

OVERVIEW

Mirroring the underside of a unique moment in history, LANDFALL Film asks us to remember the long-standing legacies of U.S. colonialism in Puerto Rico. Through a series of intimate interviews and slow-moving, haunting shots that reveal major differences in everyday life, LANDFALL carefully calls into question the complexity of competing narratives regarding the recovery and future of post-disaster Puerto Rico. Directed by Cecilia Aldaronado, this film intentionally holds space for the people of Puerto Rico to uplift their community-led mutual aid efforts and amplify their voices and visions for self-determination and sovereignty.

Using the framework of *disaster colonialism*, this lesson will provide a historical context of LANDFALL film to allow students to critically examine the ongoing crises in Puerto Rico. It will offer an opportunity for students to consider the competing narratives of characters in the film, and how these personal narratives underlie and influence rebuilding policies and approaches to recovery. Students will also have an opportunity to reflect on their own knowledge and understanding of colonialism and coloniality, and how their own personal narratives may be informed by these concepts.

A Note from Curriculum Creator, Sadé

Our classrooms provide important spaces for discussing difficult topics, countering historical erasure, and (re)imagining what activism and social justice looks like. My intention with this lesson plan is to encourage decolonial thought in the classroom, promote Puerto Rican sovereignty and self-determination, and offer the necessary language and tools to be able to critically question, unlearn, or redefine narratives that come from the legacy of colonialism.

A Note to Teachers

Talking about colonialism and disaster can be difficult, dense, emotional, and oftentimes triggering for some students. The topics covered in Landfall Film stir up powerful emotions, and can be especially intense for those who have personal connections with them. Encourage the students to be very intentional about taking care of each other, listening to each other and creating a community of respect and safety. If you have students in the class who are Puerto Rican, or otherwise have personal experiences to draw from when talking about colonialism and disaster, allow some extra time for them to share their stories in the group discussions if they would like. Let them know that this is completely optional, as they won't be expected to speak on their experiences. Before

group dialogues, it may be helpful to use 10-15 min of class time to set some ground rules and expectations with the class, so that we can try to avoid triggering students or creating more emotional turmoil. You can refer to the following resource for guidance on how to create safe space while discussing difficult topics:

- [Handling Controversial Topics in Discussion](#)

Subject Areas

- Sociology
- Humanities
- Political Science
- U.S. History
- Global History / Global Studies
- Cultural Studies
- Economics
- Ethics

Grade Levels: 9 - 12 , 13+

Objectives:

Throughout this lesson, students will:

- Learn about how the legacy of U.S. colonialism in Puerto Rico is ongoing, using the framework of “disaster colonialism”.
- Unpack the competing narratives being constructed by newcomers and native Puerto Ricans in Landfall film, and how these narratives underlie the different approaches to rebuilding Puerto Rico.
- Research and contribute creatively to the collective effort to build power and move toward a #JUSTRECOVERY for Puerto Rico.

Materials:

- Film Clips
- Attached Resources/Articles
- White Board + Markers or Large Flip Chart
- Paper or Journal
- Writing Utensils

Time Needed

Three or four 60-minute class periods with optional extensions.

EXTENSIONS

Key Terms Activity: Checking for Understanding

- Refer to the Key Terms Handout. Each student can get a printed or digital copy to keep. Have them use what they learned from the film clips, the readings, and what came up in group discussion to fill out the definitions on the Key Terms Handout. The purpose of this is twofold- one, to check for understanding as we close out the lesson, but also to provide a chance for students to outline the key concepts embedded in this lesson in their own words. A copy will be provided for instructors' reference with the definitions filled out.

Advanced Essay Activity: Unpacking Coloniality

- Use these articles to study the concept of coloniality and how Latin American thinkers developed the concept to make sense of euro-centrism, capitalism and modernity. Using these readings in conversation with the others included in this lesson, write an essay that outlines how the post-disaster austerity and privatization in Puerto Rico relates to the concept of coloniality.
 1. Coloniality of Power, Eurocentrism, and Latin America -Anibal Quijano
 2. Three pillars of white supremacy - Andrea Smith
 3. Coloniality Is Far from Over, and So Must Be Decoloniality -Walter D. Mignolo

Helpful Sources (Optional)

Hurricane Maria, 2 Years Later: 'We Want Another Puerto Rico'

Puerto Rico Syllabus: Essential tools for critical thinking about the Puerto Rican debt crisis

"Puerto Rico Enters a New Age of Austerity" by Vann R. Newkirk, *The Atlantic*

"Puerto Rico's Vieques island ousted the US Navy. Now the fight's against Airbnb" by Martha Bayne and Isabel Sophia Dieppa, *TheWorld, PRI*

"There Is an Alternative to Brutal Austerity in Puerto Rico" by John Nichols, *The Nation*

"Puerto Rico's \$123 Billion Bankruptcy Is The Cost of U.S. Colonialism" by Juan González, *The Intercept*

“Brad Pitt’s New Orleans housing controversy: The limits of celebrity good intentions” by Martha Ross, *The Mercury News*

“After the Pandemic, Disaster Capitalism Will Reign — Unless We Fight Back” by Luke Savage, *Jacobin*

The Decolonial Geographies of Puerto Rico’s 2019 Summer Protests: A Forum by Joaquín Villanueva and Marisol LeBrón

PUERTO RICO’S \$123 BILLION BANKRUPTCY IS THE COST OF U.S. COLONIALISM- Juan Gonzalez

PUERTO RICO IN CRISIS —TIMELINE—

“The Roots of Puerto Rico’s Debt Crisis—and Why Austerity Will Not Solve It” by Ed Morales, *The Nation*

Why would anyone in Puerto Rico want a hurricane? Because someone will get rich. -Yarimar Bonilla

The Anti-Corruption Code for the New Puerto Rico - José Atilés, *Nacla*

ACTIVITIES

Unit One: Learning History + Theory

Natural disasters like Hurricane María are frequently treated as sudden, singular events rather than as the result of long-standing colonial power dynamics and social hierarchies. It is important to have students examine how U.S. colonialism has created the conditions for multiple, ongoing disasters in PR. This unit will allow students to assess what they know about Puerto Rico as a colony and gain a deeper theoretical understanding of the concept of “disaster capitalism” to historically contextualize Landfall film.

Primer Activity: Assessing Prior Knowledge (30-45 min)

Before reading and watching the film clips, allow students to reflect on what they already know about Puerto Rico, natural disasters and colonialism.

Step 1: Introduce the topic by having students reflect on the following questions in a few sentences. Encourage them to refrain from looking up information from external sources, and instead allow the students to draw from what they know. They can think about what they’ve learned from their peers, the media, and their history studies. They can also use a series of adjectives as a way of defining the concept. (i.e.- beautiful, a

colony, my home, etc.) Students will have an opportunity to share their responses in the next section, so no need to pause here for a discussion. (10-15 min.)

- What do I know about Puerto Rico?
- What do I know about post-disaster Puerto Rico?
- What do I know about colonialism in Puerto Rico?

Step 2: Watch this video for a brief historical overview of the colonial status of PR. (10 min.)

The Forgotten Colony: Puerto Rico, Redfish

Step 3: Allow students to discuss what they just watched using the following questions as a guide. You can have them share their responses verbally or you can write down a few of their responses using a whiteboard or projector display. (10-15 min)

- What expectations did you have of the situation in Puerto Rico before watching the video that changed after viewing?
- What thoughts, notions, or assumptions were confirmed?
- What surprised you about the colonial situation in Puerto Rico?

Reading Activity: Framing the Film in Historical Context (60-70 min)

Step 1: Split the class into three even groups (Group A, B, C). Assign articles to each group as described below. Students will learn about the concept of *disaster colonialism* and how the term integrates the frameworks of *coloniality* with *disaster capitalism*. You can either print the articles or send them PDFs prior to class, so that each student can have their own copy of their assigned text. Choose whether or not you are going to use class time to read the articles or assign it as homework. If you assign it as overnight homework, you can skip to step 3 at the beginning of the next class session. (5-10 min)

- Group A will read two short opinion pieces that outline the framework of *disaster capitalism*:
 - There's Nothing Natural About Puerto Rico's Disaster - Naomi Klein
 - THE RISE OF DISASTER CAPITALISM - Naomi Klein
- Group B will read one scholarly article to learn about *coloniality of disaster*:
 - The coloniality of disaster: Race, empire, and the temporal logics of emergency in Puerto Rico, USA - Yarimar Bonilla
- Group C will read one scholarly article to learn about the concept of *disaster colonialism*:
 - DISASTER COLONIALISM: A Commentary on Disasters beyond Singular Events to Structural Violence- Danielle Zoe Rivera

Step 2: Have students read their assigned article(s), either individually or popcorn style within their assigned group. Encourage everyone to take detailed notes about the author's main takeaways, surprising information as well as any comments or questions that come up. (15-20 min)

Step 3: Tell each group they will have 10 min to talk amongst themselves and share notes to summarize the texts in their own words. Let them know that they will eventually be sharing these responses with the rest of the class, and that they can nominate a person to speak for the group, or they can share the responsibility. (10 min)

Step 4: Instruct each group to give a report back to the rest of the class about their article. Give each group about five minutes each. Tell the students to take notes on the summaries of the other groups. Go in order from Group A to Group C, for a natural progression from the theoretical concept of *disaster capitalism* to theories of *coloniality* and *disaster colonialism*. (15 min)

Step 5: Allow students to discuss the readings as a class. Encourage them to think about the ways that the articles are using different words to describe the same thing. Yet, consider critiques that Rivera and Bonilla give to Klein's disaster capitalism analysis. What about centering colonialism provides clarity about the crisis in Puerto Rico? (30 min)

Film Clip Conversations: Bridging the Text with the Film (20 min)

Step 1: Watch Clip #1: The Disaster of Colonial Capitalism in Puerto Rico. Consider showing the clip twice to allow students more time to unpack what they're seeing. (4:27 min)

Step 2: After the clip, have students use the theoretical frameworks and other notes from their assigned readings to have a discussion about the following prompt: (10-15 min)

- Take note of how El Morro is remembered as that which allowed the colonial Spanish to maintain "ownership of the wonders and wealth of this prominent island". Compare that with how the real estate agents in this clip prided themselves on helping the economically privileged come to Puerto Rico to "protect their wealth". How does the advertisement's pro-tourist propaganda of El Morro mirror the enthusiasm that the real estate agent had towards helping investors and wealthy newcomers? How do these two forms of "selling" Puerto Rico differ? How are their sentiments similar to outsider investors capitalizing on the aftermath of Hurricane María?

- Who do you think is the intended audience of this ad? Why do you think the narrator of the ad glorifies war “buccaneers” when trying to appeal to potential tourists?

Unit Two: Conflicting Visions and Values for the Future of PR

Landfall film depicts two different Puerto Ricos. It shows the contrast between the narratives and worldviews of the economically incentivized newcomers and the people of Puerto Rico, highlighting the controversy surrounding the question of who gets to invest in rebuilding the island’s infrastructure and who benefits from those projects. This unit will teach students how there is a trend of libertarian, hyper-capitalist cryptocurrency entrepreneurs coming into Puerto Rico seeking a tax-haven or a vacation paradise, especially so after Hurricane María. When these newcomers invest in properties, buy up land, and develop their projects, they bring with them cultural values and their visions of a building “crypto-utopia”. Puerto Ricans are actively resisting this model of modernization, and continue to push for cultural resurgence and self-determination.

Film Clip Conversations: Reading + Discussion (60 min) **Step 1:** Have students read this short article out loud as a class, allowing volunteers to take turns with each paragraph (popcorn-style). (15 min)

<https://theconversation.com/bitcoin-rich-kids-in-puerto-rico-crypto-utopia-or-crypto-colonialism-91527>

Step 2: Watch film Clip #2. *Resilience Against “Financial Slavery”* (42:20- 48:00) (5:40 long)

Step 3: Pose the following questions for students to have open dialogue about how this clip relates to the reading.

- Think about the term “financial slavery” the students in this clip use. How does the PROMESA board, known informally as La Junta (the coup), reinforce legacies of systemic inequality and colonial neoliberalism? In what ways does the shock of government inaction before and after natural disasters open the doors for crypto-colonialism?
- The lack of systemic planning and aid isn’t the only problem. Think of the ways that cultural dominance and white supremacy permeate the approaches to disaster preplanning and recovery. For instance, think of NGOs and western organizations that come in with solutions based on their cultural norms and customs. Or think about how the Nuyorican man says he is doing well

financially, yet he is still robbed of many aspects of his culture living in Diasporic NYC. How do natural disasters contribute to cultural genocide?

Step 3: Watch Clip #3: *Puerto Ricans and Crypto-Utopia Newcomers* (4:05 min)

Step 4: Pose the following questions for students to have open dialogue regarding the feelings that came up for them while watching the clip and what they saw in terms of the emotional quality of the clip: (10 min)

- What feelings did this clip bring up for you?
- What was the emotional landscape of the room in the film?
- If you were in that room, how would you have felt/responded? Encourage students to think about their own positionality and worldview when answering these questions.

Step 5: Pose the following questions for open dialogue regarding the competing narratives that shape the discourse within this clip. (20 min)

- What kind of competing narratives do you hear being played out in Clip #3? (You can have students list out the differences they observe, such as “concerned about self-determination + autonomy”, “believes in crypto-currency as a solution to PR’s socio-economic crisis”, etc)
- When Puerto Ricans in the room started giving feedback such as “How many people are buying land here that aren’t from here?” and “Sometimes the best way to help is getting out of the way”, what do you think that says about their values and vision for the future of Puerto Rico? What about statements from newcomers when they try to defend their altruistic intentions? What general statement could you make about that person’s worldview, based on a direct quote from the clip?
- What specific quotes from the newcomers in this clip reveal a lack of understanding about Puerto Rico’s colonial history?
- What characteristics of crypto-colonialism do you sense from this clip

Comparative Narrative Analysis Activity

Have students write a short reflection paper (1-2 pages) in the form of a comparative analysis. Ask them to compare or contrast the narratives and worldviews you see being embodied in newcomers and native Puerto Ricans from Clip #2 and Clip #3. Make sure students have a clear idea of their thesis statement, as well as a justification for their frame of reference and the grounds for comparison. (For example, they can compare two different characters’ narratives about the theme of “resilience”, using direct quotes from the clips.) They can use any of the assigned readings to write about how these competing narratives inform the different approaches to rebuilding Puerto Rico, and how

they either align with *disaster colonialism* or resist its modes of being. Here is a guide from Harvard University that explains how to perform a comparative analysis:

- <https://writingcenter.fas.harvard.edu/pages/how-write-comparative-analysis>

You may want to encourage the students to use the concept of intersectionality to form the analysis. How do race, class and gender dynamics play into the way the dialogue moved? Think about voice, power, and privilege. Also, take note of the body language and vocal cues- volume, tone, inflexion, the presence or absence of a microphone, etc.

- [Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color - Kimberlé Williams Crenshaw](#)
- [Ten Tips for Putting Intersectionality into Practice](#)

Unit Three: Promoting Pathways to Just Recovery Through Creativity

The State's violent response to Puerto Rican activists during the protests that led to the resignation of Governor Rosello reinforced old fault lines of colonial inequity. Yet, Puerto Ricans organizing for the decolonization and liberation of the island are asking for more than formal apologies and the Governor's resignation. They are also asking for accountability, reparation and liberation from the U.S. in terms of its legacy of colonialism. They are asking for their own agency and autonomy as a people to be respected so that Puerto Rican communities can rebuild the island on their own terms. This unit will allow students to learn about the concept of *Just Recovery* and engage in a creative activity that will allow them to contribute to the decolonial work of grassroots organizations in Puerto Rico.

Research Activity: Just Recovery as An Ongoing Project (60-70 min)

Step 1: Watch Clip 4. *Defining a Just Recovery (5:48 long)*

Step 2: Have students discuss what emotional responses they experienced from this clip using these questions: What about the comments folks at the dinner table made about hope, utopia and freedom surprised you? What confirmed what you already learned in this lesson? What about this clip emotionally moved you, if anything? (10 min)

Step 3: Introduce the concept of *Just Recovery* to students. Explain to students that this concept insinuates a recovery led by and for the people on the frontlines, and that it was birthed from merging *Just Transition* principles to community-centered modes of climate-disaster response, recovery, and rebuilding efforts. Use a projector to display the Climate Justice Alliance's report "[Our Power Puerto Rico: MOVING TOWARD A](#)

JUST RECOVERY” to the class, or have them pull it up on their computers/phones. Pull 3 relevant quotes or use the following quotes to establish an overview of the concept: (10 min)

- “System change starts with us, it’s rooted in the relational trust we build in community. That is the core of a Just Recovery.”– Jayeesha Dutta, Another Gulf Is Possible
- “With Just Recovery, we are not rebuilding the same system that created our problems in the first place. Our goal is systemic change, starting with our own communities and territories. We’re going to the root of the problem. For us, this work is resistance, as well as the solution we are seeking at the same time – and people are already doing it in different parts of the world.” – Jesús Vázquez, Organización Boricúa de Agricultura Ecológica
- “Just Recovery resists disaster capitalism at every step – from the disaster collectivism that models people-powered, heart-centered, socially just relief to the long-term organizing and actions that reclaim the right of peoples to define their economies and govern their communities. By organizing directly to meet our needs, particularly in these moments, we exercise our rights, demonstrate our resilience, and resist the imposition of neoliberal policies at every level. We are inspired by those asserting Just Recovery as a vision and practice in the wake of disaster, and who are forging a path we must all learn to travel.”– Taj James, Movement Strategy Center, fiscal sponsor of Climate Justice Alliance

Step 3: Have students use their computers or phones in class to do more in-depth research on a Puerto Rican artist or organization that does “Just Recovery” work or otherwise empowers Puerto Rico’s self-determination and sovereignty. Choose one network, organization, farm or individual person to focus on for this activity. (15 min)

- You can encourage students to pull from the organizations endorsed by the Landfall Film crew. At the time of publication, the production team launched a solidarity fundraiser for the following 10 grassroots initiatives, which would all be great organizations to use for this activity:
 - BEMBA PR
 - Centro de Apoyo Mutuo Jíbaro - CAMJI-Bartolo
 - Editorial Casa Cuna
 - Espicy Nipples
 - La Colmena Cimarrona
 - La Conde
 - La Olla Común
 - La Sombrilla Cuir
 - Taller Libertá
 - Unidos por la Comunidad Arenas

Step 4: Have them take notes on the ways in which they are (re)imagining colonial narratives and defining their own future trajectories. Then have them write down three things they learned from this artists' or organizations' approach to just recovery and/or social movement organizing. (10 min)

Step 5: Allow students to share what they learned from reading about these individuals or organizations' work. Use the following questions as a guide: What about their work is inspiring to you? What about their approach is actively resisting models of disaster colonialism? What can we learn from their method of cross-collaboration with the community, if anything? How does learning about their work change your worldview, if it does? What are you grateful for learning about this organization or person? (10 min)

Creative Activity: Promoting a #JustRecovery (40-50 min)

Have students create a thank you letter, a poem, song, or visual art piece and dedicate it to the artist or organization of their choice. This could be the organization that they researched, or it could be dedicated to the Landfall Film team. If students happen to choose the same organization or person, they can work together as a group if they prefer. They can also have the option to take this home and work on it further outside of class.

The goal is to give back to the organization or person in an artistic way. Students can send the piece to the organization or person, post the poem, song, or image on social media using the hashtag #LandFallfilm and any other hashtags associated with the organization or person (i.e. #cancelthedebt, #revokepromesa, #abolishact60). This will help give back to the organization or person of choice by uplifting their work in the digital space, give students an opportunity to connect with them directly, as well as share their knowledge of disaster capitalism through social media. Taking a creative approach not only honors the key role that art plays within social movements and cultural resurgence, it can be seen as a practice of decoloniality within itself.

Note: Many students may feel intimidated by the idea of creating something if they don't identify themselves as "artistic", but remind them that this is an activity that isn't going to be graded on aesthetics, only participation. Encourage them to feel free in creating even if they have never done it before. Or, if they have a particular cultural or artistic mode of expression, encourage them to express in whatever mode feels best.

- Poem Ideas:
 - Have students collaborate on a poem by using an acrostic template, meaning that the vertical letters spell out a word. They can choose a word relating to Just Recovery and write it with the beginning of each

sentence starting with the letter of that word. If they are working in a group, they can choose a word that has the same amount of letters as students in the group. (i.e. a group of 5 students chooses “RESIST” and writes 5 lines [first one starting with R, second one starting with E, and so on])

- Have students do a blackout poem using newspaper clippings or articles about austerity and debt in Puerto Rico. A blackout poem is a poem you create without writing any words, using a piece of writing that already exists. To create the poem, you remove (or black out) parts of the original text until only certain words and phrases remain. Students can get as creative as they want with this, even using the ‘blacked out’ words to make shapes or pictures on the page.
- Song Ideas:
 - Write a song that depicts the emotional reactions you had while watching Landfall film or learning about Puerto Rico’s colonial history.
 - Have students remix a nursery rhyme, the U.S. national anthem, or a popular song in terms of the principles of Just Recovery. Keep the melody of the song the same while changing the lyrics to tell a story or describe a concept.
- Visual Art Ideas:
 - Draw, sketch, paint or collage a photo that represents the reality of disaster colonialism or efforts made to resist it. You can use images and scenes from the clips or the readings to center the piece.

FILM CLIPS (20 min)

Clip 1: *The Disaster of Colonial Capitalism in Puerto Rico* (9:23-13:50) (4:27 min)

The clip begins at 9:23 at the home of a real estate agent and his son, where in post-Maria Dorado he advertises his company and gives a tour of his luxury home. It ends with archival footage of pro-tourism propaganda juxtaposed with more recent footage of tourists and industrial employees on El Morro.

Real Estate agents introduce their company and show off their newly built luxury home in Dorado. Speaking on the future of Puerto Rico post-hurricane Maria, Mr. Albino Sr. comments about their company’s aim to to build a “brand new island; an island of the 21st century” by helping new investors who want to come to Puerto Rico “protect their wealth”. With the help of his hired assistant, he goes on to advertise some of the extravagant amenities and features of the luxury home. The scene switches to archival footage of a television advertisement that seeks to attract tourists to Puerto Rico by showcasing the island as a “vacation paradise” and highlighting the newly built golf course on top of El Morro, a colonial fort built in the 16th century by the Spanish. We

see contemporary footage of tourists playing golf and taking pictures on El Morro and clips of people working on the streets of Old San Juan performing tasks such as taking out the trash and operating cranes.

Clip 2: *Puerto Ricans and Crypto-Utopia Newcomers* (33:50-37:55) (4:05 min)

The scene begins with newcomers and members of the local community at a group meeting in Ríncon. Tensions rise when questions about the intentions of newcomers are met with antagonistic responses. The conversation turns into a conflict and reveals the power dynamics within the competing narratives that persist between native Puerto Ricans seeking self-determination and profit-minded newcomers who want to use cryptocurrency to intervene, proclaiming altruistic intentions.

The clip begins with an African woman asking newcomers a question. After naming her positionality as a African woman living in Puerto Rico, she explains that she has seen the negative consequences of settlers offering an economic relationship and wants to know why Puerto Ricans should trust the newcomers. Two crypto-currency advocates respond by saying that they want to “co-create” and “unite together and work as a ‘We’”. One Puerto Rican woman spoke back to that by saying: “My people died and my land was taken the last time that there was a ‘We’, so honestly, I don’t trust any of you.” The tension in the room continues to rise as a man named Brock Pierce starts aggressively responding to feedback from people in the room and makes an offensive statement to the Puerto Rican woman.

Clip 3: *Resilience Against “Financial Slavery”* (42:20- 48:00) (5:40 long)

A group of students are talking about the PROMESA oversight board and the concept of “financial slavery”. The clip ends with a Puerto Rican man living in diasporic New York City as he shares his understanding of the multi-faceted crisis.

Students on campus at the University of Puerto Rico are shown talking about how “financial slavery” happens through the debt, which also brings privatization, loans, and austerity. One student draws connections between the U.S. appointed oversight board, informally known as La Junta, and socio-economic disparity and inequality. He points out how the affordability of the University was one of the things helping to bridge the “clear difference between the rich and the poor”, but now with tuition hikes and a failing public infrastructure, they are experiencing more displacement of native Puerto Ricans who feel no other option but to leave in order to seek financial autonomy. Then, we are taken to diasporic New York City, where we meet a Puerto Rican man who begins

describing the ways in which the debt and the austerity measures affect so many aspects of life. He outlines many ways that Puerto Rico was in a “sustained crisis” due to the 10-13 years of severe budget cuts, and how that helped cause the thousands of deaths post-Hurricane María. The scene ends with him answering a question about whether he likes to live in the city of New York. He points out that he is only living in NY because “you do what you have to do ” to be “useful”, and that even though he is doing well financially, he is still missing his land, his people, his culture.

Clip 4: *Defining a Just Recovery* (1:05:24- 1:11:13) (5:48 long)

The clip begins at a dinner table with a group of friends talking about their experiences and expectations for recovery in Puerto Rico. Then we hear from Cecilia and Lale sitting on the beach talking about the victory of Puerto Rican organizers who faced state sanctioned violence during the protests that led to the resignation of Governor Ricardo Rosello. The clip ends with group chants and shots from protests.

A group of Puerto Ricans gather over a meal to discuss their experiences, dreams, hopes and fears. We hear them speak on their ideas about what “utopia” looks like, what “hope” looks like, and what “being free” means for them in the current post-María context. One woman speaks about how utopia might mean that she doesn’t have to worry about paying her bills, having more of her friends leave the island, or struggle with food insecurity. Others express that they feel like they’re being targeted for annihilation and that there is a need to protest their treatment as second-class citizens. The scene moves to Cecilia and Lale as they sit on the beach talking about the impressive and powerful social demonstrations that happened in Puerto Rico to demand the resignation of governor Ricardo Roselló in 2019. Although the victory of people getting an elected governor out of office within 12 days is extremely significant to the history and legacy of political struggle, Lale stresses the point that there is so much left to be done. They talk about the urgency and necessity of being vocal about political demands and socio-economic change, because the governor is not the root of the problem, but rather a symptom of it. The clip ends with powerful footage of community demonstrations, where the rhythms of voices chanting, clanking noisemakers, and clapping hands fill the air with a sense of celebratory hope and compelling dissent.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science and Technical Subjects

RH.9-10.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

RH.9-10.6 Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

RH.9-10.9 Compare and contrast findings presented in a text to those from other sources, noting when the findings support or contradict previous explanations or accounts.

RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

RH.11-12.4 Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

W.9-10.2b Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.9-10.2d Use precise language and domain-specific vocabulary to manage the complexity of the topic.

W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts and information clearly and accurately through the effective selection, organization and analysis of content.

11-12.3.A Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

SL.9-10.1.B Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

SL.9-10.1.C Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on grades 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.3 Evaluate a speaker's point of view, reasoning and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis and tone used.

Content Knowledge: a compilation of content standards and benchmarks for K-12 curriculum by McREL (Mid-continent Research for Education and Learning).

Language Arts, Standard 1: Uses the general skills and strategies of the writing process.

Language Arts, Standard 2: Uses the stylistic and rhetorical aspects of writing.

Language Arts, Standard 8: Uses listening and speaking strategies for different purposes.

Language Arts, Standard 9: Uses viewing skills and strategies to understand and interpret visual media.