine whatever they want.
- ¹⁴ I don't know what you'll think of me, but all I have written you here has been as if I told you with my heart in my hand.
- ¹⁵ I assume that you are not on my or Diego's side, but you can now understand why I've suffered so much. If you have a little bit of free time, you will write me, right? Your letters will be an immense consolation and I'll feel less lonely than I feel now.
- ¹⁶ I send you a thousand kisses. Please do not take me for a sentimental and stupid, obnoxious woman, since you know how much I love Diego and what it means for me to lose him.
- ¹⁷ Frida
- ¹⁸ My address, Insurgentes 432, Mexico City.

From *The Letters of Frida Kahlo: Cartas Apasionadas*, ed. Martha Zamora. © 1995 Marquand Books, Inc., Seattle, WA. All rights reserved.

Photo of Diego Rivera and Frida Kahlo, 1939

image
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Excerpt: “Statement by Frida Kahlo” from *My Art, My Life: An Autobiography*

Author: Diego Rivera (with Gladys March)

Publisher: Dover Publications, New York, NY

Published: 1960

transcends:
moves beyond
transciende:
va más allá

amiable:
friendly
amistoso:
amigable

protrude: stick out
sobresalen:
reslatan

multitudes: crowds
multitudes: *gentios*

speculate: wonder
especular:
preguntarse

rotundity:
roundness
rotundidad:
redondez

- ¹ I WARN YOU that in this picture I am painting of Diego there will be colors which even I am not fully acquainted with. Besides, I love Diego so much I cannot be an objective spectator of him or his life...I cannot speak of Diego as my husband because that term, when applied to him, is an absurdity. He never has been, nor will he ever be, anybody's husband. I also cannot speak of him as my lover because to me, he **transcends** by far the domain of sex. And if I attempt to speak of him purely, as a soul, I shall only end up by painting my own emotions. Yet considering these obstacles of sentiment, I shall try to sketch his image to the best of my ability.
- ² Growing up from his Asiatic-type head is his fine, thin hair, which somehow gives the impression that it is floating in air. He looks like an immense baby with an **amiable** but sad-looking face. His wide, dark, and intelligent bulging eyes appear to be barely held in place by his swollen eyelids. They **protrude** like the eyes of a frog, each separated from the other in a most extraordinary way. They thus seem to enlarge his field of vision beyond that of most persons. It is almost as if they were constructed exclusively for a painter of vast spaces and **multitudes**. The effect produced by these unusual eyes, situated so far away from each other, encourages one to **speculate** on the ages-old oriental knowledge contained behind them.
- ³ On rare occasions, an ironic yet tender smile appears on his Buddha-like lips. Seeing him in the nude, one is immediately reminded of a young boy-frog standing on his hind legs. His skin is greenish-white, very like that on an aquatic animal. The only dark parts of his whole body are his hands and face, and that is because they are sunburned. His shoulders are like a child's, narrow and round. They progress without any visible hint of angles, their tapering **rotundity** making them seem almost feminine.

The arms diminish regularly into small, sensitive hands...It is incredible to think these hands have been capable of achieving such a **prodigious** number of paintings. Another wonder is that they can still work as **indefatigably** as they do. ...

- 4 ...His enormous belly, smooth, tightly drawn, and sphere-shaped, is supported by two strong legs which are as beautifully solid as classical columns. They end in feet which point outward at an **obtuse** angle, as if moulded for a stance wide enough to cover the entire earth.
- 5 He sleeps in a **foetal position**. In his waking hours, he walks with a **languorous** elegance as if accustomed to living in a liquefied medium. But his movements, one would think that he found air denser to wade through than water. ...
- 6 To Diego painting is everything. He prefers his work to anything else in the world. It is his **vocation** and his vacation in one. For as long as I have known him, he has spent most of his waking hours at painting: between twelve and eighteen a day.
- 7 Therefore he cannot lead a normal life: Nor does he ever have the time to think whether what he does is moral, amoral, or immoral.
- 8 He has only one great social concern: to raise the standard of living of the Mexican Indians, who he loves so deeply. This love he has conveyed in painting after painting.
- 9 His temperament is invariably a happy one. He is irritated by one of two things: loss of time from his work—and stupidity. He has said many times that he would rather have many intelligent enemies than one stupid friend.

prodigious:
unusually large
prodigioso:
inusualmente grande

indefatigably:
tirelessly
infatigablemente:
incansablemente

obtuse: wide
obtuso: amplio

foetal position:
position of being curled up like a baby

posición fetal:
posición fetal:
posición de acurrucarse como bebé

languorous: slow, lazy, or sleepy
lánguida: perezoso

vocation: work that one is called to do
vocación: labor que uno está llamado a hacer

Fragmento: «Declaración de Frida Kahlo» tomado de *Mi arte, mi vida: autobiografía*

Autor: Diego Rivera (con Gladys March)

Editorial: Dover Publications, New York, NY

Año de publicación: 1960

Spanish Version

*Traducido del texto original en inglés escrito por Diego Rivera
(junto con Gladys March)*

- ¹⁰ LE ADVIERTO que en este cuadro de Diego que estoy pintando habrá colores con los que aún no estoy del todo familiarizada. Además, amo tanto a Diego que no puedo ser una espectadora objetiva de él o de su vida... No puedo hablar de Diego como esposo mío porque ese término aplicado a él es un absurdo. Él nunca ha sido, ni será, el esposo de nadie. Tampoco puedo hablar de él como amante mío, porque para mí él trasciende por mucho el ámbito sexual. Y si trato de hablar de él en un sentido puro, como alma, lo único que conseguiré será pintar mis propias emociones. Aun considerando estos impedimentos del sentimiento, trataré de bosquejar su imagen con mis mejores capacidades.
- ¹¹ De su cabeza asiática nace un cabello fino y delgado, que de algún modo da la impresión de flotar en el aire. Parece un enorme bebé, con una expresión afable pero triste en el rostro. Su ojos saltones, amplios, oscuros e inteligentes parecen sostenerse con dificultad en su lugar por sus párpados hinchados. Sobresalen como los ojos de una rana, extraordinariamente separados entre ellos. Así, estos parecen ampliar su campo visual por encima de la mayoría de personas. Es casi como si estuvieran hechos exclusivamente para un pintor de espacios inmensos y multitudes. El efecto producido por esos ojos extraordinarios, situados tan lejos el uno del otro, invitan a especular sobre los antiguos conocimientos orientales que contienen.
- ¹² En pocas ocasiones, aparece una sonrisa irónica pero tierna en sus labios de Buda. Viéndolo desnudo, recuerda de inmediato a una joven ranita parada sobre sus patas traseras. Su piel es blanca verdosa, muy similar a la de un animal acuático. Las únicas partes oscuras de su cuerpo son las manos y el rostro, porque están quemados por el sol. Tiene los hombros como los de un niño, angostos y redondos. Avanzan sin ningún indicio visible de

ángulos, con una corpulencia estrecha que los hace casi femeninos. Los brazos se reducen de manera continua hasta llegar a sus manos pequeñas y sensibles... Es increíble pensar que esas manos han sido capaces de terminar un prodigioso número de cuadros. Otra maravilla es que todavía pueden trabajar de manera infatigable como siempre lo han hecho...

- ¹³ [...]Su enorme panza, lisa, firmemente dibujada y de forma esférica, se sostiene sobre dos piernas fuertes que son tan bellamente robustas como las columnas clásicas. Estas terminan en unos pies que apuntan afuera en un ángulo obtuso, como si estuvieran moldeados en una postura lo suficientemente ancha como para cubrir el planeta entero.
- ¹⁴ Duerme en posición fetal. Cuando está despierto, camina con una elegancia lánguida como si siempre hubiera vivido en un medio líquido. Pero, por sus movimientos, parece que el aire le parezca más denso de cruzar que el agua. [...]
- ¹⁵ Para Diego, la pintura lo es todo. Su trabajo es lo que más le gusta del mundo. Es vocación y vacación todo en uno. Desde que lo conozco, pasa la mayoría de sus horas de vigilia pintando: entre doce y dieciocho cada día.
- ¹⁶ Por eso no puede llevar una vida normal; tampoco tiene tiempo de pensar si lo que hace es moral, amoral o inmoral.
- ¹⁷ Solamente tiene una gran inquietud social: elevar el nivel de vida de los indígenas mexicanos, a quienes ama profundamente. Este amor lo ha transmitido en cada uno de sus cuadros.
- ¹⁸ Su temperamento es invariablemente feliz. Hay dos cosas que le irritan: perder tiempo de trabajo y la estupidez. Ha afirmado en muchas ocasiones que preferiría tener muchos enemigos inteligentes que un amigo estúpido.

Dover Publications

Detroit Industry (South Wall) by Diego Rivera 1932–1933



Production of Automobile Exterior and Final Assembly, the south wall automotive panel, The Detroit Industry Fresco Cycle by Diego Rivera (1932–33), Detroit Institute of Arts; © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York; Photo by APIC/Hulton Archive/Getty Images

Excerpt: “Life with Frida” from *Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*

Authors: Guadalupe Rivera and Marie-Pierre Colle

Publisher: Crown Publishing Group, Random House, New York, NY

Published: 1994

- ¹ The very first thing Frida and Diego did when they left San Angel to live in Coyoacán was have the front of the house at Londres 127 painted azul añil, the deep matte blue considered to ward off evil spirits, with trim of red and green. It had always had the comfortable feeling of a small-town house, an effect in part of the great variety of plants and animals they kept there. Outside, there were flowers of every color growing in the garden and in big planters in the patio, and inside, abundant bouquets of wildflowers and sunflowers in earthenware vases. There were songbirds and parakeets warbling or chattering in their cages, long-haired gray cats and dogs of indistinct color, and a spider monkey called Fulang Chang. All this, but especially the presence of Frida herself, gave the Blue House in Coyoacán its unique personality and voice.
- ² People congregated mostly in the kitchen. Frida met there with the servants to discuss the day-to-day business of running the house. The stove was decorated with white, blue, and yellow Spanish tiles, and the entwined names of Frida and Diego were spelled out in tiny earthenware jugs on the rear wall. On the wall above the stove hung earthenware pots from Oaxaca, copper kettles from Santa Clara, glasses, cups and pitchers from Guadalajara and Puebla and Guanajuato. The overall effect was typically Mexican. Frida and Diego had purchased these pieces of folk art in their travels around the country, and gradually they put together a living collection of beautiful objects created by the most gifted artisans in the country.
- ³ Frida often went further than Diego in expressing her “Mexican-ness.” There was nothing new in this, really, since even as a child Frida was known to use words and expressions that were common among what her

older sisters called “*la Indiada*” (“the Indians”), a **derogatory** term for the poor. I have included some of these **idiomatic expressions** in these pages.

- 4 I arrived in Coyoacán in August 1942, a teenager with little luggage. I found Frida in the kitchen. As usual, her outfit took me by surprise. She wore a black **huipil** with red and yellow embroidery and a soft cotton skirt in a floral print that seemed to come alive when she moved. Everything about her, from her hairstyle to the hem of her dress, breathed a kind of **roguish** glee accentuated by her laughing response to her cook Eulalia’s remarks.
- 5 Frida could not have been more hospitable. She was always quite affectionate with me and my sister, Ruth. She called her Chapo and me Pico or Piquitos, the nicknames my father also used. We were very close, and she loved us. Young in spirit and age as well, she looked after us as if we were her own flesh and blood.
- 6 The morning of my arrival in Coyoacán, Frida had just gotten back from the Melchor Ocampo market, which was quite near the Blue House. She had gone with Chucho, one of those hired hands no respectable village family can do without. *La niña Fridita* (“little Frida”), as Eulalia affectionately called her, was unpacking fruits and vegetables from a large basket. She examined them carefully one by one, commenting on their beautiful colors and exotic flavors.
- 7 At one point she said to me: “Look at this watermelon, Piquitos! It’s an amazing fruit. On the outside, it’s a wonderful green color, but on the inside, there’s this strong and elegant red and white. The *pitaya* is bright red, like a pomegranate sprinkled with black dots. Then there’s the *pitahaya*. It is fuchsia on the outside and hides the subtlety of a whitish-gray pulp **flecked** with little black spots that are its seeds inside. This is a wonder! Fruits are like flowers: they speak to us in a provocative language and teach us things that are hidden.”
- 8 She also took out a mamey, a melon, a cherimoya, and a bunch of pink bananas (they were her favorites) and put them all in a basket. Then she added a few avocados that looked to be perfectly ripe, not for visual effect but as ingredients for a magnificent guacamole.

derogatory:

insulting

despectivo:

insultante

idiomatic

expressions:

sayings that are special to a particular people or place

expresiones

idiomáticas: dichos que son propios de un pueblo o lugar particular

huipil: traditional clothing worn by the Native American women in Central Mexico and Central America

huipil: vestido tradicional de las mujeres indígenas del centro de México y de Centroamérica

roguish:

mischievous

pícarao: travieso

flecked: spotted

moteado: salpicado

- ⁹ I followed her into the dining room and tried to help her set the table, although I was so astonished by what I saw that I could scarcely do a thing. For Frida, setting the table was a ritual, whether she was unfolding the white openwork tablecloth from Aguascalientes, or arranging the simple plates that she had customized with her initials, or setting out Spanish Talavera plates and handblown blue glasses and heirloom silverware. It was as if the shape and color and sound that was particular to each individual object **endowed** it with life and an assigned place in a harmonious, **aesthetically** pleasing world.
- ¹⁰ A few moments later came the act of placing the flower vase in the center of the table. Into the vase went a bouquet that Frida had cut in the garden. It mimicked the flowers she wore in her hair, mimosa and marguerites of different sizes mixed in with little red-and-white roses. To complete the effect she added jasmines, whose perfume gave her such a distinctive fragrance.
- ¹¹ Frida grew the plants and flowers herself. She went to the gardens every day to see how they had grown and which were in bloom. These she put in her hair or distributed around the house. I observed all of this magic scene, dazzled by the evidence of my eyes.
- ¹² I came to my senses briefly when in a friendly and slightly ironic voice she asked me to follow her to her studio. She was perfectly aware that I felt out of place. We picked up the basket of fruit, and after her I went. As soon as we entered the studio, Frida's favorite place in the whole house, I was in the grip of an even greater amazement. A group of her paintings hung on the walls, *The Two Fridas* occupying the place of honor. The painting's strange combination of suffering and fear quite overwhelmed me. Breaking the silence, Frida remarked, "Now that I have fruits like these, Piquitos, and a little owl that lives in the garden, I'll be able to paint again some day! I prefer nature and natural objects to people." True to her word, in 1943 she painted *The Bride Frightened at Seeing Life Opened*. In this work the freshness of a watermelon, the seedy core of a papaya and a little owl's staring eyes speak to us of that openness and liveliness of spirit that Frida lost in the last years of her life.

endowed: provided

dotado: provisto

aesthetically:

artistically

etéicamente:

artísticamente

- ¹³ She also painted a doll from her collection, the one that was dressed as a bride. She must have wanted to recapture the expression of a young woman astonished by the spectacle of life, which was something that she herself had lost at an early age, years before she wore her own wedding gown.

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Flower Day (Día de Flores) by Diego Rivera, 1925

image
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Excerpt: “Frida Kahlo” from *Smithsonian*

Author: Phyllis Tuchman

Published: November 2002

- ¹ She was born Magdalena Carmen Frida Kahlo y Calderón July 6, 1907, and lived in a house (the Casa Azul, or Blue House, now the Museo Frida Kahlo) built by her father in Coyoacán, then a quiet suburb of Mexico City. The third of her parents’ four daughters, Frida was her father’s favorite—the most intelligent, he thought, and the most like himself. She was a dutiful child but had a fiery temperament. (Shortly before Kahlo and Rivera were wed in 1929, Kahlo’s father warned his future son-in-law, who at age 42 had already had two wives and many mistresses, that Frida, then 21, was “a devil.” Rivera replied: “I know it.”)
- ² A German Jew with deep-set eyes and a bushy mustache, Guillermo Kahlo had immigrated to Mexico in 1891 at the age of 19. After his first wife died in childbirth, he married Matilde Calderón, a Catholic whose ancestry included Indians as well as a Spanish general. Frida portrayed her hybrid ethnicity in a 1936 painting, *My Grandparents, My Parents, and I* (opposite).
- ³ Kahlo adored her father. On a portrait she painted of him in 1951, she inscribed the words, “character generous, intelligent and fine.” Her feelings about her mother were more conflicted. On the one hand, the artist considered her “very nice, active, intelligent.” But she also saw her as fanatically religious, calculating and sometimes even cruel. “She did not know how to read or write,” recalled the artist. “She only knew how to count money.”
- ⁴ A chubby child with a winning smile and sparkling eyes, Kahlo was stricken with polio at the age of 6. After her recovery, her right leg remained thinner than her left and her right foot was stunted. Despite her disabilities or, perhaps, to compensate for them, Kahlo became a tomboy. She played soccer, boxed, wrestled and swam competitively. “My toys were those of a boy: skates, bicycles,” the artist later recalled. (As an adult, she collected dolls.)
- ⁵ Her father taught her photography, including how to retouch and color prints, and one of his friends gave her drawing lessons. In 1922, the 15-year-

old Kahlo entered the elite, predominantly male National Preparatory School, which was located near the Cathedral in the heart of Mexico City.

- 6 As it happened, Rivera was working in the school's auditorium on his first mural. In his autobiography—*My Art, My Life*—the artist recalled that he was painting one night high on a scaffold when “all of a sudden the door flew open, and a girl who seemed to be no more than ten or twelve was propelled inside. . . . She had,” he continued, “unusual dignity and self-assurance, and there was a strange fire in her eyes.” Kahlo, who was actually 16, apparently played pranks on the artist. She stole his lunch and soaped the steps by the stage where he was working.
- 7 Kahlo planned to become a doctor and took courses in biology, zoology and anatomy. Her knowledge of these disciplines would later add realistic touches to her portraits. She also had a passion for philosophy, which she liked to flaunt. According to biographer Herrera, she would cry out to her boyfriend, Alejandro Gómez Arias, “lend me your Spengler. I don't have anything to read on the bus.” Her bawdy sense of humor and passion for fun were well known among her circle of friends, many of whom would become leaders of the Mexican left.
- 8 Then, on September 17, 1925, the bus on which she and her boyfriend were riding home from school was rammed by a trolley car. A metal handrail broke off and pierced her pelvis. Several people died at the site, and doctors at the hospital where the 18-year-old Kahlo was taken did not think she would survive. Her spine was fractured in three places, her pelvis was crushed and her right leg and foot were severely broken. The first of many operations she would endure over the years brought only temporary relief from pain. “In this hospital,” Kahlo told Gómez Arias, “death dances around my bed at night.” She spent a month in the hospital and was later fitted with a plaster corset, variations of which she would be compelled to wear throughout her life.
- 9 Confined to bed for three months, she was unable to return to school. “Without giving it any particular thought,” she recalled, “I started painting.” Kahlo's mother ordered a portable easel and attached a mirror to the underside of her bed's canopy so that the nascent artist could be her own model.
- 10 Though she knew the works of the old masters only from reproductions, Kahlo had an uncanny ability to incorporate elements of their styles

in her work. In a painting she gave to Gómez Arias, for instance, she portrayed herself with a swan neck and tapered fingers, referring to it as “Your Botticeli.”

- ¹¹ During her months in bed, she pondered her changed circumstances. To Gómez Arias, she wrote, “Life will reveal [its secrets] to you soon. I already know it all. . . . I was a child who went about in a world of colors. . . . My friends, my companions became women slowly, I became old in instants.”
- ¹² As she grew stronger, Kahlo began to participate in the politics of the day, which focused on achieving autonomy for the government-run university and a more democratic national government. She joined the Communist party in part because of her friendship with the young Italian photographer Tina Modotti, who had come to Mexico in 1923 with her then companion, photographer Edward Weston. It was most likely at a soiree given by Modotti in late 1928 that Kahlo re-met Rivera.

“Frida Kahlo” © 2002 by Phyllis Tuchman. Originally printed in *Smithsonian Magazine* (November 2002). Reprinted by permission of Phyllis Tuchman.

Photo of Frida Kahlo's studio, 1944

image
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Hulton Archive/Archive Photos/Getty Images

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The Bride Frightened at Seeing Life Opened by Frida Kahlo, 1943



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The Two Fridas by Frida Kahlo, 1939

image
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The Two Fridas, 1939 (oil on canvas), Kahlo, Frida (1907–54)/Museo de Arte Moderno, Mexico City, Mexico/De Agostini Picture Library/Bridgeman Images; © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

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Dream of a Sunday Afternoon on the Alameda Central by Diego Rivera, 1947





Dream of a Sunday Afternoon on the Alameda Central, 1947 (oil on board), Rivera, Diego (1886–1957)/Museo Mural Diego Rivera, Mexico City, Mexico/Bridgeman Images; © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

Photo of Frida Kahlo Painting in Bed, Date Unknown



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Frida Kahlo's prosthetic leg (on display in 2012 at the Frida Kahlo Museum, Mexico City)

image
19



AP Photo/Alexandre Meneghini

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Plaster cast worn and painted by Frida Kahlo (on display in 2013 at the High Museum of Art, Atlanta, GA)



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•

attempt: effort
intento: esfuerzo

substitute: use instead
sustituir: usar en vez de

reflection: thought
consideración: reflexión

acquired: took on
adquirieron: tomaron

brilliance: brightness
brillantez: brillo

exotic: foreign or out of the ordinary
exóticos: extraños y fuera de lo ordinario

obstacles: blocks
obstáculos: bloqueos

••

scaffold: Raised platform built to support workers
andamio: plataforma elevada para los trabajadores

communistic leanings: political beliefs that favor group ownership and group living
tendencias comunistas: creencias políticas que favorecen la propiedad colectiva y la vida en grupo

enveloped: wrapped
envuelto: mezclado

controversy: public argument
controversia: discusión pública

devoted: loyal
devoto: leal

mezzanine: level between the main floors of a building
entresuelo: nivel entre los pisos principales de un edificio

compromise: agreement made where each side gives up something
compromiso: arreglo en el que cada una de las partes de algo

terminating: ending
finalizar: terminar

contracted: entered into a business agreement
contratado: firmado un acuerdo de negocios

ushered: guided
conducidos: guiados

mounted: horseback riding
montada: a caballo

demonstration: public show of feeling or political opinion
manifestación: demostración pública de sentimiento o de opinión política

materialized: suddenly appeared
materializó: apareció

sympathizers: people who support a cause
simpatizantes: personas que apoyan una causa

sentiments: opinions or attitudes
sentimientos: opiniones o actitudes

jostling: pushing against
empujando: dando empujones

brandishing: waving
blandiendo: ondeando

midst: middle part
en el medio: entre

patrons: customers
parroquianos: clientes

compelled: forced
compelidos: obligados

snarl: tangle
nudo: enredo

resignation: surrender
resignación: renuncia

depicted: shown
representado: descrito

scheme: plan
proyecto: plan

portray: show
retratar: mostrar

objection: statement of disapproval
objeción: declaración de desaprobación



•• (continued)

objected to: spoke out against
objetaron: *desaprobaron*

conception: idea
concepción: *idea*

erection: raising up
edificación: *construcción*

burlap: rough cloth
arpillera: *yute*

abstract: suggestive of an idea rather than a physical object
abstracta: *sugiente de una idea mas que de un objeto físico*

indispensable: absolutely necessary
indispensable: *absolutamente necesaria*

projected: displayed on screen
proyectada: *monstrada en una pantalla*

mentality: way of thinking
mentalidad: *manera de pensar*

conserving: saving
conservar: *proteger*

sustain: support
sustentar: *mantener*

clarify: clear up
clarificar: *aclarar*

fundamental: basic
fundamentales: *básicos*

constructive: productive
constructiva: *creativa*

appeal: serious request
llamado: *seria solicitud*

contemplated: thought about deeply
contempló: *pensó en*

hesitation: reluctance
vacilación: *reticencia*

conform: fit
ajustarse: *amoldarse*

provoked: caused
provocado: *causado*

iconic: like icons, larger-than-life religious images
icónicas: *parecidas a iconos, imágenes religiosas*

nativity: birth
natividad: *nacimiento*

commissioned: hired
comisionados: *contrataron*

commission: order for a specific job
comisión: *orden para un trabajo específico*

preliminary: done in preparation
preliminares: *previos, en preparación*

fertility: the quality of being fruitful, plentiful, or able to bear young
fertilidad: *cualidad de dar fruto, de ser abundante, o capaz de tener hijos*

vaccination: the practice of treating patients with weakened microbes, in order to protect them from a disease
vacunación: *práctica de proteger a los pacientes con microbios debilitados*

pornographic: inappropriate because it's likely to excite viewers sexually
pornográficos: *inapropiados porque pueden excitar sexualmente a quien los mira*

coarse: rough and crude
burdos: *toscas y groseros*

vulgar: common or lower-class in tastes
vulgares: *de gusto común o de clase baja*

slander: hurtful lie
calumnia: *mentira que lastima*

outcry: strong public protest
clamor: *fuerte protesta pública*

appease: satisfy
calmar: *satisfacer*

vanity: pride in oneself
vanidad: *orgullo de uno mismo*

cubicle: small compartment
cubículo: *compartiment pequeño*

severity: strictness or exactness
severidad: *rigor o exactitud*

ambitious: success-seeking
ambicioso: *que busca el éxito*

vital: lively
vital: *animada*

sensuality: ability to enjoy physical pleasure
sensualidad: *capacidad de disfrutar placer físico*

complemented: made complete
complementada: *completada*

•• (continued)

merciless: unforgiving
despiado: *implacable*

authentic: real
auténtica: *real*

criticism: thoughtful judgement
crítica: *juicio razonado*

amateur: nonexpert
aficionado: *persona que no practica algo seriamente*

puzzled: confused
desconcertado(a): *confudido(a)*

juvenile: young
juvenil: *joven*

delinquents: lawbreakers
delincuentes: *malhechores*

depositing: putting
depositarla: *dejarla*

anxiety: nervousness
ansiedad: *nerviosismo*

gaily: happily
alegramente: *felizmente*

presence: way of being present
presencia: *manera de estar presente*

merger: joining together
fusión: *union*

dispensed: prepared and gave out
administraba: *preparaba y daba*

trim: decorative woodwork
borde: *trabajo decorativo en madero*

warbling: singing
trinando: *cantando*

congregated: gathered
congregaba: *reunía*

entwined: twisted together
entrelazados: *trenzados*

gradually: slowly
gradualmente: *lentamente*

artisans: people who make traditional crafts
artesanos: *personas que hacen artesanías tradicionales*

derogatory: insulting
despectivo: *insultante*

embroidery: sewn patterns
bordados: *diseños cosidos*

accentuated: highlighted
acentuado: *resaltado*

hospitable: friendly and welcoming
hospitalaria: *amigable y cálida*

flesh: the parts of the body between skin and bone
carne: *partes del cuerpo que están entre la piel y el hueso*

affectionately: lovingly
afectuosamente: *amorosamente*

fuchsia: purplish-red
fucsia: *carmesí*

subtlety: understated quality
sutileza: *cualidad discreta*

pulp: soft inner part of a fruit
pulpa: *parte interior suave de una fruta*

provocative: exciting
provacativo: *estimulante*

astonished: surprised
asombrado: *sorprendido*

customized: changed to suit personal taste
personalizado: *cambiado para que se ajusten a gustos personales*

heirloom silverware: forks, knives, and spoons passed down within a family
cubertería: *de plata heredada: tenedores, cuchillos y cucharas pasadps de padres a hijos en una familia*

harmonious: pleasantly arranged
armónico: *dispuesto de manera agadable*

mimicked: imitated
simulaba: *imitaba*

distinctive: clearly recognizable
distintiva: *claramente reconocible*

dazzled: amazed
deslumbrada: *asombrada*

occupying: taking
ocupan: *tienen*

spectacle: strange or striking sight
espectáculo: *visión extraña o sorprendente*

whim: fantasy
capricho: *antojo*

ultimately: finally
en última instancia: *finalmente*

attempts: tries
esfuerzols: *intentos*

•• (continued)

fidelity: having only one sexual partner

fidelidad: tener una sola pareja sexual

exploit: take advantage of

explotar: aprovecharse de

burdening: putting a weight on

agobiar: cargar a alguien con algo

prejudices: opiniones

formed without knowledge or experiences

prejuicios: opiniones formadas sin conocimiento ni experiencia

notorious: famous for a bad

quality

notorio: famoso

immense: huge

inmenso: enorme

consolation: comfort

consuelo: alivio

sentimental: easily influenced by feelings

sentimental: fácilmente influida por sentimientos

obnoxious: extremely unpleasant

odiosa: muy desagradable

acquainted: familiar

familiarizada: acostumbrada

objective: free from the influence of personal feelings:

objetivo: libre la influencia de los sentimientos personales

spectator: observer

espectadora: observadora

absurdity: ridiculous thing

absurdo: algo ridículo

domain: kingdom

dominio: reino

sentiment: emotion

sentimiento: emoción

Asiatic-type: Asian-looking

de tipo asiático: que parece asiática

bulging: popped out

protuberantes: saltones

constructed: built

constuidos: edificados

exclusively: only

exclusivamente: solamente

situated: placed

situados: colocados

oriental: Asian

oriental: asiático

ironic: complicated by deeper meanings

irónico: complicado por significados más profundos

tender: gentle

tierna: suave

aquatic: water-based

acuática: relacionado con el agua

tapering: narrowing

que se estrecha: estrechamiento

feminine: marked by qualities believed to belong to women and girls

femeninas: cualidades que parecen ser de mujeres y chicas

diminish: become smaller

disminuyen: se hacen más pequeños

prodigious: unusually large

prodigioso: inusualmente grande

indefatigably: tirelessly

infatigablemente: incansablemente

obtuse: wide

obtuso: amplio

foetal position: position of being curled up like a baby

posición fetal: posición fetal: posición de acurrucarse como bebé

vocation: work that one is called to do

vocación: labor que uno está llamado a hacer

moulded: shaped

moldeados: formados

stance: position

postura: posición

elegance: dignity

elegancia: dignidad

liquefied: liquid

licuado: líquido

medium: surrounding substance

medio: sustancia que está alrededor

moral: good and decent

moral: bueno y decente

•• (continued)

amoral: unconcerned with right or wrong
amoral: *indiferente hacia el bien o el mal*
immoral: wicked
inmoral: *malo*

conveyed: communicated
transmitido: *comunicado*
temperament: mood
temperamento: *disposición de ánimo*

severely: seriously
gravamente: *seriamente*
plaster corset: body casts
corsé de yeso: *yeso para el cuerpo*
confined: limited
confinada: *restringida*

...

emblazoned: brightly displayed
blasonados: *mostrados de manera brillante*
attachés: people with specialized duties
agregados: *gente con tareas especiales*
flanked: bordered
flanqueado: *bordeado*
chiaroscuro: painting or drawing that uses light and shade for effect
claroscuro: *pintura o dibujo que usa luz y sombra para crear efectos*
emancipation: freeing
emancipación: *liberación*
conciliatory: peace-seeking
conciliador: *pacificador*

recourse: option
recurso: *apelación*
pretext: pretended reason
pretexto: *razon*
remonstrance: expression of disapproval
reconvención: *expresión de desaprobación*
apparatus: machine
aparato: *dispositivo*
mutilate: damage by cutting out or destroying important parts of
mutilar: *cortar o destruir partes de*
unification joining together
unificación: *unión*

solidarity: shared support and cooperation
solidaridad: *apoyo y cooperación compartidos*
intimation: hint
insinuación: *pista*
muralist: painter who paints on walls
muralista: *pintor que pinta sobre muros o paredes*
blasphemous: disrespectful towards religious practices
blasfemo: *irrespetuoso hacia las prácticas religiosas*
frescoes: paintings done on a wall or ceiling over plaster
frescos: *pinturas en el yeso del muro o en el techo*



••• (continued)

delineation: outline
delineación: perfil

admonished: scolded
amonestó: regañó

intractability: stubbornness
intratabilidad: obstinación

reprimand: scolding
reprimenda: regañó

pulque: Mexican alcoholic drink made from plant sap
pulque: bebida alcohólica que hace con la savia de una planta

homeopathic doctor: doctor who follows a system of medicine that treat diseases with drugs that cause symptoms of that same disease

médico homeopático: médico que sigue un sistema de medicina en el que una enfermedad se trata con medicamentos que causan los síntomas de esa misma enfermedad

derogatory: insulting
despectivo: insultante

idiomatic expressions: sayings that are special to a particular people or place
expresiones idiomáticas: dichos que son propios de un pueblo o lugar particular

huipil: traditional clothing worn by the Native American women in Central Mexico and Central America

huipil: vestido tradicional de las mujeres indígenas del centro de México y de Centroamérica

roguish: mischievous
pícaro: travieso

flecked: spotted
moteado: salpicado

endowed: provided
dotado: provisto

aesthetically: artistically
etéicamente: artísticamente

bourgeois: middle-class and traditional
burguesa: tradicional y de clase media

transcends: moves beyond
transciende: va más allá

amiable: friendly
amistoso: amigable

protrude: stick out
sobresalen: resaltan

multitudes: crowds
multitudes: gentíos

speculate: wonder
especular: preguntarse

rotundity: roundness
rotundidad: redondez

prodigious: unusually large
prodigioso: inusualmente grande

indefatigably: tirelessly
infatigablemente: incansablemente

obtuse: wide
obtuso: amplio

foetal position: position of being curled up like a baby
posición fetal: posición de acurrucarse como beb

languorous: slow, lazy, or sleepy
lánguida: perezoso

vocation: work that one is called to do
vocación: labor que uno está llamado a hacer



Use the Vocab App to play mini games related to the words in this lesson.

A Lesson 1: Scavenger Hunt: Introducing the Collection

Play: Students watch the video of Frida Kahlo and Diego Rivera.

Project & Play: Frida Kahlo and Diego Rivera video.

Before we begin this unit about the artists Frida Kahlo and Diego Rivera, let's see what you already know about them. Make a list of everything you already know about Frida and Diego.

Writing Journal: Direct students to write their list on page 16.

Ask students to raise their hands to share their responses with the class. Use the Discussion Sentence Starters in the Student Edition to facilitate a discussion.

7 min

A

Lesson 1—Scavenger Hunt: Introducing the Collection

1. Watch the video introducing you to Frida Kahlo and Diego Rivera.



Credit: Created by Shaun Bailey



Complete the activity on page 16 of your Writing Journal.






2. Discuss your responses with the class, using the following Discussion Sentence Starters:

I know Frida _____ because in the video _____.

I know Diego _____ because in the video _____.

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Lesson 1 Materials

-  Frida Kahlo & Diego Rivera, created by Shaun Bailey
-  *Flower Day (Dia de Flores)* by Diego Rivera, 1925
-  Photo of Diego Rivera and Frida Kahlo, 1939
-  Photo of Diego Rivera sketching part of his Rockefeller Center mural, 1933
-  *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo, 1940



Differentiation: Step A

- *ELL (Dev)*: You may choose to play this video more than once to support students reading below grade level.
- *ELL (Dev)*: ELL students, students who are shy, or students who hesitate to participate in group discussions will benefit from discussing their responses with a partner first, then sharing their thoughts with the group.

B

Welcome to the Frida & Diego scavenger hunt. You will find the answer to the scavenger hunt question by exploring images in The Frida & Diego Collection.

Image scavenger hunt question: What is the title of the painting that shows a self-portrait of the artist with animals?


1. Scan images 4, 6, 8, and 12 until you find the one that contains the answer to the scavenger hunt question.
 - 4 *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo, 1940 (page 502)
 - 6 Photo of Diego Rivera sketching part of his Rockefeller Center mural, 1933 (page 505)
 - 8 Photo of Diego Rivera and Frida Kahlo, 1939 (page 509)
 - 12 *Flower Day (Día de Flores)* by Diego Rivera, 1925 (page 519)
2. Once your teacher has confirmed the answer to the question, complete the corresponding close reading questions in your Writing Journal.





Complete the image scavenger hunt close reading questions that correspond to the correct image.


B Lesson 1 (continued)


Work Visually: Students explore images from The Frida & Diego Collection to find the answer to a scavenger hunt question, then answer questions to show their understanding of the image.

 Introduce the scavenger hunt question: **What is the title of the painting that shows a self-portrait of the artist with animals?**

 Instruct students to search through the images and raise their hands when they've found the answer. When everyone has raised their hands, share the correct answer: ***Self-Portrait with Thorn Necklace and Hummingbird***.

 Allow all students to find the image or images that answer the question.

 **Writing Journal:** Direct students to page 17 to answer the close reading questions that accompany the correct image or images.

 Share responses and discuss the close reading questions.


6 min


C Lesson 1 (continued)


Benchmarks: ELA.7.C.1.4, ELA.7.V.1.1


Write: Students analyze 2 paintings and compare and contrast the elements in each.


20 min


 Give students 2 minutes to look at each painting and think about its color, imagery, and depiction of the main figures.

 **Warm-Up:** Use the digital lesson to make sure students have language to start writing.

 **Writing Prompt:** Students respond to the Writing Prompt on page 21.

 **Differentiation:** PDF.

 **On-the-Fly:** Circulate around the room to support students.

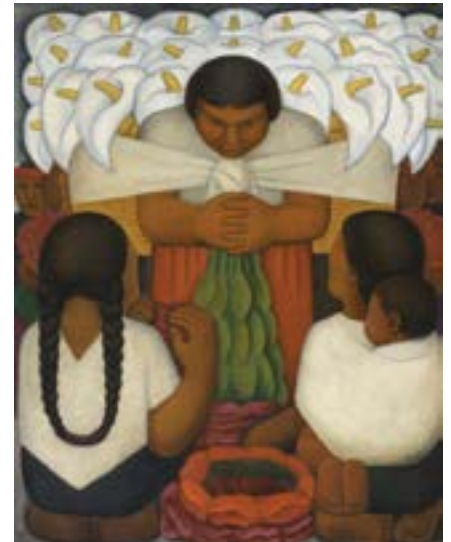
 **Share:** Call on 2 or 3 volunteers to share their writing. Each volunteer should call on 1–3 listeners to comment.

C

Lesson 1—Scavenger Hunt: Introducing the Collection (continued)

Compare Paintings

Now, you're going to write about two paintings, *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo (left) and *Flower Day (Día de Flores)* by Diego Rivera (right). Before you start writing, take a few minutes to examine the paintings and think about their color, imagery, and depiction of the main figures.



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Respond to the prompt on page 21 of your Writing Journal.

Raise your hand if you'd like to share your writing with the class.
Listen and provide feedback to your classmates as they share.



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Differentiation: Step C

● ELL (Dev), ■ Moderate:
Alternate Writing Prompt
provides sentence starters.

D

Text scavenger hunt question 1: Frida compared Diego's eyes to an animal. What animal was it?

1. Scan texts 3, 7, and 9 until you find the one that contains the answer to the scavenger hunt question.
 - ③ Excerpt: "Frida Becomes My Wife" from *My Art, My Life: An Autobiography* (page 495)
 - ⑦ "Letter to Ella and Bertram Wolfe" from *The Letters of Frida Kahlo: Cartas Apasionadas* (page 506)
 - ⑨ Excerpt: "Statement by Frida Kahlo" from *My Art, My Life: An Autobiography* (page 510)
2. Is the answer to your scavenger hunt question in the text? If so, raise your hand. If not, keep reading.





Complete the text scavenger hunt close reading questions that correspond to the correct text in your Writing Journal.


Tip: You will find the answer at the beginning of the text.


D Lesson 1 (continued)

Read: Students explore texts from The Frida & Diego Collection to search for the answer to a scavenger hunt question, then answer questions to show their understanding of the text.

 Introduce the scavenger hunt question: **Frida compared Diego's eyes to an animal. What animal was it?**

 Instruct students to raise their hands when they've found the answer. When everyone has raised their hands, share the correct answer: **A frog (from "Statement by Frida Kahlo" from *My Art, My Life: An Autobiography*).**

 Direct all students to go to the correct passage. Read the text aloud or have students take turns.

 **Writing Journal:** Once all students have found the text that answers the question, direct them to page 24 to answer the close reading questions that accompany the text.

11 min





Differentiation: Steps D & E


You may choose to read all passages aloud before students complete the scavenger hunt or the close reading questions.


E Lesson 1 (continued)

Read: Students explore texts from The Frida & Diego Collection to search for the answer to a scavenger hunt question, then answer questions to show their understanding of the text.

 Introduce the scavenger hunt question: **Diego compared Frida's eyebrows to an animal. What animal was it?**

 Instruct students to raise their hands when they've found the answer. When everyone has raised their hands, share the correct answer: **The wings of a blackbird (from "Frida Becomes My Wife" from *My Art, My Life: An Autobiography*).**

 Direct all students to go to the correct passage. Read the text aloud or have students take turns.


 **Writing Journal:** Once all students have found the text that answers the question, direct them to page 25 to answer the close reading questions that accompany the text.


13 min


F Lesson 1 (continued)


Benchmark: ELA.7.R.3.3


Discuss: Students analyze the key details Frida and Diego each chose to emphasize and what those details show about their relationship.

 Students complete Activities 1 and 2 in the Student Edition.

 Discuss responses.

 When different writers write about the same topic, they emphasize different key details. You've identified details that Frida and Diego chose to emphasize about their relationship.

 What do those details show you about their relationship? Do you get different ideas from the different details?

 **Writing Journal:** Students respond to the question on page 28.

 **Wrap-Up:** Project.

 **Exit Ticket:** Project.

8 min

9 min

End of Lesson 1

Lesson 1—Scavenger Hunt: Introducing the Collection (continued)

Text scavenger hunt question 2: Diego compared Frida's eyebrows to an animal. What animal was it?

1. Scan texts 3, 5, and 7 until you find the one that contains the answer to the scavenger hunt question.
 - ③ Excerpt: "Frida Becomes My Wife" from *My Art, My Life: An Autobiography* (page 495)
 - ⑤ "Detroit Industry: The Murals of Diego Rivera" from NPR.org (page 503)
 - ⑦ "Letter to Ella and Bertram Wolfe" from *The Letters of Frida Kahlo: Cartas Apasionadas* (page 506)
2. Is the answer to your scavenger hunt question in the text? If so, raise your hand. If not, keep reading.



Complete the text scavenger hunt close reading questions that correspond to the correct text in your Writing Journal.

F

Frida Kahlo and Diego Rivera are writing about the same topic—their relationship—in these two texts.

1. Briefly identify one or more facts that Kahlo emphasizes about that relationship.
2. Briefly identify one or more facts that Rivera emphasizes about that relationship.

Be prepared to share your thoughts with the class.



Go to page 28 in your Writing Journal to describe Frida and Diego's relationship.



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G

Lesson 2—Scavenger Hunt: Exploring the Collection

Work with a partner to discuss new things that you discovered about Frida Kahlo or Diego Rivera in the last lesson or in your reading.

H

Text scavenger hunt question: Which work of art did Rivera think was his most successful?

1. Scan texts 5 and 11 until you find the one that contains the answer to the scavenger hunt question.
 - 5 "Detroit Industry: The Murals of Diego Rivera" from NPR.org (page 503)
 - 11 Excerpt: "Life with Frida" from *Frida's Fiestas: Recipes and Reminiscences of Life with Frida Kahlo* (page 515)
2. Is the answer to your scavenger hunt question in the text? If so, raise your hand. If not, keep reading.



Complete the text scavenger hunt close reading questions that correspond to the correct text in your Writing Journal.

Tip: You will find the answer at the beginning of the text.

Scavenger Hunt and Internet Research • Lesson 2 **543**

G

Lesson 2: Scavenger Hunt: Exploring the Collection

Benchmark: ELA.K12.EE.3.1

Share: Students review what they've learned about Frida and Diego.



Tell students that they will continue reviewing the texts and images from The Frida & Diego Collection today.



Assign students partners.



Ask them to turn to their partner and discuss a few new facts they learned or ideas they developed in the last lesson or in their reading last night.

H

Lesson 2 (continued)

Benchmark: ELA.K12.EE.3.1

Read: Students cite evidence from The Frida & Diego Collection texts to answer scavenger hunt questions.



Introduce the scavenger hunt question: **Which work of art did Rivera think was his most successful?**



Authors make claims about their subject, but they should also provide evidence that supports their claims. Your job as a reader is to evaluate the author's claims and evidence.



Instruct students to raise their hands when they've found the answer.



Remind them that they will find the answer toward the beginning of the text. When everyone has raised their hands, share the correct answer: **The Detroit Industry mural (from: "Detroit Industry: The Murals of Diego Rivera" from NPR.org).**



Direct all students to go to the correct passage. Read the text aloud or have students take turns.



Writing Journal: Once all students have found the text that answers the question, direct them to page 29 to answer the close reading questions that accompany the text.



Lesson 2 Materials

- Detroit Industry* (South Wall) by Diego Rivera
- Man, Controller of the Universe* at the Palacio de Bellas Artes by Diego Rivera, 1934
- Dream of a Sunday Afternoon on the Alameda Central* by Diego Rivera, 1947



Differentiation: Step G

- **ELL (Dev):** Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.




Differentiation: Step H


You may choose to read all passages aloud before students complete the scavenger hunt or the close reading questions.


I Lesson 2 (continued)


Benchmark: ELA.K12.EE.3.1


Work Visually: Students explore images from The Frida & Diego Collection to find the answer to a scavenger hunt question, then answer questions to show their understanding of the image.

 Introduce the scavenger hunt question: **What is the title of the image that is a remake of the controversial Rockefeller mural?**

 Instruct students to search through the images and raise their hands when they've found the answer.

 When everyone has raised their hands, share the correct answer: **Man, Controller of the Universe at the Palacio de Bellas Artes by Diego Rivera, 1934**

 **Writing Journal:** Direct students to page 31 to answer the close reading questions that accompany the correct image or images.

 **Wrap-Up:** Project.

 **Exit Ticket:** Project.

End of Lesson 2

I

Lesson 2—Scavenger Hunt: Exploring the Collection (continued)

Image scavenger hunt question: What is the title of the image that is a remake of the controversial Rockefeller mural?

1. Scan images 2, 10, and 17 until you find the one that contains the answer to the scavenger hunt question.
 - 2 *Man, Controller of the Universe* at the Palacio de Bellas Artes by Diego Rivera, 1934 (page 494)
 - 10 *Detroit Industry* (South Wall) by Diego Rivera (page 514)
 - 17 *Dream of a Sunday Afternoon on the Alameda Central* by Diego Rivera, 1947 (page 526)
2. Is the answer to your scavenger hunt question here? If so, raise your hand. If not, keep looking.



Complete the image scavenger hunt close reading questions that correspond to the correct photo in your Writing Journal.



544 The Frida & Diego Collection • Lesson 2

Before You Begin Lesson 3:

In Lesson 3, use the complete digital lesson so students have access to the Internet to gain a greater understanding of how to choose appropriate research sources as they develop and sharpen their information literacy skills.

Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

Descriptive Writing and Collection Research



The descriptive writing lesson begins with students reading and discussing Frida's "Statement from Frida Kahlo" from the Collection. Next, they read Shakespeare's "Sonnet 130" and compare and contrast the two texts. After completing their writing, students continue to explore texts and images from The Frida & Diego Collection to further sharpen their close reading skills.

Sub-Unit 3



Lesson 1:
Descriptive
Language



Lesson 2:
Descriptive Writing



Lesson 3:
Collection Research



Lesson 4:
Flex Day 3

Sub-Unit 3 at a Glance

Lesson Objective

Reading

Lesson 1: Descriptive Language

Reading: Students will analyze and discuss “Statement by Frida Kahlo” and “Sonnet 130” by William Shakespeare to compare the descriptive language in each text.

Module:

 Poetry

The Frida & Diego Collection:

- “Statement by Frida Kahlo” from *My Art, My Life: An Autobiography*
- “Sonnet 130” by William Shakespeare

Lesson 2: Descriptive Writing

Writing: Students will write their own description of an animal in the style of Kahlo or Shakespeare.

The Frida & Diego Collection:

- “Statement by Frida Kahlo” from *My Art, My Life: An Autobiography*
- “Sonnet 130” by William Shakespeare

Lesson 3: Collection Research

Reading: Students will independently read one text and examine one image for understanding, then work with a group to identify and summarize key findings from the text

Video:

 Frida Kahlo and Diego Rivera at the Blue House

The Frida & Diego Collection:

- “Letter to Ella and Bertram Wolfe” from *The Letters of Frida Kahlo: Cartas Apasionadas*
- “Frida Becomes My Wife” from *My Art, My Life: An Autobiography*
- “Life with Frida” from *Frida's Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*
- “Detroit Industry: The Murals of Diego Rivera” from *NPR.org*

Lesson 4: Flex Day 3

The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.

Writing Prompt

Benchmark Stack

No analytical writing prompt.

ELA.7.R.1.4

ELA.K12.EE.4.1

ELA.7.R.2.2

ELA.7.R.3.1

ELA.7.R.3.3

ELA.7.R.3.4

ELA.7.V.1.3

Write a poem with at least eight lines describing the animal you chose. Decide whether to write using Kahlo's style (comparing the animal to unusual things) or Shakespeare's style (saying the animal is not like beautiful things). Use the notes from your chart.

Extra: Challenge Writing available in the digital lesson.

ELA.7.C.1.2

ELA.K12.EE.4.1

ELA.7.R.3.3

No analytical writing prompt.

ELA.K12.EE.1.1

ELA.K12.EE.4.1

ELA.7.C.4.1

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 3 Preparation Checklist

Lesson 1

- ☐ Plan to arrange students in pairs for part of this lesson.
- ☐ Have on hand chart paper.
- ☐ The B.E.S.T. Module: Poetry, available in the digital lesson, provides an introduction to the Reading Benchmark ELA.7.R.1.4 and can be used to prepare students for this lesson.

Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.



Pages 91–94

Lesson 2

- ☐ Plan to arrange students in pairs for part of this lesson.



Pages 95–97

Lesson 3

- ☐ Preselect a website featuring video/multimedia content to use.



Pages 98–100

Lesson 4: Flex Day

- ☐ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ☐ Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- ☐ Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in this sub-unit that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.



Descriptive Writing and Collection Research

546

Sub-Unit 3
Descriptive Writing and
Collection Research

Overview

It's time to compare William Shakespeare and Frida Kahlo. How is their writing similar? How is it different? Which do you prefer?

Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America



A

Lesson 1—Descriptive Language

1. Review the “Statement by Frida Kahlo” on page 510 of your Student Edition. Pay close attention to the language Kahlo uses to describe Rivera.
2. Discuss the passage with your class, using the following discussion points:
 - How do you think Kahlo felt about Rivera? What makes you think so?
 - When describing Rivera, what animal did Kahlo compare his eyes to?
 - Do you think she was trying to insult him? Why or why not?

B

1. Work with your partner to review the “Statement by Frida Kahlo” on page 510 of your Student Edition.
2. As you read, highlight any words or phrases Kahlo uses to describe Rivera’s physical appearance.
3. In this passage, Kahlo uses figurative language to describe Rivera’s facial features. With your partner, find and circle *three* sentences in which Kahlo uses a simile to compare Rivera’s features to something else.



Go to page 36 in your Writing Journal to describe which comparison you found most unusual.

Descriptive Writing and Collection Research • Lesson 1 **547**

A

Lesson 1: Descriptive Language

Discuss: Students discuss Kahlo’s description of Rivera.

5 min



We’re going to silently review the “Statement by Frida Kahlo.” As you read, pay close attention to the language Kahlo uses to describe Rivera.



Lead a brief discussion of Kahlo’s description and her feelings for Rivera.

B

Lesson 1 (continued)

Select: Students reread Kahlo’s writing to show descriptive language about Rivera.

8 min



Assign students partners.



Direct students to complete Activities 1 and 2 on page 547 of their Student Editions with their partners.



Circulate to check that students are highlighting the places where Kahlo has described Rivera’s physical attributes.



Call on students to read what they’ve highlighted. Write the words or phrases on chart paper.



Students complete Activity 3 in their Student Edition with their partners.



Writing Journal: Students respond to the question on page 36.



Discuss responses.



Lesson 1 Materials

- Sonnet 130
- Sonnet 130 Rhyming Scheme



Differentiation: Step A

You may choose to read this passage out loud for students who are reading below grade level or need ELL support.



Differentiation: Step B

● *ELL(Dev)*, ■ *Moderate*: Plan how you will assign pairs for this activity. ELL students should be paired with non-ELL students or ELL students at a different level. Students reading below grade level should be paired with students reading at or above grade level.

C Lesson 1 (continued)

Benchmark: ELA.7.R.1.4

Read: Introduce sonnet form, read the sonnet aloud, then work with the class to label the rhyme scheme.

Fourteen lines that rhyme in a certain pattern make a poem called a sonnet. Many poets have written sonnets, including Shakespeare, who wrote more than 150 of them.

We can identify a sonnet by the number of lines and the rhyme scheme.

I'll read aloud while you listen for the rhyming words.

Read aloud "Sonnet 130" on page 548 of the Student Edition.

Students complete Activities 1 and 2 in the Student Edition.

Now we'll pay attention to the rhyme scheme of the lines. A rhyme scheme is a pattern of rhymes.

Watch as I use letters to mark the rhyme pattern, or rhyme scheme, of the first 4 lines. Then we'll label the rest of the rhymes together.

Project: "Sonnet 130."

Write an "A" after "sun" and "dun," and a "B" after "red" and "head."

Explain that each new rhyme sound gets the next letter of the alphabet.

Ask for a volunteer to tell you how to mark the next 4 lines. Make sure students notice there is a change in the pattern for the final two lines.

By the end of the discussion, the rhyme scheme should be marked as follows: ABAB CDCD EFEF GG.

Discuss as whole class: How does the rhyme scheme help you understand the poem?

C**Lesson 1—Descriptive Language** (continued)**"Sonnet 130"***by William Shakespeare*

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red;
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

1. Follow along as your teacher reads aloud.
2. Highlight with a different color each set of words that rhyme.
3. Follow along as your teacher finds and labels the rhyme scheme of the sonnet.

Be prepared to discuss the following question: How does the rhyme scheme help you understand the poem?

D

1. Review Shakespeare's sonnet on the previous page.
2. Discuss your first impressions with the class.
3. Review the first two lines and discuss them with the class.
4. Find one or two more places in the sonnet where the speaker makes similar comparisons. Discuss what these comparisons have in common with your class.

D

Lesson 1 (continued)*Benchmark: ELA.7.R.1.4*

Discuss: Students review "Sonnet 130" and discuss its use of descriptive language.



Let's take a look at the way a man describes his mistress, or girlfriend, in this sonnet by Shakespeare.



Read the sonnet aloud. Explain any words or phrases that students may need help with. (e.g., In the third line, "dun" means grayish and dull; the last line may be paraphrased as: "As any woman who has been misrepresented by ridiculous comparisons.")



Ask for students' general reactions.



Direct students to complete Activity 3 on page 549 of the Student Edition.



What does the man compare his mistress's eyes to? Her lips? What is unusual about these comparisons?



Direct students to complete Activity 4 on page 549 of the Student Edition.



What do all of these comparisons have in common?



Write all of the comparisons you've discussed on chart paper.



Conduct an informal poll to determine if the class thinks the sonnet is meant to be disrespectful or adoring.



Raise your hand if you think the sonnet is meant to be disrespectful. Now, raise your hand if you think it means he adores his mistress.

15 min

E Lesson 1 (continued)

Benchmark: ELA.7.R.1.4

Connect Text: Students compare descriptive language in Kahlo and Shakespeare.

Now, let's compare Kahlo's description of Rivera with the man's description of his mistress in Shakespeare's sonnet.

Display the 2 sheets of chart paper side by side, showing both Kahlo's and Shakespeare's language.

Lead a discussion of the questions listed on page 550 of the Student Edition.

Wrap-Up: Project.

Exit Ticket: Project.

End of Lesson 1

Lesson 1—Descriptive Language (continued)

- Follow along as your teacher reviews the descriptions from Kahlo and Shakespeare.
- Participate in a class discussion, focusing on the following discussion points:
 - How does Kahlo's description of Rivera's eyes compare to the man's description of his mistress's eyes?
 - In general, how would you compare these two descriptions?
 - Does Kahlo mean to be negative in her description of Rivera? How do you know?
 - Does this man intend to be negative in his description of his mistress?

F

Lesson 2—Descriptive Writing

1. Think about the two styles of comparison in Kahlo's and Shakespeare's writing. How are they different? How are they similar? Discuss with your class.

Kahlo: "His wide, dark, and intelligent bulging eyes... protrude like the eyes of a frog..." (2)

Shakespeare: "My mistress' eyes are nothing like the sun" (1)

2. In the list below, circle the statements that describe Kahlo's writing and underline those that describe Shakespeare's writing. You may underline and circle the same description if it applies to both.
 - Writer uses similes.
 - Writer describes what his or her love is like.
 - Writer uses nature imagery.
 - Writer describes what his or her love is not like.

F

Lesson 2: Descriptive Writing

Present: Students discuss the "Statement by Frida Kahlo" and "Sonnet 130" to focus on the writers' styles of comparison.



Project: "Statement by Frida Kahlo" and "Sonnet 130."



How are these 2 types of comparison similar? How are they different?

5 min



Direct students to complete Activity 2 on page 551 of the Student Edition.



Lesson 2 Materials


- Animal collage
- Sonnet 130




G Lesson 2 (continued)


Benchmark: ELA.7.C.1.2


Work Visually: Students view photos of unusual animals and select one to describe in their writing.

 Tell students they are going to write a description of an unusual animal. Their description can be prose or poetry.

 You're going to describe this animal either in Kahlo's way (comparing it to unusual things) or Shakespeare's way (saying it is not like traditionally beautiful things).


 **Project:** Animal collage.

 Focus students' attention on one animal, for example, the monkey.

 Call on volunteers to make comparisons about a feature of this animal in both Kahlo's and Shakespeare's ways.

Possible responses:

- "Your nose is like a large, unpeeled banana."
- "Your eyes do not shine like the stars."

 Ask students to choose one animal, but to not tell anyone which animal they chose.

5 min

G Lesson 2—Descriptive Writing (continued)

1. You're going to choose one of these animals to write a description of.
2. For now, you'll focus on the one your teacher chooses.



3. Now, choose one that you will describe in your writing. Don't tell anyone your choice!

Ken Catania/Corbis; Michael Biehler/Shutterstock; Eric Isselee/Shutterstock; Shutterstock; Bob Bennett/Photodisc/Getty Images; Kjersti Joergensen/Shutterstock; Nancy Nehring/E+/Getty Images; Dante Fenolio / Science Source; Tubeo/Shutterstock; Vladyslav Danilin/Shutterstock; Kristian Bell/Shutterstock; (Animal Collage); Ken Catania/Corbis; Michael Biehler/Shutterstock; Eric Isselee/Shutterstock; Shutterstock; Bob Bennett/Photodisc/Getty Images; Kjersti Joergensen/Shutterstock; Nancy Nehring/E+/Getty Images; Dante Fenolio / Science Source; Tubeo/Shutterstock; Vladyslav Danilin/Shutterstock; Kristian Bell/Shutterstock

H

1. With your partner, think about the outstanding features of your animal.



Fill in the chart on page 37 of your Writing Journal.

2. Share what you have with your partner. Help your partner think of other comparisons to make.

I

1. You are going to write a poem with a least eight lines describing the animal you chose.
2. Decide whether to write in Kahlo's way (comparing the animal to unusual things) or Shakespeare's way (saying the animal is not like beautiful things).



Go to page 38 of your Writing Journal and respond to the Writing Prompt.

Descriptive Writing and Collection Research • Lesson 2 **553**



Differentiation: Step H

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be paired with non-ELL students or ELL students at a different level. Students reading below grade level should be paired with students reading at or above grade level.



Differentiation: Step I

● *ELL(Dev)*, ■ *Moderate*: Alternate Writing Prompt breaks the prompt into smaller chunks and provides guiding questions.

H

Lesson 2 (continued)

Benchmark: ELA.7.C.1.2

Work Visually: Students work in pairs to brainstorm language and write descriptive phrases.



Assign students partners.



Direct students to complete Activity 1 on page 553 of the Student Edition.



Writing Journal: Students fill in the chart on page 37.



Direct students to Activity 2 on page 553 of their Student Editions to share their responses with their partners and help each other think of more comparisons.

10 min

I

Lesson 2 (continued)

Benchmark: ELA.7.C.1.2

Write & Share: Students use the structure of a poem and comparisons inspired by either Kahlo's or Shakespeare's work to write a description of an animal.



Direct students to complete Activities 1 and 2 on page 553 of the Student Editions.



Tell students they must first choose whether they want to write prose or poetry, then whether they want to use Kahlo's or Shakespeare's style.



Warm-Up: Use the digital lesson to make sure students have language to start writing.



Writing Prompt: Students complete the Writing Prompt on page 38.



Project: Animal collage to assist students in their writing.



Differentiation: Digital PDF.



On-the-Fly: Circulate around the room to support students.



Share: Call on 2 or 3 volunteers to share. The volunteers should call on 1–3 listeners to comment.



Exit Ticket: Project.

19 min

End of Lesson 2

J Lesson 3: Collection Research

Benchmark: ELA.K12.EE.1.1

Watch Video: Students watch the video and closely analyze recurring images.

Project & Play: Play the video.

Call on a student to read aloud the question on page 554 of the Student Edition.

Project & Play: Replay the video.

S Direct students to circle the correct answer to the question on page 554.

Correct answer: Flowers.

Writing Journal: Students answer the question on page 39.

6 min

J

Lesson 3—Collection Research



BFI National Archive

Watch the video clip of Frida and Diego together at their home.

In addition to Frida and Diego, images of what else are a major focus throughout the video? Circle the correct answer.

- A. Animals
- B. Flowers
- C. Children
- D. Water



Answer the question on page 39 of your Writing Journal.

554 The Frida and Diego Collection • Lesson 3



Lesson 3 Materials

F Frida Kahlo and Diego Rivera at the Blue House

I The Frida & Diego Collection Images:

- *Flower Day (Día de Flores)* by Diego Rivera
- *The Two Fridas* by Frida Kahlo
- Photo of Frida Kahlo's studio
- *Detroit Industry (South Wall)* by Diego Rivera
- *Dream of a Sunday Afternoon on the Alameda Central* by Diego Rivera
- *The Bride Frightened at Seeing Life Opened* by Frida Kahlo
- Photo of Frida Kahlo Painting in Bed
- Frida Kahlo's prosthetic leg
- Plaster cast worn and painted by Frida Kahlo

K

- Look through the images listed below and select one that you haven't worked with yet.

- 10 *Detroit Industry* (South Wall) by Diego Rivera (page 514)
- 12 *Flower Day (Día de Flores)* by Diego Rivera (page 519)
- 14 Photo of Frida Kahlo's studio (page 523)
- 15 *The Bride Frightened at Seeing Life Opened* by Frida Kahlo (page 524)
- 16 *The Two Fridas* by Frida Kahlo (page 525)
- 17 *Dream of a Sunday Afternoon on the Alameda Central* by Diego Rivera (page 526)
- 18 Photo of Frida Kahlo Painting in Bed (page 528)
- 19 Frida Kahlo's prosthetic leg (page 529)
- 20 Plaster cast worn and painted by Frida Kahlo (page 530)

- After you've chosen an image, answer the close reading questions that correspond to it in your Writing Journal.



Answer the close reading questions in your Writing Journal that correspond to the image you chose from the list above.

L

Discuss the image you reviewed today with your group. Work together to identify one interesting or surprising fact, and be prepared to share your responses with the class.



Write down your fact on page 49 of your Writing Journal.

K

Lesson 3 (continued)

Benchmark: ELA.K12.EE.1.1

Research: Students explore self-selected images from The Frida & Diego Collection and answer questions to show their understanding.



Instruct students to look through the images listed on page 555 of their Student Editions and choose one.



When you've selected your image, answer the close reading questions that correspond to it.



Writing Journal: Students complete the close reading questions that correspond to their chosen image on pages 40–48.

5 min

L

Lesson 3 (continued)

Research: Students explore self-selected images from The Frida & Diego Collection and answer questions to show their understanding.



Group students with classmates who chose the same image to discuss what they learned from it.



Direct students to complete the activity on page 555 of their Student Editions with their groups.



Writing Journal: Students complete the activity on page 49.



Have groups share their ideas about each image with the class.

5 min

M Lesson 3 (continued)

Benchmarks: ELA.K12.EE.1.1,
ELA.K12.EE.4.1

Research: Students read self-selected texts from The Frida & Diego Collection and answer questions to show their understanding.

You've seen many images and read several texts in The Frida & Diego Collection. Today, you'll choose one additional text that you're interested in reading.

Each of these readings contains new, interesting details about the life and work of Frida and Diego. As you read, be sure to reflect on the kinds of information and ideas you would like to share with those who selected another reading.

S Direct students to complete Activities 1 and 2 on page 556 of the Student Edition.

Writing Journal: Students complete the close reading questions that correspond to their chosen text on pages 50–53.

N Lesson 3 (continued)

Benchmarks: ELA.K12.EE.1.1,
ELA.K12.EE.4.1

Discuss: Students who chose the same text are organized into groups to discuss what they learned.

Group students with classmates who read the same text to discuss what they learned from it.

S Direct students to complete the activity on page 556 of the Student Edition with their groups.

Writing Journal: Students complete the activity on page 54.

Call on a student from each group to share the facts from his or her text with the class. Write the name of the text being discussed on the board.

What information or ideas did you learn about Frida or Diego that you would like to share with others?

Wrap-Up: Project.

Exit Ticket: Project.

End of Lesson 3

M**Lesson 3—Collection Research** (continued)

1. Look through the texts listed below and choose one you haven't read yet.

- ③ "Frida Becomes My Wife" from *My Art, My Life: An Autobiography* (page 495)
- ⑤ "Detroit Industry: The Murals of Diego Rivera" from NPR.org (page 503)
- ⑦ "Letter to Ella and Bertram Wolfe" from *The Letters of Frida Kahlo: Cartas Apasionadas* (page 506)
- ⑪ "Life With Frida" from *Frida's Fiestas: Recipes and Reminiscences of Life with Frida Kahlo* (page 515)

2. After you've chosen a text, answer the close reading questions that correspond to it in your Writing Journal.



Answer the close reading questions in your Writing Journal that correspond to the text you chose from the list above.

N

Discuss the text you reviewed today with your group. Work together to identify one interesting or surprising fact, and be prepared to share your responses with the class.



Write down your fact on page 54 of your Writing Journal.



556 The Frida and Diego Collection • Lesson 3

**Differentiation: Step M**

If students are struggling to read these texts, you may choose to have students complete this activity in pairs.

If you choose to have students work in small groups for this activity, plan how you will assign the groups.

Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.



Socratic Seminar and Internet Research



Students prepare for a Socratic seminar. Class discussion focuses on the importance and power of open-ended questions when engaging in a thoughtful discussion. Students learn that a successful Socratic seminar requires an emphasis on inquiry and thoughtful discussion over debate.

The Internet Research lesson allows students to put their new research and close reading skills to the test as they conduct research online.

Sub-Unit 4



Lesson 1:
Preparing for the
Socratic Seminar



Lesson 2:
Conducting the
Socratic Seminar




Lesson 3:
Internet Research



Lesson 4:
Flex Day 4

Sub-Unit 4 at a Glance

Lesson Objective	Reading
<p>Lesson 1: Preparing for the Socratic Seminar</p> <p>Speaking & Listening: Students will review the format and goals of a Socratic seminar. Then, they will collaborate to develop a protocol that outlines the rules, procedures, and roles that will help them meet their goals. Finally, students will generate open-ended questions for discussion.</p>	<p>The Frida & Diego Collection:</p> <ul style="list-style-type: none">• Solo: “Rockefellers Ban Lenin in RCA Mural and Dismiss Rivera” from <i>The New York Times</i>• Solo: “Detroit Industry: The Murals of Diego Rivera” from <i>NPR.org</i>
<p>Lesson 2: Conducting the Socratic Seminar</p> <p>Speaking & Listening: Students will use the Socratic method to discuss Frida and Diego, following class-established protocol.</p> <p>Research: Students will work in pairs to generate an open-ended research question about Frida and Diego, identify credible Internet sources, and conduct Internet research to answer the question using two sources.</p>	<p>The Frida & Diego Collection:</p> <ul style="list-style-type: none">• Solo: “Letter to Ella and Bertram Wolfe” from <i>The Letters of Frida Kahlo: Cartas Apasionadas</i>• Solo: “Frida Becomes My Wife” from <i>My Art, My Life: An Autobiography</i>
<p>Lesson 3: Internet Research</p> <p>Research: Students will generate a research question about Frida and Diego, identify credible Internet sources, and conduct Internet research to find the answer.</p> <p>Writing: Students will use evidence from multiple credible sources and framed quotes to describe key information about their research topic.</p> <div> Lesson 3 involves Internet research and should be saved for a class period when students have access to the Internet.</div>	
<p>Lesson 4: Flex Day 4</p> <p>The teacher selects from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts.</p>	

Writing Prompt

Benchmark Stack

No analytical writing prompt.

ELA.K12.EE.1.1
ELA.K12.EE.4.1
ELA.7.C.2.1
ELA.K12.EE.3.1

No analytical writing prompt.

ELA.K12.EE.4.1
ELA.7.C.2.1
ELA.7.C.4.1
ELA.K12.EE.1.1

Write one or two paragraphs providing key information you discovered about your topic. Make sure to include two framed quotes from at least two sources.

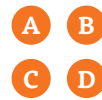
ELA.7.C.4.1
ELA.K12.EE.1.1
ELA.K12.EE.3.1
ELA.7.R.2.1
ELA.7.R.2.3

Each Flex Day activity provides practice with particular skills and benchmarks. Consult the Flex Day Activities Guide to see what is targeted by each activity.

Sub-Unit 4 Preparation Checklist

Lesson 1

- ☐ Plan to arrange students in small groups and assign each group a text from The Frida & Diego Collection.
- ☐ Have chart paper ready.



Pages
109–113

Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.

Lesson 2

- ☐ Post the chart paper with rules for the Socratic seminar.
- ☐ Plan to arrange desks in a circle, allowing students to clearly see one another during the seminar.



Pages
114–115

Lesson 3

This lesson involves Internet research and should be saved for a class period when students have access to the Internet.

Lesson 4: Flex Day

- ☐ Review each lesson activity to identify which one(s) will best support your students' skill progress.
- ☐ Each activity requires distinct preparation. Review the instructional guide for each activity you will assign.
- ☐ Prepare any texts, materials, or directions you may need to project or distribute.

Note: There may be activities in these lessons that students will revise or refer to in a subsequent lesson. By keeping track of lessons that students complete in a print format, you can have students refer to their print work when they reach these activities. In addition, your students will need to copy any Writing Prompts completed in a print lesson into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Overview

Do you think texting during the seminar is acceptable? You and your classmates make the rules.

Suggested Reading

Is your curiosity sparked? Want to dive deeper into this topic? Check out the list of websites below for a wealth of reference materials. And remember, your school and local libraries are great places to continue exploring your interests.

- Internet Archive
- Library of Congress
- OCLC WorldCat
- Google Books
- HathiTrust Digital Library
- Project Gutenberg
- Digital Public Library of America

A

Lesson 1—Preparing for the Socratic Seminar



A **Socratic seminar** is a formal discussion based on a text. Students ask and answer a series of open-ended questions designed to promote critical thinking, questioning, and conversation.

It is not a debate. It depends on everyone's cooperation and responses that grow from the thoughts of others.

Everyone is expected to answer at least one question and to generate at least one question to ask other students.

Socrates,
Greek philosopher,
470 BCE–399 BCE

Which rule will help during a class discussion?

- A. Send a text message to at least two friends during the seminar.
- B. Feel free to call out answers at any time.
- C. Listen carefully to the student speaking.
- D. Find a point to argue against.

Now, your group is going to come up with some more rules. Use these questions to guide your group's discussion:

- How will people take turns talking?
- What do you do if you have a question or answer to share?
- How can we show that we're listening to one another?
- What do we do if someone is talking too much? What if someone isn't talking?
- How do we agree, disagree, or build on what someone else says?



Work with your group to write down three or four rules for a class discussion on page 58 of your Writing Journal.

Socratic Seminar and Internet Research • Lesson 1 **559**

A

Lesson 1: Preparing for the Socratic Seminar

Benchmarks: ELA.7.C.2.1, ELA.K12.EE.4.1

Discuss: Students collaborate to develop rules, procedures, and roles for seminar discussions.

Tell students that they will participate in a Socratic seminar about Frida and Diego, with some questions generated by you and some by them. Emphasize that this is not a debate.

When you take part in a discussion, things can easily get out of hand. If we follow some simple rules, procedures, and roles, our discussions can become even more interesting and productive.

You already know some of the basics. How many ideas can you come up with to make our discussions really strong?

Tell students that everyone is expected to answer at least one question and to generate at least one question to ask other students.

Before beginning the seminar, tell students they need to establish a set of rules for proper behavior.

Direct students to circle the correct answer to the question on page 559.

Call on students to share their responses.

Draw a "Rules for Seminar" T-chart on chart paper and label the columns "Rules for speaking" and "Rules for listening." Have volunteers share a few suggestions to get started. Record their suggestions on the chart.

Have students work in small groups to draft more guidelines for a class discussion.

Writing Journal: Students write 3 or 4 rules on page 58.

Call on each group to share a rule they have written.

Work with students to create and display a class list called "Rules for Seminar." Save this for reference during the next lesson.

11 min



Lesson 1 Materials

No Materials.



Differentiation: Step A


● *ELL(Dev)*, ■ *Moderate*: Plan how you will assign groups for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

● *ELL(Dev)*: If you have several ELL students who are below grade level in reading, you may want to point out that rules are often written as commands (e.g., "Raise your hand to respond"), or with modal verbs such as "must" and "should."


B Lesson 1 (continued)


Benchmarks: ELA.7.C.2.1, ELA.K12.EE.4.1


Discuss: Students consider the difference between open-ended and closed-ended questions, then work in pairs to write an open-ended question.


 Define closed-ended questions (requiring only a yes/no or one-word answer) and open-ended questions (requiring an explanation) for students.

 Assign partners.

 Direct students to work with their partners to complete the activity on page 560 of their Student Editions.

 Discuss why open-ended questions are better for discussion.

 **Writing Journal:** Students write an open-ended question on page 58.

 Direct students to exchange questions with their partner to make sure theirs is open-ended.

B

Lesson 1—Preparing for the Socratic Seminar (continued)

Which questions are closed-ended? Which are open-ended? Discuss with your partner and check the correct answer.

- | | |
|--|---|
| 1. Did you like the movie?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended | 4. Why do you think they were the best?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended |
| 2. What did you like about the movie?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended | 5. Who was the main character of the movie?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended |
| 3. What were the best scenes in the movie?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended | 6. What was likable about the main character?
<input type="checkbox"/> Open-Ended
<input type="checkbox"/> Closed-Ended |



Write an open-ended question about a song or movie you like on page 58 of your Writing Journal.

C

Read the text assigned to your group.

Work together to write two or three open-ended questions about this text to ask the class during the Socratic seminar.

Make sure your questions are thought-provoking, so that your classmates have a lot to think about and discuss.



Go to page 59 in your Writing Journal to record your group's open-ended questions.



Lesson 1 (continued)

Benchmark: ELA.K12.EE.1.1

Brainstorm: Students work in small groups to read an assigned text and generate open-ended questions.



Assign one text from The Frida & Diego Collection to each group.



Direct students to page 561 in their Student Editions.



Instruct students to work with their groups to create open-ended questions for their texts.



Writing Journal: Students write their questions on page 59.



Instruct students to share their questions, then choose a few exemplar open-ended questions to write on the board.

19 min



Differentiation: Step C

● *ELL(Dev)*: If students are below grade level in reading and have a favorite text or a text they would like to review, you may choose to allow students to work with that text as opposed to assigning a text to them.

D Lesson 1 (continued)

Benchmarks: ELA.7.C.2.1, ELA.K12.EE.1.1,
ELA.K12.EE.4.1

Discuss: Students participate in a brief practice seminar.

Let's have a mini-seminar to practice the format. Remember that Socratic seminar questions are...

- open-ended.
- thought-provoking (making people think seriously about something).
- easy to understand.

Project: *The Bride Frightened at Seeing Life Opened* image.

Have students who studied this image in past lessons share what they remember about the image.

Study the questions on page 563 of your Student Edition for a preview of the types of questions you might see in a Socratic seminar. Practice the Socratic seminar discussion style with your classmates, using the image as evidence.

Students ask one another the supplied questions about the image, using the rules the class created.

Ensure that students are referring back to the image as their evidence.

Point out the appropriate seminar behaviors—such as disagreeing politely, building off of one another's ideas, and taking turns—when you see them.

Wrap-Up: Project.

Exit Ticket: Project.

End of Lesson 1

D

Lesson 1—Preparing for the Socratic Seminar (continued)

Take part in a brief practice seminar, making sure to follow your classroom's established Socratic seminar guidelines.



The Bride Frightened at Seeing Life Opened by Frida Kahlo, 1943

© 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York; Photo by Erich Lessing/Art Resource, NY

562 The Frida and Diego Collection • Lesson 1

D

Study these three types of questions and practice the Socratic seminar discussion style by asking and answering them with your classmates. Use the image as your evidence.

Opening Questions

1. What is the image about?
2. What is the most important element in the image?
3. What is interesting or surprising in the image?

Deeper Questions

1. Why do you think the artist created this image?
2. What do you think the artist is trying to say?


Closing Questions

1. Do you like the image? Why or why not?
2. Does the image tell a story? What story does it tell?


E Lesson 2: Conducting the Socratic Seminar


Benchmarks: ELA.7.C.2.1, ELA.K12.EE.4.1


Discuss: Students participate in the Socratic seminar.


 Prepare for the Socratic seminar:


- Arrange desks in a circle, allowing students to clearly see one another during the seminar.
- Post the “Rules for Seminar” chart from the last lesson. Review the rules.
- Remind students they are required to pose a question or respond to a question—or both—during this seminar.
- Tell students to listen carefully and take notes on important people and events addressed during the discussion.


 Students complete Activity 1 on page 564 of the Student Edition.

 **Writing Journal:** Students write 2 open-ended questions on page 60.

 **On-the-Fly:** Circulate around the room to support students.

 Pose the first guided question (or ask a volunteer to pose a question) and allow a discussion to ensue. Be mindful of keeping the discussion on topic; ask a new question when the discussion fades or digresses. Sample discussion questions can be found in the digital lesson.

 **Writing Journal:** Students fill in the chart on page 60 throughout the seminar, taking notes in the blank space on page 61.

 All students must participate, either by posing or responding to a question, or both.

E Lesson 2—Conducting the Socratic Seminar

1. Think of two open-ended questions you'd like to ask during today's seminar.



Write your two questions on page 60 of your Writing Journal.

2. As you participate in the seminar, take notes in your Writing Journal. For each question asked, write down the main topic and your thoughts about it.




Fill in the chart on page 60 of your Writing Journal during the seminar, using the blank space on page 61 to take additional notes.

F

Now that you've completed the seminar discussion, take a few moments to review the notes in your chart and choose a few topics to research further.




Record three or four topics you'd like to learn more about on page 62.


 **564** The Frida and Diego Collection • Lesson 2


F Lesson 2 (continued)

Benchmarks: ELA.7.C.2.1, ELA.K12.EE.4.1

Review: Students reflect on key issues raised during today's seminar.

 Following the seminar, have students review their notes.

 Direct students to choose 3 or 4 topics or questions they would like to explore further.

 **Writing Journal:** Students note 3 or 4 topics or questions they'd like to research further on page 62.

Lesson 2 Materials

No materials.

Differentiation: Step E

- **ELL(Dev):** ELL students or students who are below grade level in reading/writing may benefit from brainstorming open-ended questions with a partner before writing them down.

G

Share with your partner the three or four topics that you would like to learn more about. Together, decide on one person, topic, or issue to investigate further.



Write a question about your chosen topic on page 62 of your Writing Journal.

H

Conduct research to find the answer to the new question you composed. Use at least two sources. Use the information literacy criteria you learned for evaluating credible research sources. Fill in the Source Credibility Checklist for both your first and second sources to make sure they are valid.



Working with your partner, complete the Source Credibility Checklist for both sources on pages 63–64 of your Writing Journals and write the answer to your research question on page 65.

Socratic Seminar and Internet Research • Lesson 2 565



Differentiation: Step G

● *ELL(Dev)*: Plan how you will assign pairs for this activity. ELL students should be assigned to work with non-ELL students or ELL students at a different level.

Before You Begin Lesson 3:

This lesson involves Internet research and should be saved for a class period when students have access to the Internet.

Before You Begin Lesson 4:

Lesson 4 is a Flex Day. Select from the range of activities to guide students to work on needed skills: grammar, revising an existing piece of writing, creating a new piece of writing, practicing close reading and discussion, or working visually with complex texts. Please see instructions in the digital lesson.

G

Lesson 2 (continued)

Benchmark: ELA.7.C.4.1

Brainstorm: Students work in pairs to generate a research question based on today's seminar.



Assign pairs for this activity.



Have students compare the topics that interest them. Ask them to choose one topic that they will both investigate further.



Together, pairs create one Frida Kahlo and Diego Rivera-related research question (based on their chosen topic) that they will research together.



Remember that a good research question...

- is open-ended.
- may begin with "how" or "why."
- is arguable or open to debate.
- Example of a good research question: Who has the right to decide what public art should be: the artist or the public?
- Example of a poor research question: Where was Rivera born?



Writing Journal: Students record one question they would like to investigate further on page 62.

5 min

H

Lesson 2 (continued)

Benchmarks: ELA.7.C.2.1, ELA.7.C.4.1, ELA.K12.EE.4.1

Select Text: Students work in pairs to research their questions.



Students search through the Collection, then use the Internet if devices are available to find answers to their new questions.



Note: We highly recommend students have access to the Internet to conduct research for this step.



Writing Journal: Students work in pairs to complete the Source Credibility checklist for both sources on pages 63–64 and write the answer to their research question on page 65.



Wrap-Up: Project.



Exit Ticket: Project.

12 min

9 min

End of Lesson 2

Write an Essay



Students spend six lessons researching and writing a five-paragraph essay. This lesson sequence reinforces skills learned in earlier units, including writing a compelling introduction and a strong conclusion. Students also learn how to create in-text citations, frames for quotes, and a Works Cited page.

The unit concludes with a media project and presentation. Students will create a visual representation of their research and essays using the online collage app Loupe. This project requires students to revisit their research to find relevant information for their collage. It will also require them to use devices for Lesson 1 to conduct their research, and Lessons 7 and 8 to create and present their media projects.

Essay Prompt:

Research Option 1: Informative Essay

Frida Kahlo: The Early Years

Why did Frida Kahlo begin painting? How did this circumstance affect the type of paintings that she did? What did that mean for her long-term career? Write an informative essay about the beginning and development of Kahlo's artistic work. As you conduct your research in both the Collection and on the Internet, be sure to look for relevant facts, concrete details, and clear evidence to support your claim.

Research Option 2: Argumentative Essay

Who has the right to decide what public art should be: the artist or the public?

There was controversy surrounding Diego Rivera's mural, *Detroit Industry*. Why did many people object to this work of art? What role does the public play when a work of art is being commissioned for a public space? What role does the artist play? Should Rivera have followed the demands of the public or was he right to follow his artistic instincts?

You will write an argumentative essay stating your claim that either Rivera was right to follow his artistic vision or the public was right to demand that he paint the mural it envisioned. Be sure to identify at least two sources you can use in your work. As you conduct your research in both the Collection and on the Internet, be sure to look for relevant facts, concrete details, and clear evidence to support your claim.

Note:

Each Print essay sub-unit follows the same developmental path as the digital lesson, although there are digital-only activities specific to each sub-unit's Essay Prompt and text(s). We recommend you prepare and project as needed as you work through the Print essay activities to get the most out of essay lessons.

This is one of a group of lessons in which students are drafting a polished essay in clear stages. Therefore, if students do not have access to the digital lesson as they begin the essay, or will not have access during portions of the essay lessons, it is best to have them complete their writing for all lessons in print, rather than the digital writing space.

However, as with other writing assignments, your students will need to copy their final essay into the corresponding digital writing space if you want that writing to be included in Productivity and other reports.

Sub-Unit 5



Lesson 1



Lesson 2



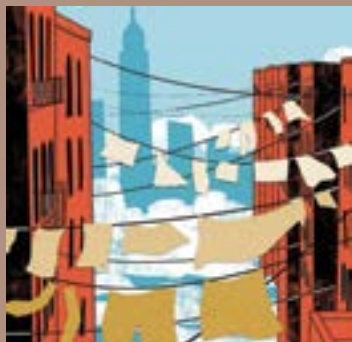
Lesson 3



Lesson 4



Lesson 5



Lesson 6



Lesson 7



Lesson 8

Sub-Unit 5 at a Glance & Preparation Checklist

Lesson Preparation	Reading
<p>Lesson 1</p> <p>Note: Students should have completed the Information Literacy lessons before starting this Internet research project.</p> <ul style="list-style-type: none">❑ Prepare for students to use the Internet while working on their research.❑ Review the essay rubric found in the Materials section so you are aware of the skills that will be emphasized through the essay writing process of this unit. After students finish writing their essays, you will use this rubric to assess each essay.❑ Print the Essay Graphic Organizer and Sentence Starters based on how you decide students will use them during the sub-unit. <p><i>Note that lesson Solos can be completed in the digital curriculum, through the Amplify Mobile Solos app, or in print. Solo Activities PDFs can be found in the Materials section of the digital Unit Guide, along with a Solo Answer Key.</i></p>	<p>The Frida & Diego Collection</p>
<p>Lesson 2</p> <ul style="list-style-type: none">❑ Plan to arrange students in pairs for part of this lesson.❑ Write the claim statement for the sample research essay on the board: Some parts of Frida Kahlo's legacy honor her art, but some do not.	<p>The Frida & Diego Collection</p>
<p>Lesson 3</p> <ul style="list-style-type: none">❑ Ensure students have access to the Sample Essay.	<p>The Frida & Diego Collection</p>

Writing Prompt

Benchmark Stack

Essay Prompt:

Research Option 1: Informative Essay

Frida Kahlo: The Early Years

Why did Frida Kahlo begin painting? How did this circumstance affect the type of paintings that she did? What did that mean for her long-term career? Write an informative essay about the beginning and development of Kahlo's artistic work. As you conduct your research in both the Collection and on the Internet, be sure to look for relevant facts, concrete details, and clear evidence to support your claim.

Research Option 2: Argumentative Essay

Who has the right to decide what public art should be: the artist or the public?

There was controversy surrounding Diego Rivera's mural, *Detroit Industry*. Why did many people object to this work of art? What role does the public play when a work of art is being commissioned for a public space? What role does the artist play? Should Rivera have followed the demands of the public or was he right to follow his artistic instincts?

You will write an argumentative essay stating your claim that either Rivera was right to follow his artistic vision or the public was right to demand that he paint the mural it envisioned. Be sure to identify at least two sources you can use in your work. As you conduct your research in both the Collection and on the Internet, be sure to look for relevant facts, concrete details, and clear evidence to support your claim.

ELA.K12.EE.1.1

ELA.7.C.4.1

ELA.K12.EE.5.1

ELA.K12.EE.6.1

ELA.7.C.1.3

ELA.7.C.1.4

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.7.C.1.3

ELA.7.C.1.4

ELA.K12.EE.1.1

ELA.K12.EE.3.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.K12.EE.5.1

ELA.7.C.1.4

ELA.K12.EE.1.1

ELA.K12.EE.3.1

ELA.7.C.1.3

Lesson Preparation

Reading

Lesson 4

- ❑ Prepare to show examples of places where students provided strong evidence to support their claims in the work you collected yesterday.
- ❑ Identify students who may struggle to identify two places in their writing where they could revise. Mark one place in their writing where they could revise, then let them use that as a model to find the second place.
- ❑ Ensure students have access to the Sample Essay.

The Frida & Diego Collection

Lesson 5

No additional prep.

The Frida & Diego Collection

Lesson 6

- ❑ Prepare to show examples of places where students provided strong evidence to support their claims in the work you collected yesterday.
- ❑ Identify students who may struggle to identify two places in their writing where they could revise. Mark one place in their writing where they could revise, then let them use that as a model to find the second place.

The Frida & Diego Collection

Lesson 7

Students will need access to the Internet in this lesson. Prepare for students to work online, and organize students into small groups to create their collages.

The Frida & Diego Collection

Lesson 8

Students will need access to the Internet in this lesson. Prepare for students to work online, and organize students into small groups to create their collages.

The Frida & Diego Collection

Writing Prompt

Benchmark Stack

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.7.C.1.3
ELA.7.C.1.4
ELA.7.C.1.5
ELA.K12.EE.5.1
ELA.K12.EE.6.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.K12.EE.5.1
ELA.7.C.1.3
ELA.7.C.1.4
ELA.7.C.5.2
ELA.K12.EE.6.1
ELA.7.C.1.5
ELA.7.C.3.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.K12.EE.1.1
ELA.7.C.4.1
ELA.7.C.5.2
ELA.K12.EE.5.1
ELA.K12.EE.6.1

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.7.C.2.1
ELA.7.C.4.1
ELA.7.C.5.1
ELA.7.C.5.2

The essay lessons use daily revision to organize and improve writing, enabling students to build up to the final, finished essay.

ELA.7.C.2.1
ELA.7.C.5.1
ELA.K12.EE.6.1

Sub-Unit 5 Essay Lessons

Lesson 1: Gathering Evidence

A

Present: Students review the Essay Prompt and the work they will do on the essay in this lesson.



Tell students that they will be working on a research paper based on topics from the Collection.



Their essays will...

- be either argumentative or informative.
- consist of 4 paragraphs: an introduction, 2 body paragraphs, and a conclusion.
- be written about a topic they select from the 2 options.
- include a Works Cited page that lists the resources they cited in their research.

NOTE: *If some students want to research a question they generated in either of the Internet Research lessons, they may do so, as long as you judge the question worthy of researching.*



Writing Journal: Direct students to page 68 in the Writing Journal.



Read aloud the Research Options.



Review the Calendar of Essay Days and Elements of a Research Essay on page 650 and 651 of the Student Edition.

7 min

Lesson 1 (continued)

B

Select: Students select an option to research and write about for their essay.



Writing Journal: Students review the two research options on page 68 of their Writing Journal.



Both informational and argumentative essays require a claim to be made in the first paragraph.

3 min

C

Research: Students conduct research on their selected topic.



If possible, students should use online resources for their research during this activity.



Have students review the Collection and the Internet if possible to choose credible sources for their essays.



Writing Journal: Students fill out the chart on page 70 for each source they find.








Wrap-Up: Project.

35 min

End of Lesson 1

Lesson 1 Materials

-  Research Option 1 Projection
-  Research Option 2 Projection
-  Grade 7 Essay Rubric
-  Essay Graphic Organizer
-  The Frida & Diego Collection Essay Sentence Starters

Lesson 2: Making a Claim and Writing a Body Paragraph

D

Review: Students review the research project options and the calendar to see what work they have completed and preview the work to do in this lesson.

5 min



Review the Elements of a Research Essay on page 651 of the Student Edition.



Review the calendar to preview the work students will complete in today's lesson.

E

Select Text & Share: Students identify places in the sample essay where the writer describes and explains the evidence and makes a transition between paragraphs, then share what they found.

15 min



You are going to use the evidence from your research to write 2 body paragraphs and a transition sentence.



Remember to write a transition sentence at the start of the second paragraph to show how it relates to the first. Let's take a look at how this was done in the sample essay.



Project: Sample Essay.



Use the Sample Essay to support the discussion.



Read the Sample Essay aloud.



Ask volunteers to locate:

- sentences the writer describes and explains the textual evidence in the two body paragraphs.
- transition sentences between body paragraphs.
- the central claim sentence.



Discuss student responses.

Lesson 2 (continued)

F

Write: Students write claims for their essays.

10 min



Writing Journal: Students complete Activities 1 and 2 on page 71.



On-the-Fly: Circulate around the room to support students.

G

Write: Students write body paragraphs for their essays.

14 min



If you finish your first body paragraph early, you can choose another point and start your second body paragraph.



Writing Journal: Students write their body paragraphs on page 72.






On-the-Fly: Circulate around the room to support students.



Wrap-Up: Project.

End of Lesson 2

Lesson 2 Materials

-  Sample Essay with Highlighted Transitions and Evidence
-  Elements of a Research Essay
-  Sample Essay

Lesson 3: Writing a Body Paragraph and an Introduction

H

Check-In & Write: Students answer questions to check the progress of their essays, then write the second body paragraph for their essays.



Project: Self-Assessment activity from the digital lesson.



Writing Journal: Students note which things they say no to.



Circulate to review student responses to the Self-Assessment. Make a note to revisit during writing any students who need help.



Project: Elements of a Research Essay.



Review the elements of a body paragraph so students can make sure they have all of the components.



Writing Journal: Students write their second and third body paragraphs on page 73.



On-the-Fly: Circulate around the room to support students.

I

Present & Select Text: Students review the Elements of an Introduction, then identify the elements of an introduction in the sample essay to prepare for writing their own essay introductions.



Read aloud the Elements of an Introduction on page 651 of the Student Edition.



Let's look for the elements of an introduction in the sample essay: lead, key background or context, and claim.



Writing Journal: Students complete Activities 1 and 2 on page 74 using the Sample Essay 1 handout.

Lesson 3 (continued)

7 min



Share responses.



Ask students if they agree or disagree with an answer, and have them explain why.



Project the introduction with the elements already highlighted to allow students to check their answers.

J

Write: Students write their introductions.



Writing Journal: Students write 2 or 3 leads on page 75.



On-the-Fly: Circulate around the room to support students.



Writing Journal: Students write their introductions on page 76.



Students who finish early have the option of adding a counterargument and a reason for disagreeing with it to their introductions if they are writing an argumentative essay.



Wrap-Up: Project Polls 1 and 2.

End of Lesson 3

Lesson 3 Materials



Elements of a Research Essay



Highlighted Sample Essay Introduction



Sample Essay

Lesson 4: Revising and Writing a Conclusion

K

Spotlight: Students analyze the Spotlights showing supporting evidence for claims to prepare for their own revisions.



Project: Spotlight app and read aloud the samples prepared or the samples selected from students' Writing Journals.



Call on students to discuss how the evidence in each Spotlight supports the writer's claim.

4 min

L

Select Text & Revise: Students identify places to revise their body paragraph, then write additional evidence or describe evidence further.



Writing Journal: Students revise and rewrite their body paragraphs on pages 78–79.



Discuss responses.

13 min

M

Present & Select Text: Students read the Elements of a Conclusion and identify and discuss the conclusion in the sample essay.



Read aloud the Elements of a Conclusion on page 651 of the Student Edition.



OPT: Project: Digital activity for Select Text.



Use the Sample Essay to highlight the claim and final thought.

12 min

Lesson 4 (continued)

N

Write & Share: Students restate their claim and write a final thought to draft their essay conclusions, then share with the class.



Writing Journal: Students write their conclusions on page 80.



On-the-Fly: Circulate around the room to support students.



Share: Select 2 or 3 students to read aloud their favorite 1 or 2 conclusions.

16 min

End of Lesson 4

Lesson 4 Materials



Sample Claim Statement and Conclusion projection





Sample Essay





Lesson 5: Finishing and Editing the Essay


O **Check-In & Revise:** Students answer questions about the progress of their essays, then review the Elements of a Research Essay to help them complete all the elements of their essay.


 **Project:** Self-Assessment activity from the digital lesson.


 **Writing Journal:** Students note which things they say no to.

 Circulate to review student responses to the Self-Assessment. Make a note to revisit during writing any students who need help.


 Read aloud the Elements of a Research Essay on page 651 of the Student Edition.


 You can complete whatever parts of your essay still need some work. Focus on revising your introduction, body paragraphs, or conclusion to make your essay stronger.

 **Writing Journal:** Students make improvements to their essay components, then write a complete draft on page 81.

 If devices are available, direct students to type their revised essays into their digital workspace.


P **Revise:** Students use Editing Process guidelines to edit their essays.

 Go over the steps of the Editing Process on page 652 of the Student Edition.


 **Writing Journal:** Students use the Editing Process to edit their essays.


Lesson 5 (continued)


Q **Write:** Students write a final draft of their essay.


 **Writing Journal:** Students write the final copy of the essay on page 85.

R **Share:** Students share their writing, demonstrating command of formal English, and provide feedback to others.

 Reading your writing aloud is a great way to catch errors and look for new writing opportunities.


 Give students a few minutes to find one moment in their essay—no more than a paragraph—that they want to share.

 **Share:** Call on 2 or 3 volunteers to share. The volunteers should call on 1–3 listeners to comment.

 As you read, pay attention to the spelling, punctuation, and grammar, and note any changes you might want to make.

End of Lesson 5

Lesson 5 Materials

 Elements of a Research Essay

 Editing Process

Lesson 6: Creating Citations and a Works Cited List

S

Spotlight Intros & Conclusions:

Spotlight student writing to provide examples of strong leads in introductions and restatements of the claims in conclusions.



Read aloud 2 strong introductions and 2 strong conclusions from student essays.



What are the claims in these introductions?



What are the leads? What makes them effective?



What are the restatements of the claims in the conclusions? What makes them effective?

5 min

T

Revise: Students write their in-text citations to show where their evidence comes from.



Read aloud the Guidelines for In-Text Citations on page 653 of the Student Edition.



Answer any questions students may have. Explain that when citing texts from the Collection, students should include paragraph (par.) numbers from the text in parentheses at the end of the quotation.



Writing Journal: Students review and finalize the in-text citations in their essays on page 85.

10 min

Lesson 6 (continued)

U

Write: Students create a Works Cited page to show sources used in their essay



Read aloud the Guidelines for a Works Cited page.



Explain that students also need a complete list of citations titled “Works Cited” below their essay.



Writing Journal: Students create their Works Cited page on page 87.

20 min

End of Lesson 6

Lesson 6 Materials



Guidelines for a Works Cited Page



Essay Rubric

Before You Begin Lessons 7 & 8:

These lessons involve extensive use of a timeline-generating website and should be saved for a class period when students have access to the Internet.

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