

InsideART

Title

Seeds of Resistance: The Caribbean-Inspired Art of Joiri Minaya

Estimated Time for Completion of Lesson

3-4 class periods depending on length of discussions.

Concept/Main Idea of Lesson

In this lesson, students will gain a deeper understanding of resistance movements in the Caribbean and, via the work of Joiri Minaya and other artists, consider how art can be used as a form of resistance and protest.

Intended Grade Levels

Grades 6-12

Infusion/Subject Areas

Visual Arts

Social Studies

Curriculum Standards**Next Generation Sunshine State Standards**

- Visual Arts:

Grades 6-8

- VA.68.H.1.1: Describe social, ecological, economic, religious, and/or political conditions reflected in works of art.
- VA.68.H.3.3: Create imaginative works to include background knowledge or information from other subjects.
- VA.6.8.H.2.4: Explain the purpose of public art in the community.
- VA.68.H.1.3: Analyze and describe the significance of artwork from a selected group or culture to explain its importance to the population.

Grades 9-12

- VA.912.H.2.3: Analyze historical or cultural references in commemorative works of art to identify the significance of the event or person portrayed.
- VA.912.H.1.1: Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.
- VA.912.H.3.1: Synthesize knowledge and skills learned from non-art content areas to support the processes of creation, interpretation, and analysis.

- Social Studies:

Grades 6-8:

- SS.6.W.1.2: Interpret primary and secondary sources.
- SS.6.W.1.4: Describe how history transmits culture and heritage and provides models of human character.

Grades 9-12:

- SS.912.H.1.5: Examine artistic response to social issues and new ideas in various cultures.
- SS.912.W.1.6: Evaluate the role of history in shaping identity and character.
- SS.912.W.5.7: Describe the causes and effects of 19th Latin American and Caribbean independence movements led by people including Bolivar, de San Martin, and L'Ouverture.

National Standards for Arts Education

- Anchor Standard #7: Perceive and analyze artistic works.
- Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

National Council for the Social Studies

- Culture
- Time, Continuity, and Change
- People, Places, and Environments
- Individuals, Groups, and Institutions
- Power, Authority, and Governance

Instructional Objective

The student will:

- Explore various ways people in the Caribbean resisted colonization;
- Consider how art can be used as a form of resistance and protest;
- Analyze selected works of art;
- Become acquainted with the work of artist Jori Minaya.

Pre-Teaching: Activate the PowerPoint and advance to slide 2.

Learning Activities Sequence

Attention-Getter:

Slide 2. As students enter the room, have the image by Jori Minaya displayed of Columbus from the series, "Cloaking of the statues of Ponce de Leon at the Torch of Friendship and Christopher Columbus behind the Bayfront Park Amphitheatre in Miami, Florida, 2019." Allow students 1-2 minutes to study the image.

Have the following questions written on the board, next to the picture and ask students to discuss.

- What do you see?
- What could this be?
- Where could this be?

Think-Pair- Share: Allow students time to discuss in pairs, then ask for volunteers to answer the questions.

Slide 3. After students have discussed the image, show them the title of the image as well as a picture of Joiri Minaya. Reveal that Minaya is an artist. Once more, ask students what the picture could be and what the artist might be trying to say with this work. Ask students who Ponce de León and Columbus were and what they did and are known for.

Learning Activities:

Learning Activity 1: Introduction to Joiri Minaya

Slide 4. Mini Biography: Tell students that today they will learn about forms of resistance and protest through art by examining the work of artist Joiri Minaya.

Learning Activity 2: Vocabulary Check and Discussion

Slides 5-6. Examine the covered and uncovered statues. (If students need a refresher on who Columbus and Ponce de Leon were, slide 6 provides definitions and pictures.) Explain to students that they will be learning about different types of resistance that happened throughout Caribbean history.

Slide 7. Show the original monuments next to Minaya’s art. Ask students to discuss the following questions:

- Why are there monuments to Christopher Columbus and Ponce de León?
- What do monuments say about a society and what that society values?
- Why would somebody want to cover a statue/monument of Christopher Columbus and Ponce De León? What might they be trying to say?

Slide 8. Ask students about what is covering the statues and what they think the design means. Allow students time to discuss in groups and with the class. Write student answers on the board. Refer back to their answers on the next slide.

Slide 9. Read the quote to the students, *“The spandex coverings blurred the detailed bronze memorials into amorphous, strange forms while calling attention to their presence in the city through colorful, hyper-tropical patterns.”* Discuss what material the

statues are covered with. Ask students why Minaya would want to call attention to the monuments.

Slides 10-11. Students should be asked to define colonization and narrative. Discuss why people would resist colonization.

Slides 12-13. These slides focus on the statue of Ponce de León and the pattern that is used to cover him. Explain what a Manchineel tree is and its historical significance. Then ask students why Minaya would use the Manchineel tree in her design. Finally, ask students why covering the monuments of Ponce de León and Columbus would be a form of resistance.

Learning Activity 3: Resistance in the Caribbean: Interactive Mini-Lecture

Slide 14. After talking about Minaya's resistance, ask students what resistance movements they know about. Have them brainstorm in groups and discuss what they know and why they think about specific resistance movements. Review what students know. Explain that they will learn about different types of resistance in the Caribbean.

Slides 15-17. Show students the map of the Caribbean. Ask them what they think of when they think of the Caribbean. Allow students to answer the question before going onto the next slide. Explain that many people think of beaches and island life. However, that is not all that the Caribbean is. It has a rich history that is often overlooked by tourists.

Slides 18-21. Explain to students that, instead of accepting European religion, many enslaved Africans brought traditional African religions with them. Once they were in the Caribbean, the traditional African religions would merge with Christian religions and create brand new religions like Voodoo and Santería. After reviewing the slides and discussing different types of Caribbean religions, ask students how practicing an outlawed religion is a form of resistance. Write their answers on the board.

Slides 22-24. Define what a Maroon was and how they resisted colonization by running away. Examine the statue "Le marron Inconnu" and ask students why a society would have a statue of a Maroon and what that statue says about that society. Be sure to point out that the shell included in the monument was used to signal the start of the revolution. The machete was used by enslaved Africans to cut sugar cane as well as kill their European oppressors. The teacher can compare the Maroon statue to the Ponce de León statue if they so wish.

Learning Activity 4: Simplified Visual Thinking Strategies visual analysis

Slides 25-26: Prompt discussion by asking the following questions, inviting students to come closer to the projected image if necessary:

- What is happening in this image?
- What do you see that makes you say that?
- What else do you see?

Explain that the artist created the sculpture of “The Unknown Maroon” to commemorate the rallying cry that sparked the Haitian Revolution and the abolition of slavery.

Learning Activity 5: Resistance in the Caribbean: Interactive Mini-Lecture (continued)

Slide 27. Explain how rebellions happened all over the plantations in the Caribbean. Each one was important, but there is not enough class time to discuss them all. Encourage students to research rebellions on their own for their project.

Slides 28-29. Examine Bussa’s rebellion and how it helped spark other rebellions in the Caribbean. Examine the monument to Bussa and ask students the following questions:

- Why would there be a monument to a “failed” rebellion?
- Why would a “failed” rebellion inspire others to resist oppression and slavery?

Slide 30. Explain the Curacao Slave Revolt in a Dutch owned colony. Once more a rebellion failed, but still there is a monument to the leader. Explain that, while not all rebellions “win”, they still change and inspire people.

Slide 31-33. Explain that, while the past two rebellions were not immediately successful, the Haitian Revolution was the first successful slave revolt and the second successful revolution in the Americas. Review key pieces of information with students and connect the Voodoo rituals to the start of the revolution and how religion played a key role.

Closure:

Slide 34. Ask students to discuss the following questions in groups:

- How did people in the Caribbean resist colonization?
- How can art be a way to resist oppression and celebrate resistance?

Evaluation:

Slide 35. Students will create a pattern that incorporates different elements from a resistance movement they learned about OR a resistance movement that they research on their own. The pattern should include images that tie into the resistance movement and an image key that explains what the images are and why they were chosen for the pattern.

For extra credit, students can research a monument that they would like to cover with their pattern and explain why.

Optional Extension Activities:

Students can spend days researching resistance movements outside of the Caribbean and present their research to the rest of the class.

Students could also create a 2-D sketch of a monument that represents the resistance movement.

Finally, students can also identify a current issue they believe should be protested and create (or design) a monument that brings attention to that issue.

Materials and Resources

- Computer
- Projector and Screen
- PPT: Caribbean Resistance
- Paper and pencils for note taking (optional)
- Blank paper, colored pencils, markers, and various craft material for creating a resistance pattern

Special Learner Accommodations

Things to consider:

- Extra time for notetaking
- Translation dictionaries for ELLs
- Visually rich PPT
- Graphic organizers
- Small group discussions/Cooperative learning
- Alternative assessment options

Internet Links

Here are some helpful links that summarize information found in this lesson.

Information on resistance movements:

Understanding Slavery Initiative

http://www.understandingslavery.com/index.php?option=com_content&view=article&id=310_resistance-and-rebellion&catid=125_themes&Itemid=222.html

Information on religious practices in the Caribbean:

- http://www.people.vcu.edu/~wchan/poco/624/harris_south/Voodoo.htm
- <https://www.encyclopedia.com/environment/encyclopedias-almanacs-transcripts-and-maps/caribbean-religions-afro-caribbean-religions>
- <https://scholar.library.miami.edu/slaves/Religion/religion.html>

Information on the various monuments dedicated to resistance and evolution in the Caribbean:

- <https://ageofrevolutions.com/2016/06/27/touring-the-haitian-revolution-a-photo-journal/>
- <http://www.loopnewsbarbados.com/content/emancipation-monuments-caribbean>

References

Harris, H. (n.d.). *Maroons: Violence and Confrontation with the Planters*.

http://scholar.library.miami.edu/slaves/Maroons/individual_essays/howard.html

Houk, J. (2011). Afro-Caribbean Religions: An Introduction to their Historical, Cultural, and Sacred Traditions. *New West Indian Guide*, 85(1/2), 102-104.

Minaya, J. (2019). *The Cloaking*. Joiri Minaya. <http://www.joiriminaya.com/The-Cloaking>

van Dijk, F. J. (1994). History of Religions in the Caribbean by Dale A. Bisnauth. *NWIG: New West Indian Guide / Nieuwe West-Indische Gids*, 68(3/4), 337–339.