



Power Learning Task

The Mexican Revolution

Through the Eyes of Tom Lea, José Cisneros, & Posada

Developed by the Tom Lea Institute

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Table of Contents

Introduction.....	3
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Lessons

Overview.....	3
1. The Progressive Era and the Mexican Revolution.....	5
2. The Mexican Revolution Through the Eyes of Jose Cisneros.....	18
3. Importance of Primary Sources to Understanding History.....	25
4. Tom Lea and Jose Cisneros Meet	31
5. Make a Movie About the Mexican Revolution.....	38
6. Posada and the Mexican Revolution.....	42

Reference Materials

Mexican Revolution Timeline	53
El Paso Mayor Tom Lea	54
Tom Lea Biography	58
Remembering José Cisneros	60
Jose Guadalupe Posada.....	61

Introduction

A young Mexican who fled his childhood home in Durango, Mexico, with only the clothes on his back, worked up the courage to approach the “notable muralist” Tom Lea at the Federal Courthouse in El Paso. José Cisneros longed to share his drawings made on the backs of discarded signs he’d gathered while working at the White House Department Store only a few blocks away from the courthouse. The encounter sparked a life-long friendship but brought together two young men – a Mexican refugee and the Mayor of El Paso’s son – with completely different experiences of the Mexican Revolution.

Their stories and art will capture student’s imaginations while providing a compelling framework from which to learn about the early 1900’s in El Paso. History, literature, and art come alive as students discover the rich heritage of their community. They will be inspired by learning how Tom and José developed the character qualities of diligence and discernment.

Components of the Curriculum

Lesson Plans

Based on high priority TEKS in History/Social Studies, English Language Arts & Literacy, Digital Literacy, Art and Social-Emotional skills, lessons plans provide detailed strategies for successful implementation. Tips on how to “flip the classroom” to maximize face-to-face time for higher leverage activities such as small group projects, honing problem-solving skills and answering questions are included. Learning activities stress higher order cognitive skills of analysis, synthesis, and evaluation. Links to digital resources are noted.



Denotes the option to “flip the classroom.”

Presentation

The Mexican Revolution is rich with primary source documents, including the art of Tom Lea and José Cisneros, their writings, oral histories, video interviews, and photographs, plus newspaper clippings. Additional primary source documents about El Paso during the time of the Mexican Revolution expand historical concepts into the Progressive Era, Women’s Suffrage, Prohibition, and WWI. Each of the five lessons has a corresponding presentation synced to the lesson plan.

Thinglink Digital Hotspot Map

The Hotspot map, *7th Grade Tom Lea, and the Mexican Revolution* is designed to engage students in exploring places in downtown El Paso significant to the time period. Students link to the map on their computers or tablets to discover the actual location of events cited in guided reading activities and videos. Spots on the map are divided into three colors: blue designates a site significant to Tom Lea, red is for José Cisneros, and yellow is for general historical events. Links contain photos, readings, and videos for students’ exploration and serve as an excellent review of concepts.

Student Handouts

Reproducible or digital worksheets are provided after each lesson plan.

Mexican Revolution Field Trip to Downtown El Paso

Since many sites significant to the period are located in downtown El Paso, the Tom Lea Institute offers a half-day mural tour experience custom designed to reinforce curriculum concepts. Teachers are encouraged to book the field trip to downtown El Paso with the Tom Lea Institute as a culmination of learning. Students get fresh air and exercise as they walk approximately a square mile around downtown El Paso discover the rich cultural heritage of the Mexican Revolution, stopping at several museums while discovering the history of the Mexican Revolution.

The tour can be scheduled to accommodate small or large groups and may include:

- Interactive mural presentation, "Our History" by Carlos Callejo, at the El Paso County Courthouse
- The giant "DIGIE" (Digital Information Gateway in El Paso) at the El Paso Museum of History, where they participate in virtual discovery and research about the Progressive era and the Mexican Revolution.
- Exhibit at the El Paso Public Library where José Cisneros had his first art exhibition.
- Old Federal Courthouse, Pass of the North mural, the site where José Cisneros met Tom Lea.
- White House Department Store, where José worked, the Caples Building site of President Modero's provisional government and frequented by "Pancho" Villa, W.S. Hills building site of Tom Lea's studio.
- Five historic Henry C. Trost buildings representing different architectural styles.
- Optional school bag lunch in historic San Jacinto Plaza, home of Luis Jiménez sculpture, Los Lagartos.



EPMA Field Trip

Education programs at the El Paso Museum of Art use works of art in the collection and exhibitions to connect art with classroom learning. Schools are invited to view the exhibition *After Posada: Revolution*. Teachers are invited to schedule a guided tour, self-guided tour, or a Tour + Studio.

Tours School groups are welcome to explore the museum on a guided tour or at their own pace. Docent guides focus on specific works of art and engage students with lively discussions.

Tour + Studio Students channel creativity with a Tour + Studio visit. Teaching artists take students on a gallery tour followed by an art-making activity in studio classrooms. In response to the exhibition, *After Posada: Revolution*, students engage in printmaking while learning about the relationship between text and imagery through the different processes used by Posada. Tours and Tour + Studio experiences are free and available year-round. Reservations are available at epma.art.

Support for Tour + Studio visits and other educational programming is provided by the Texas Women for the Arts and the Wilma D. Moleen Foundation.

Reference Materials

- Timeline of the Mexican Revolution.
- Article about Mayor Lea and the Progressive Era in El Paso by Nora Orozco.
- The biographies of Tom Lea and José Cisneros are summarized to enrich understanding of their extraordinary achievements. As you enthusiastically introduce Tom Lea and José Cisneros, students will be inspired to emulate their character qualities and adopt them as role models while developing an appreciation of their culture and history.

All documents are in PDF format and can be downloaded for use in the classroom.

The Mexican Revolution through the Eyes of Tom Lea & José Cisneros

Course	Texas History
Grade	7 th Social Studies

Curriculum Unit Scope	<ol style="list-style-type: none"> 1. In the early 1900's and leading up to WWI, the Mexican Revolution had a far-reaching impact on the history and culture of El Paso. As students learn to appreciate the depth of their heritage, they internalize a sense of pride and love for the region. 2. Although they had very different backgrounds, Tom Lea, the mayor's son and José Cisneros, the refugee, became lifelong friends. Both were world-renowned artists and devoted El Pasoans. Using their stories and art as primary source material, students will hone critical thinking skills, while learning to emulate their character qualities of discernment and diligence. 3. Blended learning activities enhance twenty-first-century teamwork and digital literacy skills in social studies, art and English Language Arts.
Time frame	4-6 days
High Priority Learning Standard	<p><u>Student Learning Outcome</u> Synthesize how the events of the Mexican Revolution impacted El Paso in the larger context of the Progressive movement leading up to WWI, Women's Suffrage and Prohibition.</p> <p><u>Concept/Content</u> a. Inherent interconnectedness of the history, culture, and peoples of the El Paso Del Norte region and Mexico as related to immigration, politics and social issues creating a unique bi-cultural zone. b. Importance of primary and secondary sources in digital citizenship by using the art and stories of Tom Lea and José Cisneros.</p> <p><u>Thinking/Cognitive Demand</u> Students will engage in a voyage of discovery using primary sources to analyze, synthesize, and evaluate concepts and content.</p> <p><u>Future Ready Learning Skills</u> <ol style="list-style-type: none"> a. Utilization of primary source materials for historical analysis; artworks, photos, video interviews, archival films, maps, audio recordings, newspaper articles, and oral histories b. Analysis and synthesis of art representative of the era c. Recognition of the importance of the character qualities of discernment and determination toward success in life d. Digital modification & redefinition e. Execution of project-based teamwork f. Effective oral and written presentations </p>
	<p><u>Mastery:</u> Students will demonstrate an appreciation of how events from the Mexican Revolution dramatically impacted the cultural and historical fabric of the Borderland region in the early 1900's. Future-ready learning, especially thinking skills will be enhanced. Like José Cisneros and Tom Lea, they will develop a vision about the future contribution they can make to the region.</p>

TEKS	<p>SS (7) History. The student understands how individuals, events, and issues shaped the history of Texas during the 20th and early 21st centuries.</p> <p>(C) describe and compare the impact of the Progressive and other reform movements in Texas in the 19th and 20th centuries;</p> <p>(E) analyze the political, economic, and social impact of major events, including World War I</p> <p>(8) Geography. The student uses geographic tools to collect, analyze, and interpret data. The student is expected to (A) interpret thematic maps.</p> <p>(B) analyze and interpret geographic distributions and patterns in Texas</p> <p>(19) (B) describe how people from various racial, ethnic, and religious groups attempt to maintain their cultural heritage while adapting to the larger Texas culture;</p> <p>(C) identify examples of Spanish influence and the influence of other cultures on Texas such as place names, vocabulary, religion, architecture, food, and the arts (D) identify contributions to the arts by Texans</p> <p>(22) Social studies skills. The student communicates in written, oral, and visual forms. The student is expected to: C) transfer information from one medium to another, including written to visual and statistical to written or visual, using computer software as appropriate; and(D) create written, oral, and visual presentations of social studies information.</p> <p>(23) The student uses problem-solving and decision-making skills in a variety of settings. (A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution.</p> <p>(C) organize and interpret information from visuals, including timelines, and maps;</p> <p>(D) identify points of view from the historical context surrounding an event and the frame of reference that influenced the participants; (E) support a point of view on a social studies issue or event;</p> <p>(H) Use appropriate mathematical skills to interpret social studies information.</p> <p>ELA (7) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding.</p> <p>(7.3) Historical/cultural heritage. (A) Analyze ways that international, historical, and political issues influence artworks; (B) analyze selected artworks to determine cultural contexts.</p> <p>ART (7.3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. (A) analyze ways that international, historical, and political issues influence artworks;</p>
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Learning Experience 1

The Progressive Era and the Mexican Revolution Through the Eyes of Tom Lea

Essential Questions	<ol style="list-style-type: none"> 1. How did the Mexican Revolution forever change the culture and history of the borderland? 2. How did young people like Tom Lea and José Cisneros cope with challenges of the era? 3. How does the art of Tom Lea and José Cisneros reflect the history and culture of the borderland? 4. How might have the events of Mexican Revolution shaped current events and attitudes?
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Resource List	<p>Slide presentation (PDF attached)</p> <p>Video link: Tom Lea's account of his experiences of the Mexican Revolution as a boy 4.06 minutes https://youtu.be/kZtxB99mAdY Produced by Elizabeth Margo for Lydia Patterson Institute.</p> <p>Posters for Discernment and Determination. Place posters on wall for reference.</p>	<p>Reading <i>History Maker Tom Lea: Growing Up on the Border 1910-1918</i></p> <p>Digital Timeline Activity of Major events during the Mexican Revolution, Progressive era. Timeline template (attached) or the online: <ahref="http://www.softschools.com/teacher_resources/timeline_maker/">Timeline Maker</p> <p>I-Pads, computers, phones</p>
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Instructional Plan	1. Introductory Presentation	Student
	<p><u>Slide 1</u> Did you know there was a war fought on our border about 100 years ago?</p> <p><u>Slide 2-3</u> Overview of the Progressive Era: Review timeline; discuss the history of the early 1900's Progressive Era, and the Mexican Revolution.</p> <p>b. Orient the students to the timeline and ask students to identify events on the timeline and discuss their significance.</p> <p><u>Slide 4</u> (Tom & José as boys). We are going to learn about this time period as it was experienced by two boys, one is Tom Lea, the El Paso Mayor's son and the other is José Cisneros, a refugee whose family fled the violence of the revolution in Mexico and immigrated to El Paso. Both were boys at the time and vividly recall their experiences. We will discover how the challenges brought by the Mexican Revolution forged a friendship between Tom Lea and José Cisneros and left us a valuable historical record of the Progressive Era through their art and writing.</p> <p>a. Ask students to calculate how old Tom and José were at the beginning of the Mexican Revolution. Extend calculations to other events also.</p> <p><u>Slide 5</u> The Mexican Revolution, beginning in 1910 was the clash of many groups of revolutionaries with the Federal army to end the dictatorship of Porfirio Díaz and establish a "constitutional republic" in 1917 in Mexico.</p> <p><u>Slide 6</u> What is the difference between a dictatorship and constitutional republic?</p> <p>b. The Mexican Revolution greatly impacted El Paso. Presidents and revolutionaries traveled back and forth across the border. People could watch battles in Juarez from the Scenic Drive area!</p> <p><u>Slides 7-8</u></p> <p>Two El Paso artists, Tom Lea and José Cisneros grew up during the Mexican Revolution and created art to reflect their observations.</p> <p>a. What can you infer about their experiences just by looking at these works of art? Read the caption to each work. Who has heard of Pancho Villa?</p> <p>b. Does the Borderland experience conflict and violence today? Why?</p>	<p>Watch slide presentation and respond to questions.</p> <p>Use Timeline handouts or download to their computer.</p> <p>Refer to handout and respond to questions.</p> <p>(Progressive Era was a time period of social and political reform in the United States. It was a response to the problems brought about by rapid industrialization in the late 1800's.)</p> <p>Using their timelines, students calculate the ages of Tom & Jose at various historical events.</p> <p>Students research definition of a "constitutional republic" on the internet.</p> <p>(In a constitutional republic officials are elected as representatives of the people, and must govern according to existing constitutional law that limits the government's power over citizens, for example, the U.S.A. or Canada.)</p> <p>Ask a few students to read their definitions.</p> <p>Students research definition of a "dictatorship" on the internet.</p> <p>(Dictatorship is a country governed by one individual with absolute power).</p> <p>Ask a few students to read their definitions.</p> <p>a. They saw revolutionaries fighting and it made a significant impression on them. It may have been scary or exciting. They rode horses, didn't have modern warfare. The border could be crossed easily.</p>

Formative Assessment/ Rubric	Exit Ticket: Give one way the Mexican Revolution impacted El Paso? or Like Tom Lea, tell me how you are going to develop discernment starting today.	Students should be able to: I can tell you who was Tom Lea. I can tell you why the Mexican Revolution occurred. I can describe events from the Mexican Revolution. I can read and interpret a timeline. I can tell how the Revolution impacted the Borderland.
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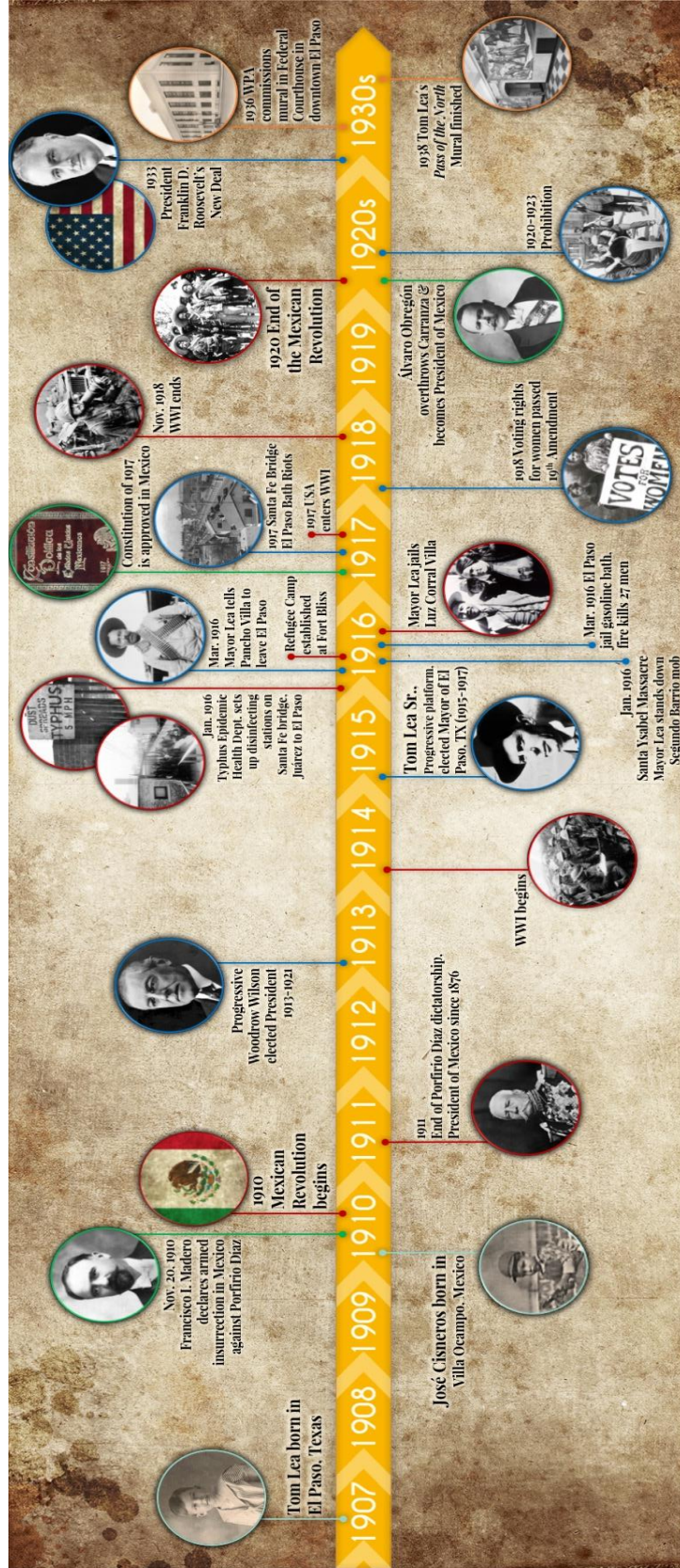
Presentation 1

1	2
3	4
5	6

7	8
8	10

Historical Timeline

1907-1938



<p>Discernment</p> <p>Understanding the deeper reasons why things happen.</p>  <p>Tom Lea Jr.</p>	<p>Determination</p> <p>Purposing to accomplish right goals at the right time, regardless of the opposition.</p>  <p>José Cisneros</p>
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Tom Lea Describes the Mexican Revolution Video Interview



1. During the _____ the Mexican Revolution raged.
2. Thousands of _____ came out of Mexico. *Pancho Villa and his wife Luz Coral Villa.*
3. When _____ took his last shot at the border, we retaliated by not only sending troops over, but by shelling the _____ camp.
4. I will never forget it's the first time I saw a soldier _____ in action.
5. I was _____ years old.
6. We had a policeman take us to _____ Elementary school.

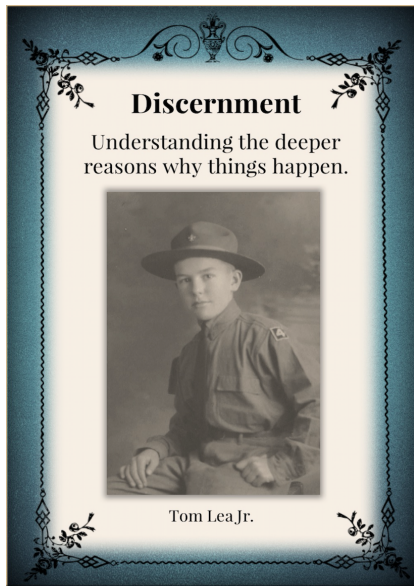


History Maker Tom Lea
Growing Up on the Border: The Mexican Revolution 1910-1918

<p>Dad Becomes Mayor of El Paso 1915-17 I remember how a man came and knocked on the door and said that dad had won. Very shortly after, the man who had the <i>típica</i> orchestra of the town in those days came. This was in the days before they called them <i>mariachis</i>. They had a flat-bed truck with a piano and a bass violin, and they gave the <i>mañanitas</i> to Dad, just about dawn. And it was the most thrilling thing for little kids. So, that was how dad became mayor.</p> <p>Revolucionarios Visit the Mayor's Home One night when I was nine years old and I was upstairs in bed, I came awake hearing a car door slam shut by the curb in front of our house. A muffled rise and fall of men's voices was barely <u>audible</u>. I got out of bed. The hall outside my door was dark. I peered downstairs toward the living room, wondering who had come to see my father in the middle of the night. A stealthy spy in pajamas, I sneaked down the shadowy carpeted stairs to the turn of the staircase landing. The talking was low-voiced; it was in Spanish. Words came in a <u>dry timbre</u> and I heard, "Como no, Señor Tom Li! De todas maneras!" My father laughed. I knew everything was all right, whatever it was, but-if I stood tiptoe I could see over the woodwork ledge. I could look down around the corner of the stairwell, I could see through the glass casement doors into the den. I looked. <i>Revolucionarios</i> were holding mysterious midnight <u>converse</u> with my own father! Right there in my own house!</p> <p>I didn't see my father again until the following evening when he came home for supper. The secret was far too big for me. I was hard to bring up the subject, because first I had to confess to <u>espionage</u>. But I finally worked up my nerve. "Why, you <u>scamp</u>!" he said, spilling ashes from his cigar; I remember my immense relief. "Those roughnecks waded the river last night with the cash to put up for old Máximo Herrera's federal bond! Forty-five years later I painted a picture called "Word in the Night." The spirit in it, the trouble in the moonlight, the little signal fires, might have something to do with old Máximo Herrera's roughnecks, long gone, way south of Samalayuca.</p> <p>Pancho Villa Then we moved into the house at 1400 Nevada. Joe (my little brother) was in kindergarten and I was in the third grade or something like that. The <u>Mexican Revolution</u> was in full swing and Dad, he sort of had to keep the peace on the El Paso side of the river. It was tough times down in Mexico. Dad and <u>Pancho Villa</u> had some words when Villa crossed over into El Paso one time when he told Villa to get back across the river. Villa never forgave him and then Dad put (his wife) Luz Choral Villa and Villa's brother Hipolito in jail when they came over. They were helping Villa get some <u>arms</u> and ammunition from sources on this side of the river.</p> <p>Threat to Kidnap Anyway, Villa didn't like the <i>presidente municipal de El Paso</i>. He put out a public notice in Mexico offering \$1,000 in gold for dad, dead or alive, and he sent a threat to kidnap Joe and me. So for about six months Joe and I went to school with a police escort. And, of course, this was big adventure stuff. It was a little bit tough for a little guy, because, "nya-nya, the mayor's son," you know, "you're getting special treatment," and everything. There had to be a few fights; the mayor's son had to show that he was okay.</p> <p>Refugees and the Typhus Epidemic</p>	<p>audible</p> <p>dry timbre</p> <p><i>Revolucionarios</i> converse</p> <p>espionage scamp</p> <p>roughnecks</p> <p>Mexican Revolution</p> <p>Pancho Villa</p> <p>arms</p>
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Answer the Questions

1. How did Mayor Lea try to keep the peace in El Paso?
2. Why were refugees flooding into El Paso?
3. What was Mayor Lea and city officials afraid of?
4. Why was there *almost* a riot in the Segundo Barrio?
5. Analyze Tom Lea's description of his painting: "Forty-five years later I painted a picture called "Word in the Night." The spirit in it, the trouble in the moonlight, the little signal fires, might have something to do with old Máximo Herrera's roughnecks, long gone, way south of Samalayuca." What does he mean by "The spirit in it, the trouble in the moonlight, the little signal fires?"
6. How does he depict these elements in the painting?
7. How does Tom's account of events during the Mexican Revolution demonstrate *discernment*?



Learning Experience 2

The Mexican Revolution Through the Eyes of José Cisneros

Essential Questions	<ol style="list-style-type: none"> 1. Who was José Cisneros? 2. How do I evaluate primary and secondary sources of information? 3. Why is determination important to achievement of goals in life? 		
Resource List	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px; vertical-align: top;"> Presentation 2 Timeline worksheet or online template: Timeline Maker </td><td style="width: 50%; padding: 5px; vertical-align: top;"> Reading Worksheet History Maker José Cisneros Refugee of the Mexican Revolution I-Pads, computers, phones </td></tr> </table>	Presentation 2 Timeline worksheet or online template: Timeline Maker	Reading Worksheet History Maker José Cisneros Refugee of the Mexican Revolution I-Pads, computers, phones
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Instructional Plan	Teacher	Student
	<p>1. Introductory Presentation</p> <p><u>Slide 1</u></p> <ul style="list-style-type: none"> a. Can anyone think of an example of when someone had to leave their hometown or country because of danger or persecution?" b. Discuss responses and talk about how that person is called a "refugee." c. Do we have refugees in the Borderland now? <p><u>Slide 2</u> Video interview of José Cisneros 1:50. (In YouTube "Settings" turn on close caption.)</p> <ul style="list-style-type: none"> a. Direct students to listen for at least two challenges José faced to fulfilling his dream of becoming an artist. a. Discuss challenges José faced. b. What is "color blindness?" How would this effect an artist? c. How would you have felt if someone had said you would be a good bricklayer if you really desired to be an artist? <p><u>Slide 3</u> Map of the Cisneros' seven-year trek of 1060 miles from Villa Ocampo to Juárez, Mexico. Photo of José and his brothers.</p> <ul style="list-style-type: none"> a. Calculate how far would be an equivalent distance from El Paso. b. What is the furthest distance you have ever walked? <p><u>Slide 4</u> Definition of Determination</p> <ul style="list-style-type: none"> a. Direct students to choral read. b. Think about a time when you had to have "determination." Perhaps share an example from your life first. <p>2. Reading: History Maker José Cisneros</p> <p>José Cisneros was a refugee as a result of the Mexican Revolution. Let's read Cisneros' own words about his experiences. Think about how he developed the character quality of determination as you listen.</p> <ul style="list-style-type: none"> a. Popcorn reading of each section of History Maker. b. Review the story using the vocabulary words. Ask groups of students to define each word based on the context of use in the story. <p>3. Discussion</p> <p>Think Pair Share</p>	<p>Consider and respond.</p> <p>Students listen for at least two challenges José faced to fulfill his dream of becoming an artist. Watch video.</p> <p>Consider and respond</p> <ul style="list-style-type: none"> a. Determine how to calculate the equivalent distance. b. Share experiences. <p>Students choral read definition: Purposing to accomplish right goals at the right time, regardless of the opposition.</p> <p>Students share about an experience.</p> <p>History Maker José Cisneros worksheet</p> <ul style="list-style-type: none"> a. Students only read as much as they can handle, and then say 'popcorn' and the name of another student, who reads next. b. Predict definitions based on context cues. <ul style="list-style-type: none"> a. Pair up and list the challenges José encountered in his early life. <p>Hypothesize about José Cisneros' experiences</p>

Presentation 2

1	2
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3	4
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History Maker José Cisneros
Refugee of the Mexican Revolution

Beginnings

I was born April 18, 1910 in a little town [Villa Ocampo] north of Durango, Mexico, just before the start of the Mexican Revolution. My father was very conservative and a great admirer of Porfirio Díaz because he brought the railroad to the region. This opened the door for Americans to come to Mexico and work the many mines in the territory.

Because my father had worked on the railroad, he was a middle-class man. At the time, the Mexican Revolution had not yet affected the northern part of Mexico. We were not poor before the Revolution. We had a house, and my father worked as a barber, carpenter, and a musician. We enjoyed being at home because my father made a good life for us. Also, this is where I taught myself how (to draw) using sticks and dirt. Sometimes, if I found an old piece of pencil, I drew on one of the walls in our house. I realized at a young age that I enjoyed drawing.

Pancho Villa Comes to Town

In 1916, when I was about five or six years old, Pancho Villa came through town. We were very excited, and the townspeople gathered to see the procession. It was the first time I ever saw an automobile, but the joy of seeing Pancho villa didn't last long. Two years later, the Revolution had made life very hard. Everyone was fighting each other because neither the revolutionists nor the government troops got wages, and they had started looting the towns along their way. Then, when the war reached Villa Ocampo, the soldiers looted our house, too.

They arrived during the day and, using their rifles, they chased everyone out of their houses and searched for guns, money, and food. Most of the soldiers were on horseback. I don't remember the soldiers killing anyone, but they were rough with the townspeople and I was scared.

Journey to Juárez, Mexico

When we left the town, the first night we slept in a field and all we had was what we wore. My father decided to go to the nearest railroad station, which was in Rosario. He took us there on foot, and we had only what we had on our backs. We survived on acorns. There was nothing else to eat. One day, a group of soldiers—and I don't know if they were revolutionists or the Mexican army—took my father. We stayed [in Rosario] until my father managed to desert and come back about two months later.

My father had a relative in Parral where we stayed. For the first time in I don't know how long, we ate bread. We left Parral to go north to the town of Dorado until 1925 when my half-brothers brought us to Juárez. After the ordeal of leaving Villa Ocampo, my father was never the same. Over time, my father became desperate and sad-remembering the good times of Porfirio Díaz. The revolution disturbed everything. But I think the Revolution was a blessing in disguise, because without it I wouldn't have come to the United States.

Crossing the Border

When I first came to Juárez, it was a very hard life. We found a two-bedroom home, but my father was unable to work because he hadn't recovered from having lost so much. Another of my uncles also lived in Juárez and he helped me get a

Mexican Revolution

Porfirio Díaz

Railroad

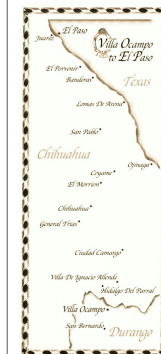
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Pancho Villa

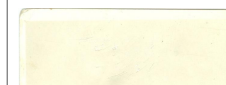
Revolutionists

looting

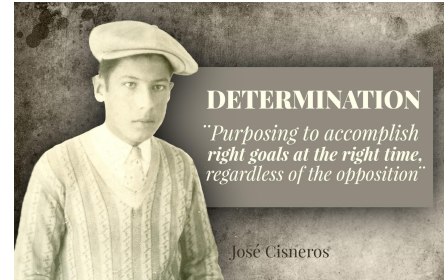


Mexican army

“blessing in disguise”



1. What challenges did José Cisneros face when he fled his home town in Villa Ocampo, Mexico? Use a thinking tool to record your answers.
2. How did he demonstrate determination?

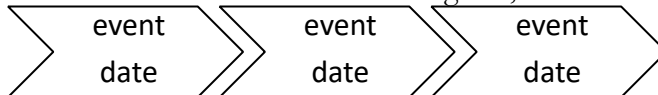


Timeline: Impact of Mexican Revolution

Online template: http://www.softschools.com/teacher_resources/timeline_maker/ Timeline Maker

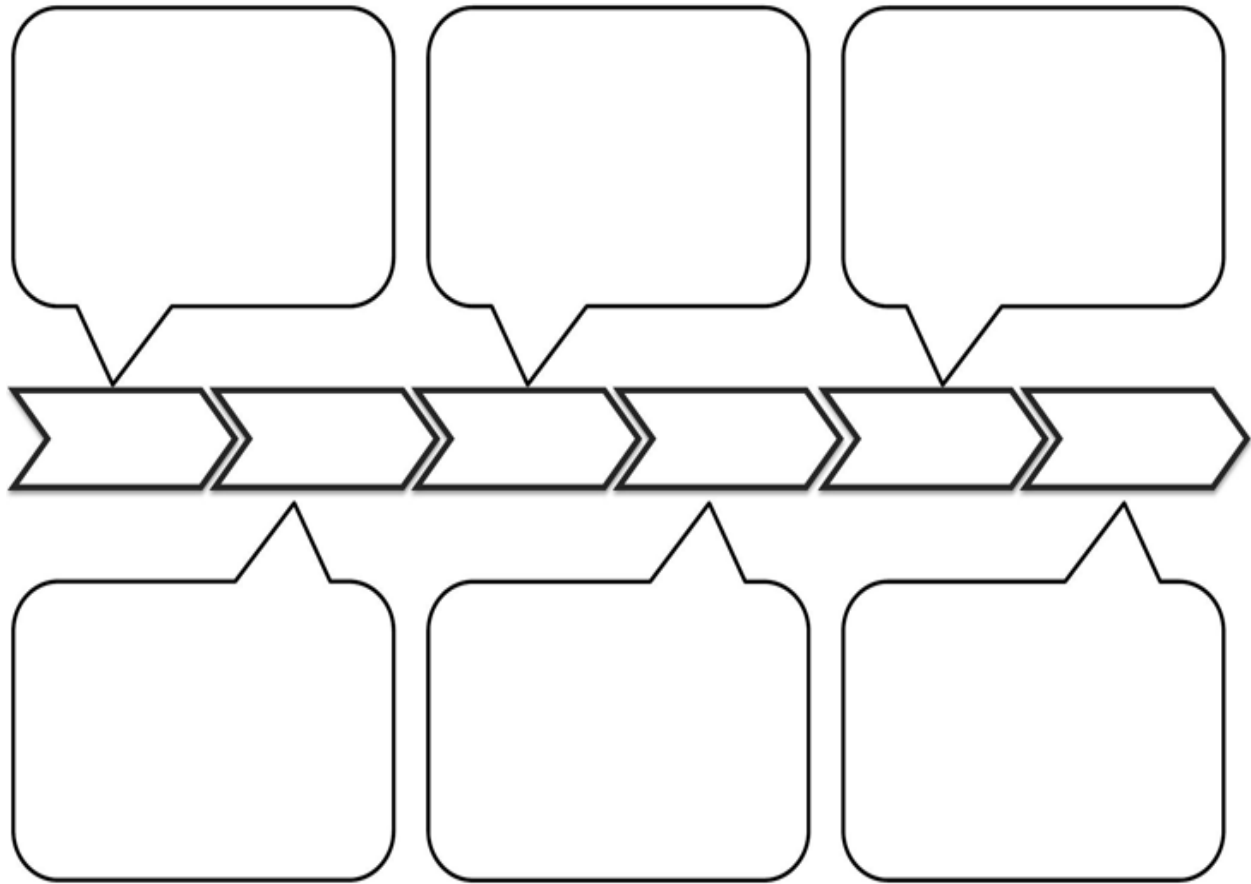
Directions:

1. Select key events from the **History Maker** worksheet and the video of Tom Lea talking about his experiences with the Mexican Revolution.
2. Order the events and insert the date if given, on the timeline below.



3. Consider what impact the event might have had on El Paso.

Write your ideas in the “call out” boxes.



Learning Experience 3

Importance of Primary Sources to Understanding History

Resource List	Presentation 3 <u>Slide 7</u> Link to Music Video Las Soldaderas- Revolución Mexicana https://youtu.be/3eHTfOzveIk <u>Slide 8</u> Recording of Adair Margo's story about José Cisneros and slide show.	Reading Worksheet Two People's Meet Analysis I-Pads, computers, phones
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Instructional Plan		Student
	<p>1. Presentation</p> <p><u>Slide 1</u></p> <p>a. Can you believe everything you read on the internet?</p> <p>b. Why does finding sources on the internet make learning about history more complicated?</p> <p>c. Tom Lea and José Cisneros left us valuable historical information. What kind of historical information did they leave? They left many “primary sources” from which to learn about the Progressive Era. We have already used several of them.</p> <p><u>Slide 2</u> Review difference between primary and secondary sources.</p> <p><u>Slides</u></p> <p>Query students about whether images represent primary or secondary sources. Have students read information on the slides for clues.</p> <p><u>Slide 3</u> Primary-photos taken while Tom Lea was painting the <i>Pass of the North Mural</i> in 1938 at the Old Federal Courthouse in El Paso.</p> <p><u>Slide 4</u> Primary-photo of original letter written by Tom Lea and drawing José showed Tom at their first meeting.</p> <p><u>Slide 5</u> Primary-photo of José as a young man and newspaper account of his first exhibition as a result of the letter of recommendation by Tom Lea.</p> <p><u>Slide 6</u> Primary-drawings made by Tom and José about the Mexican Revolution.</p> <p><u>Slide 7</u> Music Video of the Mexican Revolution: show 2-3 minutes of Las Soldaderas - Revolución Mexicana https://youtu.be/3eHTfOzveIk</p> <p>a. See if you can identify if the film footage is a primary or secondary source.</p> <p>b. The video shows images (some real, some fake, or re-enacted for filmmakers) and typical music about the Mexican Revolution. Pancho Villa actually signed a contract to film newsreel footage of his battles with the Mutual Film Company in 1914. If they didn't good enough shots, filmmakers would reenact the scenes, sometimes changing the outcome.</p> <p>So, we can't tell if the footage is authentic or fake reenactments.</p> <p>(http://www.smithsonianmag.com/history/uncovering-the-truth-behind-the-myth-of-pancho-villa-movie-star-110349996)</p>	<p>Consider and respond to questions</p> <p>b. Paintings, drawings, oral histories, letters, photos</p> <p>Apply definition of primary and secondary sources to historical resources</p> <p>Analyze examples in slides. Read and search for clues to answers.</p> <p>Watch video.</p>

Formative Assessment/ Rubric	Exit Ticket Have students draw a “t” and list 2 examples of each type of source.	<ul style="list-style-type: none"> a. I can differentiate between valid primary and secondary sources. b. I can understand how José Cisneros developed the character quality of determination. c. Like José Cisneros, I can develop determination to succeed in my own life.
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Presentation 3

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Learning Experience 4

Tom Lea & José Cisneros Meet

Essential Questions	<ol style="list-style-type: none"> 1. Who was Mayor Lea? 2. What is the Progressive Movement? 3. What were the important events of the early 20th century and how did they impact El Paso?
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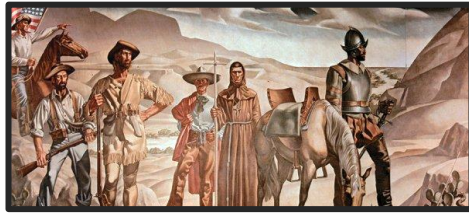
Resource List	Slide Presentation 4 Slide 3 Link to interactive map: Tom Lea's Mexican Revolution https://www.thinglink.com/scene/874511553989181440 Does not expand to full screen. The map is designed for student's use on their computers	Two People's Meet Worksheet Hot Spot Worksheet Link to interactive map: 'Tom Lea's Mexican Revolution' Does not expand to full screen on computers, students can click on links and scroll to access material. Borderlands Quiz Show worksheet I-pads, computers, phones
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Instructional Plan	Teacher	Student
	<p>1. History Maker José Cisneros Account of Meeting Artist Tom Lea 1938</p> <p>a. Many years later, Tom and Jose actually met each other. Look at your timeline and calculate how many years it was after the Mexican Revolution. How old would they have been?</p> <p>b. Direct students to pair up and read the account.</p> <p>c. Identify three new vocabulary words and write their definition in the margin.</p> <p>2. <u>Two People's Meet Analysis</u> worksheet</p> <p>a. Students compare and contrast the lives of José and Tom as they grew up during the Mexican Revolution and the men they later became.</p> <p>b. Analyze and discuss quote by Tom Lea. What attitudes about life's challenges do Tom and José evidence? Cite reasons from the text.</p> <p>2. Computer exploration of Thinglink hotspot map</p> <p>a. <u>Slide 4</u> Thinglink map https://www.thinglink.com/scene/885571987693371392 Many of the sites significant to the Mexican Revolution and the lives of Tom and José still exist in El Paso.</p> <p>a. Demonstrate how the map works. Ask how many students have been to each site or to the downtown area.</p> <p>b. Give students time to explore the hotspot map of the Mexican Revolution in El Paso. There is an excellent 26 minute Revolution Timeline video embedded into the map in the lower right corner. It can be viewed as a class or at home.</p> <p>c. Direct students to complete Hot Spot worksheet.</p> <p>3. Borderland Quiz Show</p> <p>a. Inform students they will be participating in a "Borderland Quiz Show." Individually or in groups, students formulate and write three questions and answers about the events represented on the Thinglink hot spot map. Student's questions need to be challenging in an attempt to stump the other team, but based on information in the hotspot map and History Maker readings. There needs to be at least one question about events in El Paso and one about events nationally.</p> <p>b. Divide the class into two teams. Collect their questions, keeping each team's questions separate. Select a "game show" host for each team and a class "scorekeeper" stationed at the board.</p>	<p>a. Refer to Timelines of the Progressive Era and Mexican Revolution.</p> <p>b. Pair up and read History Maker</p> <p>c. Select words and write definition from context cues or research on the internet.</p> <p>a. Follow the directions on the <u>Two People's Meet Analysis</u> worksheet</p> <p>b. Analyze quote by Tom Lea. Students use text to justify their answers.</p> <p>a. Students link to Thinglink hotspot map on their computers. Follow link to interactive map of the Mexican Revolution in El Paso https://www.thinglink.com/scene/874511553989181440</p> <p>b. Using the hotspot map, click on each location and read the information or watch the video.</p> <p>c. Complete Hot Spot worksheet.</p> <p>Follow instruction on Borderlands Quiz Show worksheet.</p> <ul style="list-style-type: none"> ● The host reads the question to the other team. ● The opposing team has 1 minute

Formative Assessment/ Rubric	Students should be able to:	<ul style="list-style-type: none"> a. Describe the role and challenges of Mayor Lea during the revolution. b. Discover how El Paso was changed by the Mexican Revolution. c. Define the Progressive movement and how it shaped Mayor Lea's decisions. d. Evaluate how events in the nation affected El Paso and the Mexican Revolution.
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Presentation 4

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3	4



Tom Lea, *Pass of the North*, mural 1938

History Maker Tom & José

José Cisneros' Account of Meeting Artist Tom Lea 1938

<p>I decided to show Tom Lea my pictures, which were drawn on the back of White House Department Store signs, while he was working on the mural at the <u>courthouse</u>. I knew he was working there because he was in the newspaper often then, and was a very <u>notable</u> individual in El Paso. Since the courthouse was near the store where I worked, I would walk by during lunchtime and watch him paint. I was afraid to talk to him because I thought my English was <u>primitive</u>. Finally, I took courage and gathered up my pictures to take to him. (photo Tom on Scaffolding)</p>	<p>mural</p> <p>courthouse</p> <p>notable</p> <p>primitive</p>
<p>When I first showed him my drawings, I walked up to him and asked if he would look at them. He was working up on a <u>scaffold</u>, but he came right down and I showed them to him. We sat on something comfortable and he began to ask me things about the drawings. At the time, I wasn't able to explain what I was trying to do. Tom took lots of time until he understood the point of my <u>illustrations</u>. I knew he didn't think they were bad because he smiled. (photo The El Paso City Directory listing for the White House Department Store)</p>	<p>scaffold</p> <p>illustrations</p>
<p>The questions he asked about my drawings were mostly about Spanish history. I didn't know much at the time, but I was trying to learn. I was going to the library and had been reading magazines and books. That's where I got the ideas for pictures. Tom said to me, "you are <u>depicting</u> the history of your own people." He was very <u>complimentary</u> and seemed interested in my work. Then he took the time to tear off a piece of <u>tracing paper</u> from the mural and write the letter that I still have. He wrote it to the librarian, Maud Sullivan. It remains my greatest treasure. I think what he wrote is very significant because he called my work "<u>exceptional</u>." I took the note to Maud, but I asked her if I could have it back because I didn't want to lose it. The note said:</p> <p>"Mrs. Sullivan, this will introduce Señor Cisneros, who has just come into the lobby of the courthouse to show me his drawings, which I think are exceptional. I thought you would like to see them, and perhaps exhibit them. This fellow has some stuff. Regards, Tom Lea."</p>	<p>depicting</p> <p>complimentary</p> <p>tracing paper</p> <p>exceptional</p> <p>"has some stuff"</p>
<p>Excerpted from <i>José Cisneros Immigrant Artist. Pages 27-31</i> Edited by Adair Margo and Leanne Hedrick; Texas Western Press 2006</p>	

Two People's Meet Compare and Contrast Analysis

Directions: Using the History Maker accounts, compare and contrast Tom Lea's and José Cisneros' experiences of the Mexican Revolution. Think about the people they encountered, events, challenges, living conditions, family life, other? Under "Same Experiences" list how Tom and José's actions reflected determination or discernment.

Tom Lea

Different Experiences

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



Same Experiences

"It has always seemed to me that I was fortunate in being born on the border in a town where two nations and two peoples meet where more than one mode of life and one mode of thought are in constant confrontation to test and to broaden and to deepen one's view of the world. At Paso del Norte I believe men are reminded daily that human beings do not all speak one tongue, all share in one fine set of aims and ideals, all conform to one established pattern of conduct, or all accept one definition of the good life or the bad or the purpose in it."

Lea, Tom. *A Picture Gallery: Paintings and Drawings*. Boston, Ma.: Little, Brown, 1968. Print

José Cisneros

Different Experiences

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Hot Spot Map Notes

Directions: Summarize information presented in each hot spot on the map of El Paso.

Blue Spots Tom Lea	Red Spots José Cisneros	Yellow Spots Other
1. 1400 Nevada St. El Paso	1. El Paso Library	1. Fort Bliss, El Paso
2. Tom Lea Mayor 1915-17 Progressive platform	2. White House Department Store	2. Refugee Camp
3. W.S. Hills Building - 130 Texas St	3. 511 E. San Antonio St. Old Federal Courthouse	3. The Caples Building, 300 E. San Antonio, El Paso
4. Overland St., El Paso	4. Lydia Patterson Institute 517 S Florence St., El Paso	4. 317 South El Paso St., El Paso
	5. Segundo Barrio, El Paso	5. Downtown El Paso in 1910
	6. El Paso Immigration Station on the Santa Fe bridge	6. The Revolution Timeline video

Borderlands Quiz

Sharpen your research skills!
Formulate three questions and the answers.
Write them in the boxes below. Questions must
be based on your research using the History
Maker readings and Hot Spot Map notes.



Question

Answer

1.

2.

3.

Learning Experience 5

Essential Questions	1. How important is the history Mexican Revolution to the borderland today? 2. How is the culture of the borderland influenced by the Mexican Revolution and Progressive movement?	
Resource List	Presentation 5 <u>Slides 1 & 2</u> Timelines Poster Creator Link https://bighugelabs.com/poster.php	I-Pads, computers, phones Time line handouts

Instructional Plan	Teacher	Student
	<p>1. Script writing 1. Pretend you have been hired to make a movie about the 1910 Mexican Revolution in El Paso. a. In groups, have students select an incident from José's life. b. Review directions on the Movie Script worksheet. c. Review scripts and provide feedback for revisions.</p> <p>2. Digital video project Instruct students to make a video recording of the scene on a phone.</p> <p>Play the videos at the next lesson. Discuss the events students depicted in their videos.</p> <p>3. Digital poster activity In this lesson, you will bring together what you have learned (synthesize) about the Mexican Revolution through the eyes of José Cisneros and Tom Lea. You have studied oral histories, photos, videos, music, art and created a film. a. You will create a movie poster which shows the impact of the Mexican Revolution on the culture and history of El Paso. (May be completed individually or in small groups). Students synthesize ideas from all they have learned. b. Remind them to evaluate the legitimacy of the source of the image. Review how to determine the source of the image. Encourage students to use "primary sources."</p> <p>3. Student presentations of posters. Work may be posted in the classroom.</p>	<p>1. Use Movie Script worksheet or computers to write scripts.</p> <p>a. Form groups, come to consensus about their selection of an incident from José's life. (The challenge will be to select one brief incident, not a long, complex scene.) b. Follow directions to create a script. c. Review script with teacher and revise as necessary</p> <p>In pairs or a small group students "film" their scripts using their telephones. Encourage them to be creative about their costumes, props and location. Students share their video with you.</p> <p>2. Create digital poster a. Use the website link https://bighugelabs.com/poster.php b. Read and follow directions on Movie Poster of the Mexican Revolution in El Paso worksheet.</p> <p>Students use the internet to find images to depict their ideas. Students may use the art or images from Mexican Revolution lessons.</p> <p>Discuss how to evaluate primary source images on the internet.</p> <p>Students follow rubrics for presentation of their posters.</p> <p>Students may provide feedback to presenters about how they followed the rubrics.</p>
Formative Assessment/ Rubric	Students should be able to:	<p>a. Synthesize the events and impact of the Mexican Revolution on the borderland by creating a movie poster.</p> <p>b. Research historical images relevant to the Mexican Revolution.</p> <p>c. Analyze selected artworks to determine culture context for the time period.</p>

Presentation 5

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3	4

Movie Script



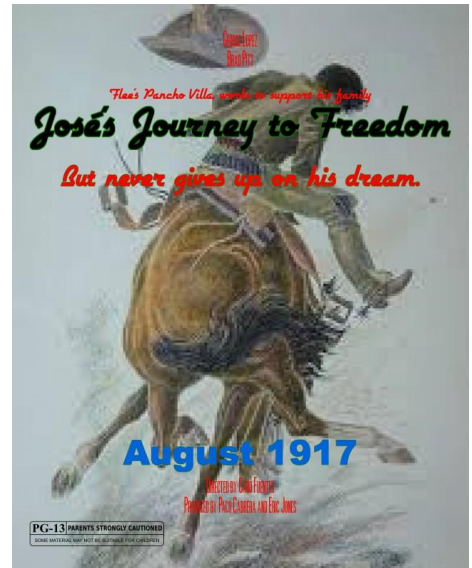
Directions: *Select a challenge Tom Lea or José Cisneros faced. Use a thinking tool to help you sequence the events. Write a 2-minute script about the incident. Remember to identify the characters involved and action taking place. Incorporate an example of the use of discernment or determination.*

Audio (dialogue or what is being said and sounds heard)	Video (what character is doing)
Example: Sound of an old man crying. José: “Papa, don’t worry.”	José is sitting next to his father on a torn, old couch. José puts his arm around him.

Movie Poster

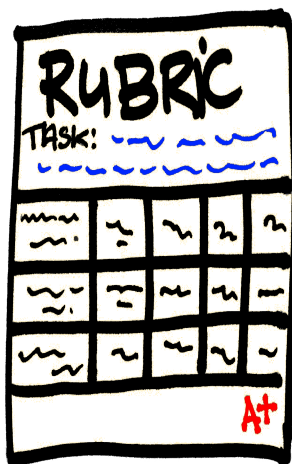
Directions:

1. Make a poster to advertise your movie.
2. Link to the movie poster creator <https://bighugelabs.com/poster.php>.
Use one of Lea or Cisneros works of art from the internet. Make sure images imported from the internet are valid historical images. Check the source and date of the image.
3. Write several lines of text on the poster creator. Information should include the following:
 - a. Description of the plot.
 - b. Stars of the movie.
 - c. Two lines should include how the characters show “determination” or “discernment.”
 - d. The year of the event.
 - e. Location of the event.
 - e. Director and producer of the movie. (You and your team)
 - f. Other elements you may wish to add.



Be creative and have fun!

4. Prepare to present your poster to the class.



Poster

1. Did the poster relate how the Mexican Revolution impacted the culture or history of the Borderland?
2. Was there a related image?
3. Did the “tag line” clearly and accurately summarize how the event impacted the Borderland? Were discernment and determination referenced?
4. Was the poster well designed?

Presentation

1. Was the presentation organized?
2. Were the speakers clear and understandable?
3. Was the presentation creative?

Learning Experience 6

Essential Questions	1. Who was Jose Posada? 2. Why do you think that Posada's illustrations influenced the 1910 Mexican Revolution?	
Resource List	Presentation 6 <u>Slides 1 & 2</u> Timelines Create timeline Using Panda timeline	I-Pads, computers, phones Time line handouts
Instructional Plan	<p style="text-align: center;">Teacher</p> <p>1.Hook: Students will watch the opening to James Bond Day of the Dead parade or from Coco (Disney movie)</p> <ol style="list-style-type: none"> a. Students will read a short biography on Posada and answer questions. b. Students will then go to vocabulary.com to go over the vocabulary words and the definition. <p>3. Timeline creator</p> <ol style="list-style-type: none"> a. Students will be provided a Historical Timeline of Posada. b. You will have students sign up for pandatimeline.com <p>3. Student presentations of posters. Work may be posted in the classroom.</p> <p>4. Teacher will discuss Spanish influences on today's culture through an advertisement.</p>	<p style="text-align: center;">Student</p> <p>1. Students will then answer the following to assess their knowledge of</p> <ol style="list-style-type: none"> a. the celebration of Day of the Dead b. historical background of Day of the Dead c. The symbolism of the Calaveras (skeleton) <p>2. Students will go to vocabulary.com to go over the vocabulary words.</p> <p>3. Students will create an account on pandatimeline.com</p> <ol style="list-style-type: none"> a. They will find a title photo that goes with either the day of the dead, Posada, or Mexican Revolution. b. For each year they are to not only fill in the information, but include a poem for each year that they fill in, in which the poem will be translated from Spanish to English. <p>4. Students will create an advertisement that will influence people outside of El Paso with the Spanish influences and what makes our city unique. Students may bring it all together with including Tom Lea, Jose Cisneros and Jose Posada. Advertisements can be through i-movie or a newspaper ad.</p>

	<p>Teacher directions</p> <p>I. Hook:</p> <p>Slide 1: Teacher shows the opening to James Bond Day of the Dead parade</p> <p>Link one parade scene: https://www.youtube.com/watch?v=xUR8ly6aXcs</p> <p>Link two 1:54 minutes of a documentary of opening: https://www.youtube.com/watch?v=0lUusnn7puQ</p> <p>Assess knowledge by the following.</p> <p>A. Gives each student a post-it or</p> <p>B. Gives each student a dry erase marker</p> <p>C. Asks what is:</p> <ol style="list-style-type: none"> 1. the celebration of Day of the Dead 2. historical background of Day of the Dead 3. The symbolism of the Calaveras (skeleton) <p>D. Has students answer on a post-it or with a dry erase marker on their desks</p> <p>and asks class the following questions</p> <ol style="list-style-type: none"> 1. What's happening? (parade or festival) 2. What country is this happening? (Mexico) 3. What are they celebrating (Day of the Dead)? 4. Why is it celebrated? (To remember deceased relatives) 5. What is the meaning or symbolism of the Calaveras or skeleton? (symbolizes death and mortality) <p>II. Activity One: ELA 7.2A</p> <p>A. Slides 2-7 Vocabulary:</p> <p>B.</p> <ol style="list-style-type: none"> 1. Gives students the vocabulary words and definition <ol style="list-style-type: none"> a. Calaveras b. Broadside c. Satirical d. Day of the Dead e. Lithography f. Engraving 2. Has students go to <ol style="list-style-type: none"> a. Option 1: vocabulary.com b. Option 2: students write the word, definition, use it in a sentence and draw a picture in their notebooks or on paper c. Option 3: has students create a mobile with the vocabulary words on one side and an image or drawing on the other side. <p>III. Activity Two: S.S 7.7A</p> <p>A. History Maker Jose Guadalupe Posada:</p> <ol style="list-style-type: none"> 1. Reads the short biography or has students read on their own. Template A 2. Has students <p>Option 1: has students write in steps to the</p>	<p>Student</p> <p>I.Hook: watch scene</p> <p>A and B. Answers questions on a post-it or with dry erase marker.</p> <p>C. Answers questions</p> <p>II. Activity One:</p> <p>A. Vocabulary</p> <ol style="list-style-type: none"> 1. Copy words and definition 2. Go to vocabulary.com <p>III. Activity Two</p> <ol style="list-style-type: none"> 1. Complete Template B <p>IV. Activity Three</p> <p>A. Create a</p>
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Presentation 6

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9	10

Handout Templates

Template A

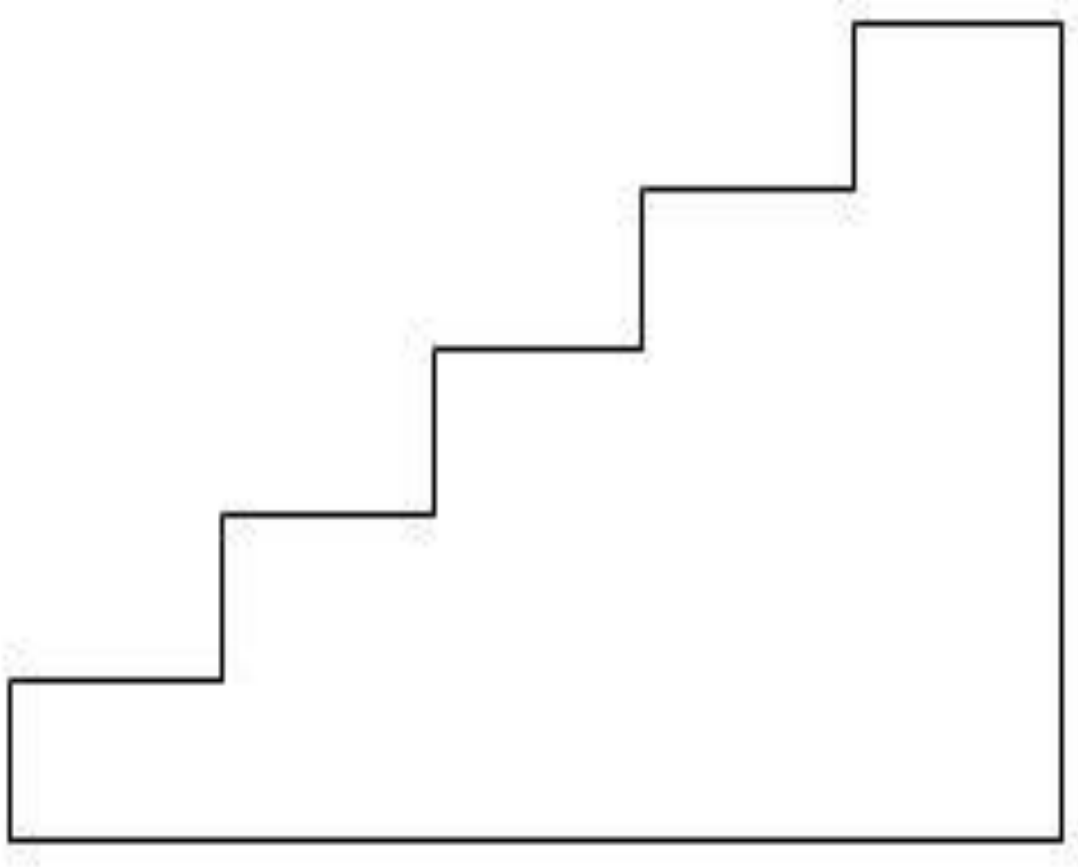
History Maker José Guadalupe Posada 1852-1913

<p>José Guadalupe Posada was born in 1852 in Aguascalientes, Mexico. He was one of eight children. His older brother was a teacher and taught José how to read and write. From an early age, José was very interested in the pictures in books. Often, he would copy the drawings with great skill. His brother saw José's talent and enrolled him in art school to study how to become an illustrator and printmaker.</p>	
<p>At 18, José began to work in a print shop and learned lithography and engraving. He loved to print all kinds of documents such as posters, invitations, small books, and broadsides.</p> <p>His boss published a newspaper which poked fun at politicians. José illustrated cartoons which became very popular. People loved his illustrations and sense of humor.</p>	<p>Broadside Lithography Engraving</p>
<p>Posada got married and had a son. He moved his family to Mexico City and worked for many different printers. Vanegas Arroyo had a very popular broadside which contained crime stories, ballads, tales of current events and games. The broadside reported about the unjust ways of politicians and upper-class rich people. Posada was hired to illustrate satirical stories about politicians. His illustrations used the "Calaveras" or skeleton to criticize injustices for many of the poor Mexicans. Many people think Posada's illustrations influenced the 1910 Mexican Revolution.</p>	<p>Calaveras</p>

1. What did the broadside report?
2. How did his brother help in his journey?
3. How did Posada use the Calaveras to show the injustice towards the poor Mexican people?
4. Analyze the dates and ages of Tom Lea, José Cisneros, and Posada during the Mexican Revolution. Were they alive at the same time? Do you think they knew each other? Why or why not.

Template B

Broadsides



Key: (example)

Step 1: taught by brother to read and write

Step 2: Interested in picture/ started drawing. Brother enrolled him in art school

Step 3: Began to work in a print shop

Step 4: Married, moved to Mexico City and started with broadside reported on crimes stories, ballads, tales of current events and games. Broadsides became political

Step 5: Illustrations of Calaveras and injustice towards Mexican poor people.

Template C

¡La Gran Calavera! de Emiliano Zapata

“La calavera con dientes,
Que le dice el gran matón:
¡Y hay reata, no te revientes,
Qué es el último Jalón!

Por las orillas de Cuautla
flota una horrible bandera,
que empuña la calavera
del aguerrido Zapata.

Al sonar las doce en punto
monta en su brioso corcel,
ese indomable difunto,
sale cruzando con él

Y atraviesa al trote brusco,
esas vastas serranías
y se llega hasta el Ajusco,
centro de sus correrías:
de allí parte para el cerro
donde su tesoro guarda
que es llamado del Jilguero,
y allí de cuaco se baja;”



The Great Skull Poem of Emiliano Zapata

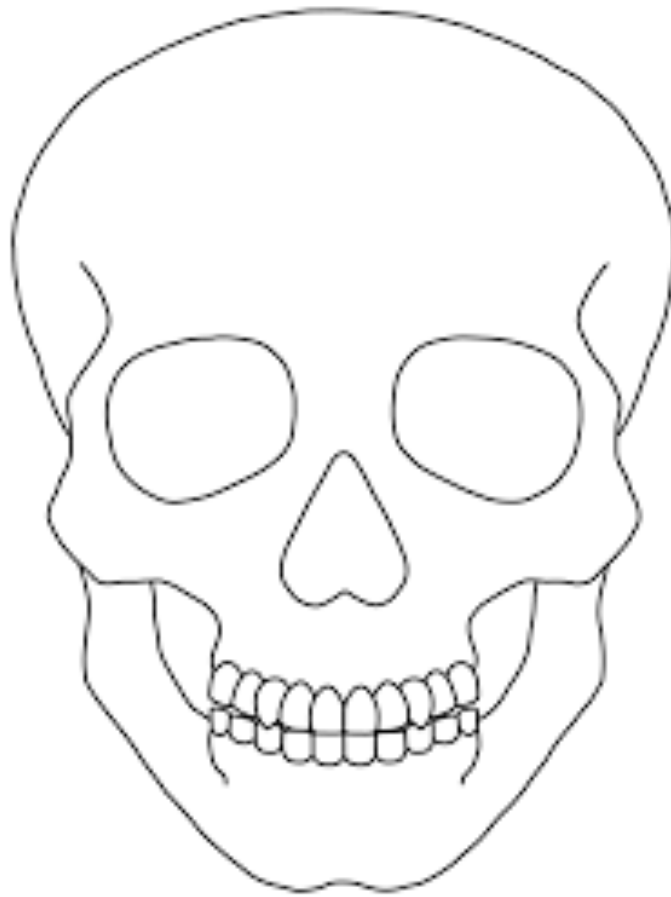
“The skull with teeth,
That tells the great killer:
Rope don’t break,
Because it is the last pull!

By the borders of Cuautla
a horrible flag floats,
that carries a skull
of the guerrillero Zapata.

At twelve o’clock
rides his spirited horse,
that unruly diseased,
rapidly rides

And crosses with a sudden trot,
those vast mountainous areas
that reaches the Ajusco,
center of his races:
he goes from there to the hill
where he puts away his treasure
which is called the Jilguero,
and he dis mounts from his horse;”

Template D



Template E

Analyze primary and secondary sources using Template C

WHEN: Identify the era in which this document was created and why is it important.


W What do you see?

H Have to read the poem


E Explain poem and tie it to the picture


N Notice whether it is a primary source
of secondary


Reference Materials



MEXICAN REVOLUTION TIMELINE



1884	<ul style="list-style-type: none"> ▪ Porfirio Díaz begins his second term as president of México and modifies the constitution to stay in power 	★
1893	<ul style="list-style-type: none"> ▪ Victor Ochoa, El Paso, TX, editor of <i>Hispano-Americano</i>, launches a revolutionary movement against Díaz—the first Mexican American to do so 	★
1896	<ul style="list-style-type: none"> ▪ After inspiring several uprisings along México's northern border, Teresita Urrea (la Santa de Cabora) is banished by the Díaz government and comes to El Paso in exile 	★
1906	<ul style="list-style-type: none"> ▪ Brothers Ricardo and Enrique Flores Magón make plans in El Paso for an anarchist movement (known as Magonistas); the plan fails 	★
1908	<ul style="list-style-type: none"> ▪ The Magonistas (now also called the Partido Liberal Mexicano) make a second plan to take over Ciudad Juárez; this plan also fails ▪ In an interview with American Journalist James Creelman, Díaz announces that he will retire at the end of his term because México is ready to hold free elections 	★
1909	<ul style="list-style-type: none"> ▪ U.S. President William Taft meets with Díaz in El Paso 	★
	 <div style="border: 1px solid black; padding: 2px; display: inline-block;">Díaz</div>	
1910	<ul style="list-style-type: none"> ▪ Díaz runs for reelection but when Francisco I. Madero enters the race, he has Madero put in jail and wins the election ▪ Madero escapes to San Antonio, TX, where he drafts the <i>Plan of San Luis Potosí</i> that calls for the overthrow of the Díaz regime. ▪ The Revolution begins with insurrections in several states in northern México (November 20); over the next decade thousands of Mexicans flee to El Paso and the U.S. 	★
1911	<ul style="list-style-type: none"> ▪ Madero establishes his headquarters of the revolution in offices 507-508 of the Caples Building in El Paso (January) ▪ Madero establishes a provisional capital of México in an adobe building near the present-day site of Monument Marker #1 in El Paso (April) ▪ Madero's troops, under the direction of Francisco "Pancho" Villa and Pascual Orozco, attack federal troops in Ciudad Juárez as hundreds of El Pasoans watch from rooftops and train cars; this Battle of Juárez lasts for three days (May 8-10) ▪ Having lost in Juárez, Díaz resigns and flees to Paris, France (May 25) ▪ Madero wins election to the Mexican presidency ▪ Emiliano Zapata drafts the <i>Plan de Ayala</i> that denounces Madero, recognizes Orozco as the leader of the revolution, and calls for land reform (November 25) 	★
	<ul style="list-style-type: none"> ▪ The U.S. sends troops to the border, fearing that the revolution would cross over the border 	★
1912	<ul style="list-style-type: none"> ▪ Orozco breaks his alliance with Madero who assigns Villa and Victoriano Huerta to combat Orozco's rebels in the north 	★



MADERO

★ indicates borderlands connection

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El Paso Mayor: Tom Lea Jr.

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By Nora Orozco

During the summer of 2007, El Paso celebrated the centennial anniversary of the birth of artist and author Tom Lea. But El Pasoans in the early twentieth century knew another Tom Lea: the lawyer, the mayor, the reformer. And the father of the artist.

The eldest of three children, Thomas Calloway Lea Jr. was born on October 29, 1877, in Independence, Missouri, to Amanda Rose and Thomas Calloway Lea. He earned his law degree in 1898 from the Kansas City Law School in Missouri. In his 1995 biography Tom Lea: An Oral History, Tom Lea III tells how his father landed in El Paso. In 1901, he came to the Southwest to visit cousins who lived on a ranch in Carrizozo, N.M.



Tom Lea served El Paso as mayor from 1915 to 1917

Photo courtesy of El Paso County Historical Society

Passing through Alamogordo on his way home in a stagecoach, Lea discovered he had left his wallet at one of the rest stops. He rented a horse to retrace his route but failed to find his wallet. He then hitched a ride on a freight train on its way to El Paso where with his last silver dollar he bought several meal tickets at a restaurant simply called “Eats.” Offering to wash dishes when his tickets ran out, Lea found how kind and generous El Pasoans could be. Restaurant owner Oscar Uhling refused his help but staked him until Lea found a job – as a bill collector.

Lea first saw his wife-to-be on Kansas Street. Zola Utt was a high school freshman at Central School, and Lea was told that the best way to meet her was to go to church. He chased away other potential suitors while courting Utt, and the two became engaged. In between his arrival and his marriage, Lea traveled in Mexico, seeking gold with friends and hoping to strike it rich. Three years of adventuring later – but no gold – Lea married Utt in June 1906.

Appointed Police Court Judge in 1907, Lea served four years in this role and the **El Paso Herald** reported that he established a reputation as fair and compassionate with the downtrodden, but harsh and relentless with the expert criminal. In an April 1911 article, the **Herald** noted: “When Lea first took office, he set a rule that a man who assaulted a woman, no matter what her character or color, he should be fined not less than \$25, and to that rule he stuck to the last.”

Lea became a trial lawyer in partnership with Robert Ewing Thomason who would later serve as mayor, U.S. congressman and federal judge. In his autobiography, Thomason said of Lea, “He ... was the most colorful and successful trial lawyer in the Southwest.” Of Lea’s courtroom power, Thomason had this to say in a eulogy printed in the **El Paso Herald**: “Tears were his chief weapon and he could bring them forth from judge, jury, and himself in behalf of the innocent horse-thief as well as the ‘dear little lady’ who had been forced to dispose of her ‘brute of a husband.’”

Tom Lea is remembered as a charismatic political reformer, and his oratorical style and success in the courtroom helped him to become an effective leader in the cause. Nationally, the Progressive Movement (1901-1917) was an effort to stamp out political corruption, promote democracy and close the gap between the classes. Reform usually began at the city level, and a major focus was cleaning up the corruption of political machines.

In El Paso’s case, it was a group called the “Ring,” a group of professional men and politicians who had controlled city government since 1899. Revenue from local brothels often funded schools, road

improvements and the acquisition of private utilities. The “Ring” controlled political opposition often by brute force, and buying votes was common, especially paying Juarenses to vote in city elections, according to Thomason.

Reformers had tried since 1905 to affect a change in local politics with little success. Mayor Sweeney, a prominent “Ring” leader in 1907, “ordered gambling to cease but took no positive steps to stop it. He closed the front doors of the saloons on Sunday, but the back doors opened for business as usual. It was a help, of course, to get the ungodly off the sidewalks when the righteous were on their way to church,” wrote C. L. Sonnichsen in his book *Pass of the North*. This farce of an attempt at cleaning up the town failed to satisfy the reformers.

During the 1913 mayoral election, reformers worked hard to reveal the corruption under “Ring” city officials. The Herald sent undercover reporters to look for evidence of corruption and found alcohol laws were not being enforced, and on Utah Street (today’s Mesa Street) alone, 367 prostitutes were found living and operating with no shortage of demand, according to Sonnichsen. Although reformers lost another election, it was a different story two years later.

Sonnichsen wrote that the incumbent Charles Kelly, so sure of victory, boasted he could be mayor of El Paso for the rest of his natural life if he wanted to. Kelly’s arrogance caused him to misjudge his campaign efforts until the last month before elections when he realized that his opponent, the young lawyer Tom Lea, had gained significant ground with the people. The “Ring” rented every meeting hall in the city the night before the election to make it impossible for Lea to hold a rally. He surprised them by holding his rally at the local skating rink, speaking to an enthusiastic crowd for an hour. He not only promised the same city improvements that Kelly did, but equalization of taxes and an efficient administration as well.

On February 16, 1915, Tom Lea became the youngest mayor ever elected to that date, carrying four out of seven precincts, with a vote of 4,218 to 3,149. The “Ring” had been defeated and never recovered political power. One of Lea’s first orders of business was to discontinue the collection of “fines” from prostitutes. The **Herald** reported, “The mayor announced that he did not want to conduct his administration ‘with the blood money of these unfortunate women.’” Each woman had been paying \$10 a month, a practice that had produced thousands of dollars for the city, which used the money to pay police and fire fighters. Although he lost a battle to shut down the red-light district, Lea had police routinely conduct raids, and the women underwent health exams on a regular basis. During his administration, the city council also passed an ordinance forbidding the public sale of narcotics and marijuana.

True to his promise, Lea began keeping a tight rein on the expenses claimed by city employees. He issued an order to suspend the practice of operating city automobiles for non-related business, especially on the weekends when taking long Sunday drives were a custom. Lea’s adherence to the law admitted no exception. In **El Paso Chronicles**, Leon Metz noted that on September 14, 1915, when city police sympathized with streetcar strikers and declined to arrest the rioters who were burning street cars and littering the town, Lea threatened to fire the officers.

During Lea’s administration, events precipitated by the Mexican Revolution came to a head when President Woodrow Wilson gave Pancho Villa’s enemy Venustiano Carranza his support, and Villa withdrew any kind of protection Americans had while traveling in Mexico. On January 11, 1916, a train carrying 20 mining engineers invited by the Mexican government to reopen the Cusihiuriachic Mines outside of Chihuahua City was stopped by Villista troops in Santa Ysabel, Chihuahua. The men were taken off the train and ordered to disrobe; 18 of them were shot to death. Their bodies arrived in El Paso two days later.

Police received word that an El Paso mob was planning to lynch any Villistas they could find. Lea had 50

pro-Villistas arrested and ordered them to leave town, an act that El Paso historian David Dorado Romo equates with racism in his recent book *Ringside Seat to a Revolution*. Romo neglects to point out that Lea could have let them meet their fate with the mob, but instead afforded them protection. Meanwhile, the U. S. Congress wanted the president to intervene militarily.

With feelings running high on both sides of the border, a fight began two days later when two soldiers knocked two Mexicans from a sidewalk at Broadway and San Antonio Streets. The brawl accelerated into a near-riot in a crowd that grew to almost 1,000. As more fights broke out, General John J. Pershing called out companies of the 16th Infantry. Before order was restored, at least 25 Mexicans were beaten, with two taken to the hospital. Nineteen men were arrested, including 11 Anglos and eight Mexicans.

By late 1915, a typhus epidemic was wreaking havoc in Mexico City, Puebla and other cities. Known to infect war-torn areas where poverty and unsanitary practices abound, typhus, spread by body lice, resulted in 20,000 to 30,000 cases in Mexico City alone, according to the **New York Times**, as the revolution raged throughout the country. In January 1916, the Mexican Superior Board of Health acknowledged 2,001 deaths during December 1915, according to Claudia Agostoni of the Instituto de Investigaciones Históricas of the National Autonomous University of Mexico.

In an attempt to stave off the disease, health officials in El Paso wanted to set up a quarantine station for immigrants coming from Mexico. The disease, which has an incubation period of 10 to 14 days before high fever sets in, had been diagnosed in three men who had recently arrived from Aguascalientes, Mexico. Lea requested immediate quarantine, but disinfecting stations were set up instead. Immigrants crossing the El Paso border were bathed in kerosene and vinegar, inspected for lice and had their head and body hair shaved if lice were found.

Romo criticizes Lea and says his “atavistic fear of being contaminated by Mexicans – both bacteriologically and socially – seemed to have been an underlying motif of many of his administration’s policies.” Romo further attacks Lea for wearing silk underwear because he was told by Dr. W. C. Kluttz, city health officer, that typhus lice did not stick to silk. Kluttz also would die of typhus, contracted during his official duties.

Typhus had been and remained a scourge for many countries of the world, not just Mexico, and leaders everywhere were concerned with its spread and prevention. Not until it was discovered that DDT worked in prevention and that a vaccine came into widespread use in 1943 did the fear of typhus lessen.

Romo might be justified in his accusation that Lea was a xenophobe, but it is also the case that the assessment of the condition of the Mexican people because of the revolution was undeniably accurate. Living conditions had become dire. Thousands of hungry and jobless who witnessed their country ravaged by war sought refuge in El Paso. Agostoni contends that “the military and health authorities, the press and the public asked if the bullets or the microbes were causing the largest number of casualties.” In order to combat the typhus epidemic, Mexican health authorities also performed delousing procedures on their own citizens. Ironically, Howard Ricketts, the scientist who discovered the tiny bacteria causing typhus died in Mexico of typhus.

Tragedy did strike the Lea administration on March 5, 1916, when a group of prisoners who were ordered to take a gasoline bath was burned to death in a fire ignited by a cigarette. Twenty-seven men were killed, including 19 Mexicans. The mayor’s son Tom remembered this disaster and its aftermath. In Tom Lea: An Oral History, he said: “It really devastated my father and he thought about it an awful lot. Somehow or other he took the blame for it, you know, as he would. I remember that vividly.”

A year later what would become known as the “Bath Riots” occurred in connection with the required

fumigations of immigrants. When a 17-year-old maid named Carmelita Torres refused to submit to the gasoline bath, others on the international trolley joined her. Romo says that within an hour, 200 women had joined in the protest, effectively stopping traffic into El Paso. Neither American nor Mexican troops could subjugate the women. However, the disinfections, which had begun about 1910, would continue for decades.

Besides these events, Mayor Tom Lea also became a personal enemy of Pancho Villa. Lea refused to tolerate the man who had caused so many Mexican refugees to live in tents at Fort Bliss with nothing to call their own except the clothes on their backs and government rations. Although Villa was often in El Paso, Lea told the El Paso Herald, "If that bandit comes here again, the police have orders to throw him in jail." When Lea had Villa's wife Luz Corral Villa and his brother Hipólito arrested for smuggling arms and ammunition in El Paso, Villa offered 1,000 pesos in gold for the mayor, dead or alive.

Furthermore, the mayor received obscene notes in Spanish threatening to kidnap and harm his two sons, nine-year-old Tom and five-year-old Joe. In his book *A Picture Gallery*, Tom Lea III wrote, "For quite a while in 1916 a special policeman was detailed to guard our house at night. My father was always armed. Joe and I were taken to and from Lamar School daily by a special policeman wearing a long-barreled .44 plain on his hip."

When Tom Lea's term as mayor was up in 1917, he stepped aside as he had resolved to do. He had served as a volunteer in the Spanish-American War and again in World War I, but by the time he had completed officer's training school, that war was over. Lea's wife Zola died in 1936, and three years later, he married Mrs. Rosario Partida Archer. After his military service, he resumed his law practice and was a member of the Texas Bar for 40 years. He died from a heart attack on August 2, 1945. The Texas Supreme Court honored him in a November 1945 resolution, and El Paso named a city park below Rim Road for him.

Tom Lea was not perfect. What he and others did in their own age is still being debated by historians. But he took his job as mayor seriously, determined to help make El Paso a better city in which to live, not an opportunity to enrich his own pockets, as so many other politicians had and would.

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Biography of Tom Lea by Adair Margo

Tom Lea III was born in El Paso, Texas, on July 11, 1907, to a frontier lawyer and his wife, Tom and Zola Utt Lea. Tom Lea Sr. was mayor of El Paso from 1915-1917 during the stormy years of the Mexican Revolution. Tom Lea attended public schools in El Paso from 1912-1924 and, through his art teacher, learned about the Art Institute of Chicago and the noted muralist John Warner Norton, who taught there. Lea attended the Art Institute from 1924-1926, studying briefly under Norton and becoming his apprentice. From 1926-1933, Lea worked as a mural painter and commercial artist in Chicago and married fellow art student Nancy Taylor. He earned enough money to travel third class to Europe in 1930, seeing the works of masters such as Eugene Delacroix in Paris and Piero della Francesca and Luca Signorelli in Italy. Upon returning to Chicago, he continued work for Norton, leaving in 1933 for the place he loved visiting as a boy, New Mexico, the Land of Enchantment.

In Santa Fe, Tom Lea worked for the Laboratory of Anthropology, did illustrations for Santa Fe Magazine and worked briefly for the Works Progress Administration (WPA). After Nancy Lea suffered a botched appendectomy, the Leas returned to El Paso where Nancy died in 1936. Living back home, Tom Lea completed murals for the Texas Centennial celebration and for the Branigan Library in Las Cruces. He competed for government projects under the U.S. Treasury Department, Section of Fine Arts and won competitions for murals across the United States including the Benjamin Franklin Post Office, Washington, D.C.; Federal Courthouse, El Paso, Texas; Burlington Railroad Station, Lacrosse, Wisconsin; Post Office, Pleasant Hill, Missouri; Post Office, Odessa, Texas; and, Post Office, Seymour, Texas.

In 1938 he met and married Sarah Dighton, who became his lifelong partner. He met the typographer and book designer Carl Hertzog while working in his El Paso studio, as well as the noted Texas writer J. Frank Dobie. These friendships led to numerous collaborative projects, and Lea illustrated Dobie's books Apache Gold and Yaqui Silver and The Longhorns. In 1940 Tom Lea applied for and won a Rosenwald Fellowship, but declined it after receiving an invitation from the Editorial Staff of Life Magazine to become an accredited war artist-correspondent. From 1941-1946, Tom Lea became an eye-witness reporter for Life, traveling over 100,000 miles to theaters of war where American forces were involved, including the North Atlantic, the South Pacific on board the Hornet in the South Pacific, a trip to China where he met Theodore H. White, and landing on Peleliu. His writing and painting appeared in Life Magazine between April, 1942 and July, 1945. Lea's experience of landing with the first assault wave of the First Marines on Peleliu became a book he wrote and illustrated Peleliu Landing (1945). Following the war, Lea painted Sarah in the Summertime, based on a snapshot he carried in his wallet the entire time he was away. It was "a painter's votive offering made in the gladness of being home" and, at the end of his life, Lea considered it his magnum opus.

A final project for Life depicting the history of beef cattle in the Americas led Tom Lea to Mexico where he became fascinated with black fighting bulls. The artist turned to writing, and his first novel, The Brave Bulls (1949), became a bestseller and movie starring Mel Ferrer. Other works of fiction and history followed, including The Wonderful Country (1952), a best seller and movie starring Robert Mitchum; The King Ranch (1957) an annotated history of the mammoth South Texas Ranch; The Primal Yoke (1960), a mountaineering story set in Wyoming; The Hands of Cantu (1964), an account of horse training in 16th-century Nueva Viscaya; A Picture Gallery (1968), his auto-biography; and In the Crucible in the Sun (1974), about King Ranch properties in Australia. Lea illustrated all of his books and, in the case of The Hands of Cantu, he created portraits of the characters and hung them in his studio before writing the story.

During his lifetime, Tom Lea took pleasure in capturing portrait likenesses. He started with friends in El Paso and, when he went to war, drew well known subjects like Jimmy Doolittle, Claire Chennault, Berndt Balchen and Madame and Generalissimo Chiang Kai-shek. Lea reserved portraiture for his own pleasure, turning down offers of commissions. Lea wrote that "I select my subjects, they don't select me." Twice he made an exception to his rule, painting Benito Juarez 1948 and Sam Rayburn in 1966.

Both portraits hang in public buildings in Washington, D.C.

The last mural Tom Lea completed was for the El Paso Public Library in 1956. Entitled Southwest, the painting was done as a gift for the citizens of El Paso by the artist, assisted by his wife Sarah. Lea's later years were devoted to the easel, in oil, watercolor, casein tempera, pastel and Chinese ink with landscape as the predominant subject landscape. Requests would come, resulting in paintings like Ranger Escort West of the Pecos for the office of Gov. John Connally; or The First Recorded Surgical Operation in North America: Cabeza de Vaca, 1535 completed for the Moody Medical Library, U.T. Medical Branch, Galveston. While these paintings hang in public buildings, almost all of Lea's work was delivered directly from his studio into the private collections of personal friends.

The first dinner given by Gov. and Mrs. George W. Bush in the Texas Governor's Mansion was to honor Tom Lea. The governor read from Tom Lea, An Oral History, recorded by Adair Margo, for friends that included Mrs. John Connally, Lady Bird Johnson, and the Kleberg family of the King Ranch. When accepting the Republican nomination for president of the United States in 2000, George W. Bush quoted Tom Lea about living on the "sunrise side of the mountain," and, after his election, he made it known that a Tom Lea painting would hang in the Oval Office. Tom Lea died on January 29, 2001 following a fall at home. Laura Bush traveled to El Paso for the memorial service, the first trip she made as first lady of the United States. While in El Paso, she requested the loan of Tom Lea's painting Rio Grande from the El Paso Museum of Art to hang in the Oval Office.

Remembering José Cisneros

By Humanities Texas & Adair Margo

When I received the news that José Cisneros had died, I drove by his tidy home on Hueco Street in El Paso. The wrought iron screen that shields the front porch was rolled shut, and no one was visible through the large front window. A few months before, José would have been waiting, nimbly walking towards my car with a distinctive spring in his step. *Hola, guapo*, I would say, for he was impeccably groomed. His handsome figure always made me remember the story of Vicenta Madera watching him from the balcony of her family apartment above the Eden Theater on Fifth Street in the 1930s. Every day José would walk by in a pressed white shirt on his way to work at the White House Department Store in downtown El Paso and Vicenta would say, *I would love to meet that man...and I am going to get him*.

Vicenta got her wish and, although it took nine years before José could afford to marry, they walked down the aisle of Immaculate Conception Church on Campbell Street in 1939. When a friend and I recorded José's oral history in 2006, he showed us the carved box he gave Vicenta as a wedding present when they returned from their honeymoon in Mexico. The Juárez Lions Club had a magazine and paid him 400 pesos for a series of historic illustrations, enough for the trip and the gift.

José's home was filled with things that brought back memories, and he was always eager to share them. A worn scrapbook, loosely bound, contained old covers from magazines he bought at Juárez book stands. From them he learned about gauchos in Argentina, bull-fighting in Peru, and the history and costumes of Spain. He loved the articles and photos, and knew the illustrators by name. Early covers for Mexican magazines with his own illustrations were laid in the scrapbook, too, but his effusive words were reserved for the pictures that inspired him. Narrow steps led to a small basement where José would draw at night when he was younger and where he rested as he grew old. At times when I dropped by, I would startle him when I touched his shoulder as he dozed on his bed. A black-and-white photo of a streetcar with painted coats of arms hung on a wall downstairs, a reminder that José worked as a bus painter for much of his life, starting when the El Paso Electric Company transported Fort Bliss soldiers during World War II. At night, he would study books about heraldry, learning symbols and mottos of noble families in medieval times. Once he asked his boss if he might design crests for the states along the U.S.-Mexico border and paint them along the sides of the streetcars. José enjoyed his work very much when his boss said yes and the company bought the paint.

Any extra money José could save was used to buy books, sneaking them down the stairs when Vicenta wasn't looking. With five daughters, there were always needs for the household, but nothing could deter him. He said that, in a way, he traveled through reading them and looking at the pictures. They were filled with Spanish subjects, Arabian horses, and types of bits and saddles. José used them as research and shared them when the Oñate sculpture was being created for the El Paso airport.

Often, when sharing his books with others, letters would fall on the floor that had been stuffed between the pages. There had to have been thousands of them, especially if you counted those in boxes stored behind the house. One was framed beneath the National Humanities Medal given to him by the President of the United States, near other awards from leaders around the world. When the Spanish ambassador to the United States visited him last May, José told him that he was the first on the stage to receive his medal in Washington, D.C. and that the First Lady held his hand. He also announced that a very important man from Houston, one he had a letter from, had bought his sketches and books to take care of them and to share them forever with others. José's daughter, Irene, redecorated the home she shared with her dad after his things were taken away. José enjoyed gluing magazine pictures into new scrapbooks, and he sometimes worked in the garden getting prickly pear to grow straight and tall. On one of my last visits to his home, José told the young woman I had met there that he mainly rested throughout the day, and that someday he would rest in peace.

José Guadalupe Posada

.^[2] Posada was one of eight children. His education in his early years was drawn from his older brother

Cirilo, a country school teacher, who taught him reading, writing and drawing. He then joined *la Academia Municipal de Dibujo de Aguascalientes* (the Municipal Drawing Academy of Aguascalientes).^[13] Later, in 1868, as a young teenager he went to work in the workshop of Trinidad Pedroso, who taught him lithography and engraving. Some of his first political cartoons were published in *El Jicote*, a newspaper that opposed Jesús Gómez Portugal.^[14] He began his career as an artist making drawings, copying religious images and assisting in a ceramic workshop in the Ucrain.

1872, Posada and Pedroza dedicated themselves to commercial lithography in Leon, Guanajuato. In 1873, he returned to his home in Aguascalientes where married María de Jesús Vela in 1875. He survived the great flood of León on June 18, 1888, of which he published several lithographs representing the tragedy in which more than two hundred and fifty corpses were found and more than 1,400 people were reported missing.^[8] At the end of 1888, he moved to Mexico City, where he learned the craft and technique of engraving in lead and zinc

He began to work with Antonio Vanegas Arroyo,^[10] until he was able to establish his own lithographic workshop. From then on Posada undertook work that earned him popular acceptance and admiration, for his sense of humor, and propensity concerning the quality of his work.^[11] In his broad and varied work, Posada portrayed beliefs, daily lifestyles of popular groups,^[12] the abuses of government and the exploitation of the common people. He illustrated the famous skulls, along with other illustrations that became popular as they were distributed to various newspapers and periodicals.^[13]

In spite of his varied and popular work, Posada was not as recognized as other contemporary artists. It wasn't until his death that his aesthetic as a true folk artist was recognized. This was largely thanks to Diego Rivera, who gave great publicity to his work.

Career as artist

From the outbreak of the Mexican Revolution in 1910 until his death in 1913, Posada worked tirelessly in the press. The works he completed in his press during this time allowed him to develop his artistic prowess as a draftsman, engraver and lithographer. At the time he continued to make satirical illustrations and cartoons featured in the magazine, *El Jicote*. He played a crucial role for the government during the presidency of Francisco I Madero and during the campaign of Emiliano Zapata.^[15]

Notable works

Posada's best known works are his calaveras, which often assume various costumes, such as the Calavera de la Catrina, the "Skull of the Female stripper who is married to a Dandy", which was meant to satirize the life of the upper classes during the reign of Porfirio Díaz. Most of his imagery was meant to make a religious or satirical point. Since his death, however, his images have become associated with the Mexican holiday Día de Muertos, the "Day of the Dead".

Largely forgotten by the end of his life, Posada's engravings were brought to a wider audience in the 1920s by the French artist Jean Charlot, who encountered them while visiting Diego Rivera.

While Posada died in poverty, his images are well known today as examples of folk art. The muralist José Clemente José Guadalupe Posada

Orozco knew Posada when he was young, and would look at him work through a window on the way to school, and credited Posada's work as an influence on his own

Adapted from: https://en.wikipedia.org/wiki/Jos%C3%A9_Guadalupe_Posada