

# THE RISE AND FALL OF THE BROWN BUFFALO

## Educational Study Guide



# How To Use This Guide



JESSE CELEDON AS OSCAR ZETA ACOSTA, PHOTO: RAFAEL GARDENAS

This study guide uses hands-on activities to promote critical thinking about themes presented in the film *The Rise and Fall of the Brown Buffalo*. Students explore the work and legacy of author and Chicano Movement activist Oscar Zeta Acosta, celebrating his accomplishments as a writer and lawyer, and grappling with his often problematic behavior. Through Acosta's story, students unpack concepts of discrimination, representation, identity, and power. Educators are encouraged to use the guide as a whole, in sections, or as a launching pad to support their own facilitating methods and interests.

This guide can be used by middle, high school, and college educators to enhance and complement existing curricula and classroom study and/or to support students in developing youth-led campaigns. The lesson plans can be used to support and deepen content areas such as U.S. History, Ethnic Studies, Civics, Sociology, Psychology, and English Language Arts. Multigenerational activists, educators and leaders might also use this guide as a resource in school-based clubs and organizations, after-school and social justice/youth development programs, and after screenings of the film *The Rise and Fall of the Brown Buffalo*.

# Lesson Plans

## 1

### **What is a Brown Buffalo? Self-Determination in Representation**

**Warm Up:** Two-Minute Selfies

**Opening Discussion:** Exploring Self Representation

**Main Activity:** Brown Buffalos and Cockroaches: Oscar Zeta Acosta's Representation of Self and Community

**Continue the Conversation:** The Anthropomorphic Super Self

## 2

### **Advocacy, Agency, & Art: Civil Disobedience in the Chicano Movement**

**Warm Up:** The Chicano Movement Vocab Race

**Opening Discussion:** Connected Histories of Resistance

**Main Activity:** Civil Disobedience and The Chicano Movement

## 3

### **Against the Erasure of Women: Exploring & Uplifting the Chicana Feminist Movement**

**Warm Up:** "A Time I" Pair Share

**Opening Discussion:** Introducing the Chicana Feminist Movement

**Main Activity:** Flipping the Concept of Erasure: Using BlackOut Poems to Uplift Chicana History

**Continue the Conversation:** Calling In and Calling to Action

## 4

### **Why Did the Brown Buffalo Disappear? Challenging Cultural Whitewashing**

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**Opening Discussion:** Disruptive and Damaging Narratives

**Main Activity:** Creating Ethical Writers and Storytellers

**Continue the Conversation:** Spotting the Buffalo

## ABOUT THE FILM

# THE RISE AND FALL OF THE BROWN BUFFALO

A FILM BY PHILLIP RODRIGUEZ



JEFF HARM AS HUNTER S THOMPSON,  
PHOTO: RAFAEL GARDENAS

*The Rise and Fall of The Brown Buffalo* is a fresh and genre-defying film about the life of radical Chicano lawyer, author and countercultural icon, Oscar Zeta Acosta—the basis for the character Dr. Gonzo in *Fear and Loathing in Las Vegas*, written by his friend, legendary journalist-provocateur Hunter S. Thompson.

The author of two groundbreaking autobiographical novels, *Autobiography of a Brown Buffalo* and *The Revolt of the Cockroach People* Acosta's powerful literary voice, brash courtroom style and notorious revolutionary antics made him a revered figure within the Chicano Movement of the 1960s and 70s and offered one of the most brazen assaults on the status quo and White supremacy seen at the time. Yet Acosta is more known for his turn as Thompson's bumbling sidekick in *Fear and Loathing in Las Vegas* than for his own work exposing racial bias, hypocrisy, and repression within the California justice system.

Channeling the spirit of the psychedelic 60s and the joyful irreverence of "Gonzo" journalism, *The Rise and Fall of The Brown Buffalo* shows Acosta's personal and creative evolution playing out against the backdrop of a society in turmoil. From his origins in segregated rural California, to his stint as a Baptist missionary in the jungles of Panama, to his radicalization in the Chicano movement of the late 60s, and finally to his mysterious disappearance off the coast of Mexico in 1974, director Rodriguez offers a vision of a complex figure at once wholly unique; and emblematic of a generation.

Relevant now more than ever, *The Rise and Fall of The Brown Buffalo* explores issues of racial identity, criminal justice, politics, and media representation, while revealing the personal story of a troubled but brilliant man coming to terms with his identity and finding meaning in the struggles of his people.

## How to Access the Film

*The Rise and Fall of the Brown Buffalo* airs nationally on PBS on **Friday, March 23rd, 2018 at 9:00 pm** Eastern time. Check local listings.

After that date, the film will be available for streaming for a limited time on **PBS.org**

Public libraries and educational institutions can use their Kanopy accounts to stream the film at **Kanopy.com**

**BrownBuffaloFilm.com**

# Standard Alignments

While drawn from the high school section of the Common Core, this study guide also aligns to parallel standards at the middle school level.

## **THE COMMON CORE WRITING STANDARDS 9-10, 11-12**

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and sufficient evidence.
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.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. Produce clear and coherent writing in which the development and style are appropriate to task, purpose, and audience.
5. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

6. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

## **SPEAKING AND LISTENING 9-10, 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 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
2. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
3. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

# MORE

## Standard Alignments

### WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE AND TECHNICAL SUBJECTS 9-10, 11-12

1. 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.
2. Analyze in detail a series of events in a text; determine whether earlier events caused later ones or simply preceded them.

### NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

1. **CULTURE:** Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well the lives and societies of others. In schools, this theme typically appears in units and courses dealing with geography, history, sociology, and anthropology, as well as multicultural topics across the curriculum.
2. **PEOPLE, PLACES, AND ENVIRONMENTS:** This theme helps learners to develop their spatial views and perspectives of

the world, to understand where people, places, and resources are located and why they are there, and to explore the relationship between human beings and the environment. In schools, this theme typically appears in courses dealing with geography and area studies, but it is also important for the study of the geographical dimension of other social studies subjects.

3. **INDIVIDUAL DEVELOPMENT AND IDENTITY:** Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.
4. **INDIVIDUALS, GROUPS, AND INSTITUTIONS:** Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.
5. **CIVIC IDEALS AND PRACTICES:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn of a democracy, and to appreciate the importance of active citizenship.

# Who is a Brown Buffalo?

## Self-Determination in Representation

**OVERVIEW:** Students examine Oscar Zeta Acosta's complex characterization of self and the Mexican-American/Chicano community, and use their learnings to self-determine their own representation.

### **LEARNING OBJECTIVES:**

- To begin to grapple with and practice concepts of self representation.
- To examine Acosta's complex biography, and multiplicity through the lens of his own characterizations.

### **MATERIALS:**

- Markers
- Pens/pencils, crayons or colored pencils
- Chart paper
- Two-Minute Selfie worksheet
- The Anthropomorphic Super Self worksheet

## WARM UP (10 minutes) Two-Minute Selfies



JESSE CELEDON AS OSCAR ZETA ACOSTA,  
PHOTO: RAFAEL GARDENAS

Introduce students to the concept of self representation by engaging them in a “two-minute selfie” drawing exercise. Remind students that drawing skills are not important, and to have fun with their illustrations. Using the worksheet listed in the appendix, invite students to choose four ways to draw themselves from the nine options offered, one in each box on the worksheet:

1. on a bad day
2. on a good day
3. as a superhero

4. as a villain
5. as a car
6. as a house
7. as a leader
8. as a monster
9. as an animal

Time each drawing for two minutes before prompting students to move on to the next box. At the close of the exercise, invite students to pair share their work before moving into the discussion.

## OPENING DISCUSSION (10-20 minutes) Exploring Self Representation

Choose a selection of questions to engage the class in either a full class forum, small group, or pair-share discussion.

- Look at your selfies—which category feels like it best represents the “everyday” you? Why?
- What visual choices did you make for each category? What meaning do these visual cues and symbols hold for you? How we think about representing different roles—in which roles can we easily picture ourselves? Which felt like a stretch of the imagination?
- What real life people come to mind immediately when we hear the abstract categories? Who do you think of when

you hear “superhero, villain, and monster?” Why do we make those associations? What might influence our quick associations?

- What are ways people can exert control over how they represent themselves in public? (Social media, being authors, or artists, etc.) What are ways people might not have control over how they are represented in public? (Being written about, being “outed”, etc.)
- How would you want someone to represent you in public? What control would you want?
- What animal did you choose to represent yourself and why?



## Main Activity (30 minutes) Brown Buffalos & Cockroaches: Oscar Zeta Acosta's Representation of Self and Community



JESSE CELEDON AS OSCAR ZETA ACOSTA,  
PHOTO: RAFAEL GARDENAS

Remind the class that in the film, Acosta referred to himself interchangeably as a “brown buffalo” and a “cockroach.” Divide the students into four small groups, handing a piece of chart paper to each. Assign two groups with the phrase “brown buffalo,” and two with “cockroach,” and ask them to write the words in the center of the chart paper. When we think of these animals/insects, what comes to mind? For five minutes, invite the students to free associate, creating a word map on the chart paper. (“Buffalo” might connect to strength, associations with indigenous cultures, large stature, while “cockroach” might connect to pests, inciting fear, infestation, armies, etc.)

Hang the chart paper on the wall, the two buffalo wordmaps side by side and the two cockroach word maps side by side. Examine as a class to dissect the choices—point out similarities and differences between the two word maps. Ask students to determine which words and qualities are positive, and which are negative by inviting a volunteer to be directed by their peers, circling the positive and placing a box around the negative, while still allowing the words to be legible.

Invite students to journal about what they discovered through the word mapping process. Use the questions that resonate to unearth and begin to examine Acosta’s complexity.

- Why do you think Acosta paints himself as a buffalo? What words on the word map connect to Acosta’s character and actions? (Point to words used — for example, if students wrote strength, where do we see Acosta exhibiting that in his personhood?)
- Why do you think Acosta characterizes himself and the Latinx community as cockroaches? What negative implications are there in this representation? (equating people to pests)? What positive ones (durability, ability to “infest” the system)?
- Why might Acosta see himself and his community through a negative lens at times? If comfortable, guide students in considering Acosta’s problematic qualities, and how ostracization and identity confusion in early life contributed to his lack of pride in self, and the difficult behaviors that followed.
- Do you find these portrayals of buffalo and cockroach accurate? Offensive? Positive? Does it matter who is assigning these terms? What if an outsider called Acosta a “brown buffalo” and the Chicano community “cockroach people?” Invite a debate about what these characterizations mean—and the complexions they take on when viewed through different lenses.

## Continue the Conversation (15-30 minutes) The Anthropomorphic Super Self

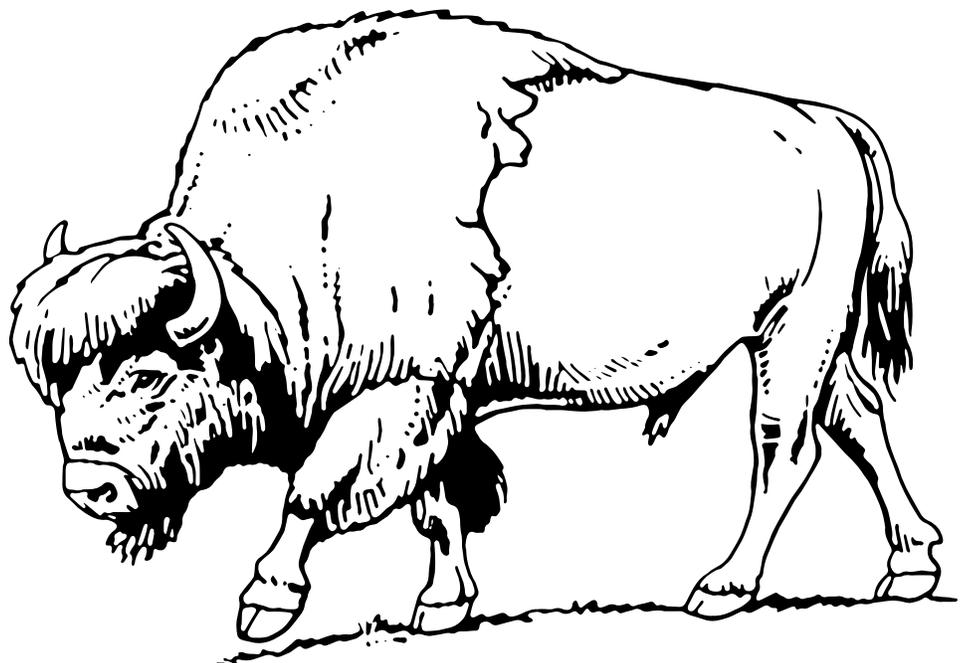
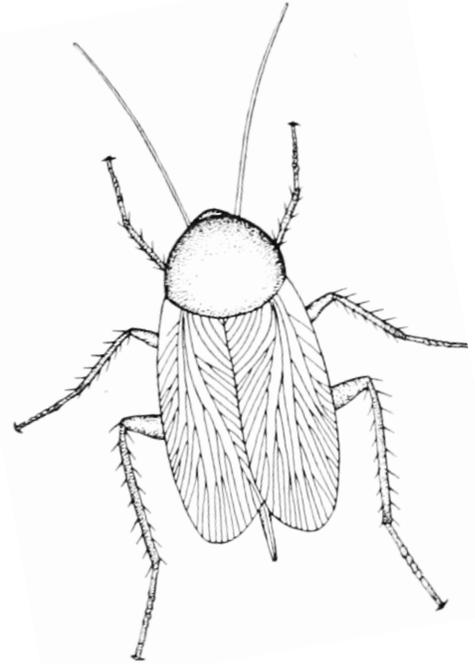
Invite students to share out anthropomorphic superheroes (Mighty Mouse, Donkey Kong, ThunderCats, Teenage Mutant Ninja Turtles, etc.) Spend a few moments briefly defining their qualities and abilities. Educators might also consider creating a Powerpoint in advance to offer a slideshow of examples to students. Share with students that they'll be creating an anthropomorphic superhero version of themselves.

Using the worksheet located in the appendix, lead students through the questions aloud, using Acosta as the example. When complete, task students with creating a characterization of self using the worksheet, which involves additional steps that help students to determine answers to the following questions:

- What is their super power?
- Who do they protect and serve?
- What is their mission?
- What is their kryptonite/weakness?

- Who is their archenemy?
- What is their tool?
- What is a symbol that represents them?
- What color is their costume and why?

Ask students to return to the animal they first identified when creating their two-minute selfies, and determine if the choice still fits their list. If not, what animal now aligns with the written portrait they've created? Once an animal has been identified, invite the students to draw themselves as this character.



# Advocacy, Agency, & Art: Civil Disobedience in the Chicano Movement

**OVERVIEW:** Students examine Oscar Zeta Acosta's complex characterization of self and the Mexican-American/Chicano community, and use their learnings to self-determine their own representation.

## **LEARNING OBJECTIVES:**

- To introduce students to the vocabulary of the Chicano Movement
- To connect the Chicano Movement to civil rights movements past and present
- To identify Acosta's contributions to the Movement
- For students to define their own agency and power in relationship to their role as students, informed by the East L.A. student walkouts

## **MATERIALS:**

- |   |   |
|---|---|
| <input type="checkbox"/> The Chicano Movement vocabulary cards              | <input type="checkbox"/> Markers  |
| <input type="checkbox"/> East Los Angeles Student Walkout Proposal handouts | <input type="checkbox"/> Paper  |
| <input type="checkbox"/> Chart paper  | <input type="checkbox"/> Drawing/coloring utensils and/or collage materials |

## **MULTIMEDIA RESOURCES**

Access to projector and Internet to show examples from the Chicano Arts Movement

## WARM UP (10 minutes) The Chicano Movement Vocab Race



YOUTH FROM THE FLORENCIA BARRIO OF SOUTH CENTRAL LOS ANGELES ARRIVE AT BELVEDERE PARK FOR LA MARCHA POR LA JUSTICIA. JANUARY 31, 1971. PHOTO: LUIS C. GARZA. COURTESY OF THE PHOTOGRAPHER AND THE UCLA CHICANO STUDIES RESEARCH CENTER

Assign students 14 words and phrases connected to the Chicano Movement's history and 14 definitions. Each student should have one card, cut from the cards handout in the appendix, distributed at random (if there are more students than cards, they can work in pairs or small groups). Set the timer for five minutes and task students with finding their card's match.

Depending on the level of knowledge in the room, this race might run its course quickly, or cause some confusion and deliberation. When the timer is up, ask each pair to share out. Rearrange pairs as needed in order to achieve the correct definition. Hand out the definition cards sheet, intact, for a deeper exploration of the terms, or as a document to return to in the work.

The terms on the cards are as follows. See appendix for handout:

**National Farm Workers Association**

**Alianza Federal de Mercedes**

**Boycott**

**Mendez vs. Westminster**

**Aztlan**

**Nonviolent resistance**

**Voting Rights Act of 1965**

**Civil Disobedience**

**Delano Grape Strike**

**Chicano Arts Movement**

**Brown Berets**

**Cultural Nationalism**

## OPENING DISCUSSION (10 minutes) Connected Histories of Resistance

- What civil rights movements do we know about that were happening in the United States in the 1960s? (African American Civil Rights, Women's Movement). What were they fighting for?
- What do we see the Chicano Movement fighting for in the film, and in what ways?
- How was the struggle connected to the other movement's of the day?
- How is this struggle still relevant today? The characterization of the Latinx community in the U.S. is a ripe discussion point. For example, comparisons might be drawn between the Chicano Student Movement walkouts with the self organizing of the Dreamers.



PHOTO: ALICE DONOVAN ROUSE

## Main Activity (40 minutes) Civil Disobedience and the Chicano Movement



ATTORNEY OSCAR ZETA ACOSTA AT A DEMONSTRATION IN DOWNTOWN LOS ANGELES.  
TOP: COURTESY OF OSCAR CASTILLO  
BOTTOM: RAUL RUIZ



OSCAR ZETA ACOSTA FOR L.A. COUNTY SHERIFF  
CAMPAIGN POSTER, 1970

### PART A: IDENTIFYING OSCAR ZETA ACOSTA'S CONTRIBUTIONS

The Chicano Movement had a rich history of civil disobedience, including Cesar Chavez's grape boycotts and hunger strikes in support of farmworkers rights, and the East L.A. student walkouts, which challenged discrimination in local school districts. Acosta was a powerful, and highly controversial figure, during the 1960 and 1970s, working in support of the Chicano Movement—and sometimes, getting in its way.

Circle back to the film and, with students' help, identify Acosta's contributions (both positive and questionable) to the Chicano Movement. Source from the student's memory, and fill in the blanks if needed. A Powerpoint presentation could aid in sharing this information visually:

- 1968, moved to East L.A. to join the Chicano Movement to defend Chicano activists in his role as an attorney.
- Represented high-profile civil rights cases such as the Chicano 13, students who participated in the East L.A. walkouts, as well as Rodolfo Gonzales, members of the Brown Berets and other residents of the area.
- Used controversial defenses that sparked resentment from the LAPD — was often followed and harrassed by law enforcement.
- Proved a pattern of discrimination against Mexican Americans by subpoenaing every member of the Los Angeles County Grand Jury. He found that 178 judges had never nominated a person with a Spanish sounding surname.
- Began to use illegal psychedelic drugs while working in the courtroom, as he felt they "expanded his mind."
- He was linked to the Chicano Liberation Front, an underground organization known for aggressive tactics such as bombings.
- Set judge's lawn on fire after being held in contempt of court.
- In 1970, ran for sheriff of Los Angeles County, vowing to do away with the Sheriff's Department.
- Used his training as a preacher to rally the people. Known for flamboyant presentation with an Aztec god on his business card, a flower-print attaché case, adorned with a Chicano Power sticker.

## Main Activity (40 minutes)

### Civil Disobedience and The Chicano Movement (continued)

- Wrote two books about his own life, *Autobiography of the Brown Buffalo* and about the Chicano Movement, *The Revolt of the Cockroach People*.

Follow up with a brief discussion about which of Acosta's tactics were powerful and useful, and openly question the problematic orientations. What can we learn from Acosta, and co-opt as possible tactics and cues in responding to current social issues?

#### PART B: ROLE PLAYING THE STUDENT MOVEMENT

Bring the conversation to a focal point, narrowing in on the role of the student in social movements. Hand out copies of the proposals made by the 1968 East L.A. student walkouts—also known as the “blow outs”—to the board of education—located in the appendix. Break students into four groups, each assigned to one section of the proposal:

- ACADEMIC
- ADMINISTRATIVE
- FACILITIES
- STUDENT RIGHTS

Invite students to read their section of the proposal, and in their groups, determine if the requests have been fulfilled by the school system. Ask students to widen the conversation to consider the needs of other

identities in their own school. What demands would they ask for, inspired by the Chicano Student Movement's proposal? Write these demands on chart paper.

Ask students to choose three of their points to defend in a speech. Ask one student from the group to volunteer to be recorder, writing notes as the group discusses. Another student will take on the task of presenter, sharing their speech to the full class. Prompt the students to address the following questions, recording their answers in bullet points on chart paper:

- Why are these requests important?
- What will they do for the school community?
- How will they be sure their demands are heard?

Bring the group together and present out. After all group's have shared, discuss the process.

- How did it feel to determine their needs and the lack of those needs being met?
- Did it feel empowering to identify them and speak to them? Did it feel disappointing or angering?
- Are there next steps the class might take as a community to move beyond role playing and into lived action within their school community? What would it take?



TOP: HIGH SCHOOL WALKOUT STUDENTS ARGUE WITH A SCHOOL ADMINISTRATOR. CIRCA 1968. PHOTO BY DEVRA WEBER. BOTTOM: BROWN BERET MARGARITA SANCHEZ, LEFT, AND RUTH ROBINSON, WITH CAMERA, GETTING ARRESTED AT THE BELMONT HIGH SCHOOL WALKOUTS. MARCH 8, 1968. PHOTOGRAPHER UNKNOWN, PHOTO COURTESY OF HERALD-EXAMINER COLLECTION/LOS ANGELES PUBLIC LIBRARY.



SANTA BARBARA BROWN BERETS AKA MORATORIUM IN MARAVILLA" 1970. PHOTO: OSCAR CASTILLO

# Against the Erasure of Women

## Exploring and Uplifting the Chicana Feminist Movement

**OVERVIEW:** Students learn about the Chicana Feminist Movement, formed in response to gender disparity within the Chicano Movement. Introducing students to the concept of cultural erasure, students engage in creative activities to bring the biographies of Chicana leaders, past and present, to the forefront. Grappling with complex leaders, students confront Acosta's mistreatment of women, and make connections to contemporary dialogue around sexism, sexual harassment, and abuse.

### **LEARNING OBJECTIVES:**

- To unpack gender disparity within social movements
- To examine the origins of the Chicana Feminist Movement and the factors that led to its formation
- To learn about the concept of cultural erasure
- To learn about Chicana leaders and centralize their stories through creative processing
- To grapple with problematic leaders by examining Acosta's treatment of women

### **MATERIALS:**

- Pencils
- Markers
- Printed biographies of Chicano leaders
- Printed copies of Dorena Moreno's
- Paper
- Writing utensils

### **MULTIMEDIA RESOURCES**

Access to projector and Internet to show examples, biographies researched on [CHICANAPORMIRAZA.ORG](http://CHICANAPORMIRAZA.ORG).

## WARM UP (5 minutes) “A Time I” Pair Share

Invite students to identify a time they contributed to a project and did not receive full credit for their contributions. This could be in school during group work, at home with chores, in a sports context, etc. In pairs, invite students to informally share the experience with their partner,

how it felt and what they did in response. Invite the larger group to briefly name the feelings of being dismissed or diminished —frustrated, depressed, angry, etc.—and create a wordbank on the board as a visual cue for the opening discussion.

*The oppression suffered by Chicanas is different from that suffered by most women in this country. Because Chicanas are part of an oppressed nationality, they are subjected to the racism practiced against La Raza. Since the overwhelming majority of Chicanos are workers, Chicanas are also victims of the exploitation of the working class. But in addition, Chicanas, along with the rest of women, are relegated to an inferior position because of their sex. Thus, Raza women suffer a triple form of oppression: as members of an oppressed nationality, as workers, and as women.*

- Mirta Vidal (1971)

## OPENING DISCUSSION (10-20 minutes) Introducing the Chicana Feminist Movement

The Chicana Feminist Movement was launched in the early 1970's as a response to both U.S. patriarchal culture and the influence of Mexico's culture, where long-held gender-based bias and practices surfaced within the Chicano community—both in the home, the workplace and the movement. Chicana women also responded to the erasure of their contributions to the movement in the public dialogue. Introduce students to this history in brief and pose the following questions for discussion – referring back to the wordbank the students created in the warm up, thinking of times their contributions were dismissed or diminished:

- Point out how female characters in the film may have been introduced to offer balance in representation. Why do you think the filmmaker made this choice?
  - In what ways do women still fight for visibility and equity in the U.S. and beyond?
  - What current artists/leaders do we admire who also have troublesome aspects of their behavior? How can we or do we reconcile, ignore or excuse their contributions given their problematic actions?
- Why do you think the Chicana Feminist Movement separately defined their movement from the Chicano Movement?
  - How do we see Acosta talking to or about women in the film?
  - Based on what you know about Acosta, do you think he acknowledges women as his peers?



SOCORRO ACOSTA (WIFE OF ACOSTA) WITH OSCAR ZETA ACOSTA. PHOTOGRAPHER UNKNOWN.

*'Erasure' refers to the practice of collective indifference that renders certain people and groups invisible. The word migrated out of the academy, where it alluded to the tendency of ideologies to dismiss inconvenient facts, and is increasingly used to describe how inconvenient people are dismissed, their history, pain and achievements blotted out. Compared with words like "diversity" and "representation," with their glib corporate gloss, "erasure" is a blunt word for a blunt process. It goes beyond simplistic discussions of quotas to ask: Whose stories are taught and told? Whose suffering is recognized? Whose dead are mourned?*

- "Fighting 'Erasure'" by Parul Seghal,  
The New York Times

## Main Activity (40 minutes) Flipping the Concept of Erasure: Using Blackout Poems to Uplift Chicano History

### WHAT IS CULTURAL ERASURE?

Introduce the concept of cultural erasure by projecting this definition, culled from a *New York Times* article, or handing out to students. Closely read the text aloud, unpacking the meaning as a group. Where in history, and in present times, have we witnessed the act of cultural erasure? Task students in pairs with rewriting the definition of erasure in student-friendly language. If they were to teach this concept to their peers, how would they word the language? Share out their reworded definitions.

Connect the conversation to the previous dialogue about the Chicana Feminist Movement. How might the concept of erasure apply? How did the members of the Chicana Feminist Movement fight against the erasure of their own voices? This last question's answer, at this point in the student's learning, stops at "they created a movement." Explain that you'll be engaging a creative exercise that will introduce them to leaders in the Chicana Movement and help further their understanding of how Chicana's fought erasure.

### BLACKOUT POEMS: HONORING CHICANA MOVEMENT LEADERS

Blackout poems take a text, such as a newspaper article or page of a book, and use the text to

create a found poem within its contents, by blacking out the words around the new message. Search an Internet image base such as Google Images for the term "blackout poems" and project the results, or create handouts of the images for students to engage. Ask the students to examine these works — how have artists created new meaning from old texts? How might this approach be powerful when thinking about the concept of erasure? The ability to make new meaning, or emphasize meaning, from a document puts the power back in the reader's hands. Blackout poems are about both deconstruction and reconstruction.

After viewing examples, explain to students that they'll be creating blackout poems that profile women leaders in the Chicano/Chicana Movement by using the Chicana por mi Raza Digital Memory Collective — a database created by a group of historians, educators, researchers, archivists and technologists dedicated to preserving imperiled Chicana and Latina histories of the long Civil Rights Era. [CHICANAPORMIRAZA.ORG](http://CHICANAPORMIRAZA.ORG)

Distribute biographies of women profiled in the database. Task students with finding a bio that speaks to them, perhaps for homework, or have printouts on hand to share. Each participant should end up with two copies

### Main Activity (40 minutes)

### Flipping the Concept of Erasure: Using Blackout Poems to Uplift Chicano History (cont.)

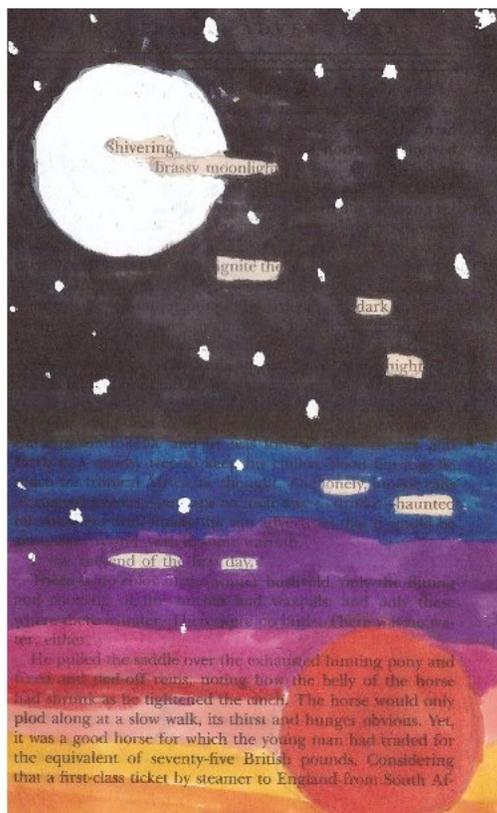
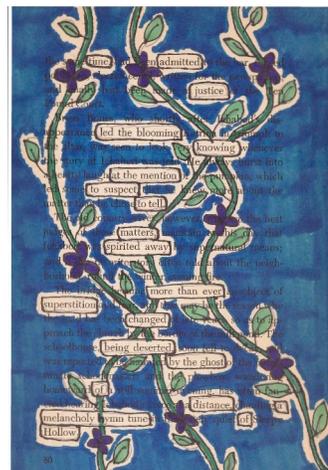
of a single bio to blackout, creating a synthesized visual “poem” of the heart of their message and work. Aside from Zeta’s blatant sexism, he also ignores the female voice—it is absent from his work. Share with students that as they read, they should imagine themselves in the shoes of the leader and use the blackout method to create a poem that represents what the leader stands for. This ghostwriting brings the female voice back into the classroom.

Before beginning, engage a brief discussion about the danger of the blackout method being used as an act of erasure. How could this process go wrong? How might it be detrimental in the wrong hands? How might someone use this process to manipulate meaning? Make parallels between the creative act and the historical act. Underscore the power students have in this process and that they are flipping the act of erasure on its head—using it to amplify, teach, and further a message.

To create blackout poems, engage students in the process through the following steps:

1. Set aside one copy of the bio that will not be touched.
2. Read the bio in full and write a quick bullet point summary of key terms, ideas and concepts relating to the leader’s life and legacy.
3. Choose a word to begin with, on the top 3rd of the page, that will begin the poem. Use a pencil to mark words that might be used, strung together to make meaning.
4. List the words on a separate sheet of paper and read the message they create. Are there words you want to subtract or add in from the page? Explore different possibilities before making the marks on the biography paper permanently.
5. Circle the final words on the page, and erase the marks for words you will no longer be using.
6. Draw an illustration, or simply black out around the words, making the chosen text boldly stand out.

When complete, invite students to hang their work in a classroom gallery. The group moves as one cohort, piece to piece, as the creator presents their work, reading the poem and discussing their creative choices with the audience. The creator is also tasked with summarizing the biography and introducing the leader to their peers—the second, untouched copy of the bio can be used to aid them in this process.



## Continue the Conversation (40 minutes) Calling in and Calling to Action

### READ DORINDA MORENO'S LETTER TO OSCAR ZETA ACOSTA

Dorinda Moreno, a Chicana activist who knew and worked with Acosta, wrote a letter challenging his sexism, and calling on him to be a better partner in the struggle by honoring his power, and asking him to examine his problematic behaviors. Invite students to read the letter, located in the appendix, aloud in a dramatic reading with the class. Spend a few minutes extracting meaning from the text, translating words and language that might be unfamiliar, and determining her message as a group. Pay attention to the following quote as an entry point:

"As a liver of experiences you are an insatiable genius for sensationalism. As a liver of life you are ruthless. As a recorder you are unscrupulous. But, as a writer you fall short of your potential, you are 'almost' profound. I feel that your distorted machista view gets in the way of your victories... your atrocities overpower your meaningful contributions."

Introduce the concepts of "calling in" and "calling to action." Write the phrases on the board. Ask students to take a guess at their meanings. Explain that "calling

in" is a method in which a person, group or community calls attention to how a friend, peer, or family member is harming themselves and the people they love, while also showing compassion, patience, and offers a request for change. Calling to action is the charge the person is tasked with, a specific request for immediate implementation. How does Dorinda Moreno "call in" Acosta? What is her "call to action?"

### WRITE YOUR OWN LETTER TO OSCAR ZETA ACOSTA

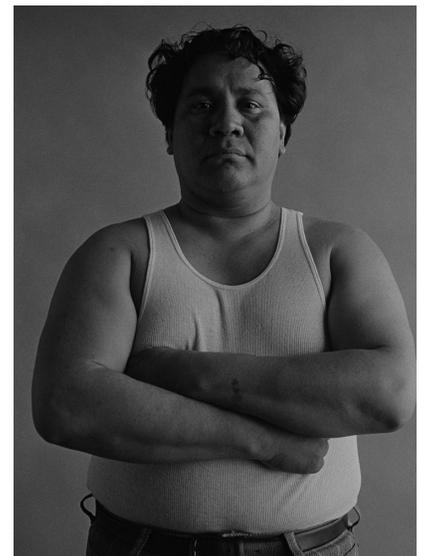
Task students with writing a letter to Acosta asking him about how his experiences created both positive and negative actions— Offer them various approaches by writing the following phrases on the board, briefly walking through each:

- posing difficult questions
- mirroring of his behavior
- offering wishes, comfort or advice
- calling to action
- sharing gratitude

Ask students if they can think of any other approaches to the letter. The goal is for students to grapple with Acosta's complexity, to find his humanity, and to also hold him accountable.

*"...As a liver of life  
you are ruthless.  
As a recorder you  
are unscrupulous.  
But, as a writer you  
fall short of your  
potential, you are  
'almost' profound..."*

- Dorinda Moreno



OSCAR ZETA ACOSTA, 1971,  
PHOTO: ANNIE LEIBOVITZ

## Continue the Conversation (40 minutes)

### Calling in and Calling to Action

#### EXTEND THE DIALOGUE

This exercise might also extend into a deeper exploration of the discussion question:

- *What current artists/leaders do we admire who also have troublesome aspects of their behavior?*
- *How can we (or do we) reconcile, ignore, or excuse their contributions given their problematic actions?*
- What do we excuse?
- How do we help people—both the victim and the perpetrator?
- How do we shift society and prevent these actions?
- How do we educate men?
- How do we educate women?

Frame this exercise as either a debate in class or Op-Ed for homework. There are many articles on the Internet to choose from that address this topic. Here is a starting point:

“How the Myth of the Artistic Genius Excuses the Abuse of Women” by Amanda Hess in *The New York Times*  
<https://www.nytimes.com/2017/11/10/arts/sexual-harassment-art-hollywood.html>

# Why Did the Brown Buffalo Disappear? Challenging Cultural Whitewashing

**OVERVIEW:** Oscar Zeta Acosta's disappearance in life metaphorically parallels his relative obscurity as an author, compared to his writing partner Hunter S. Thompson. This lesson plan examines who gets to tell whose story, how narratives get changed in the course of history, and how we can preserve and advocate for ethical collaborations in journalism and other forms of media.

## **LEARNING OBJECTIVES:**

- To point out and examine where cultural narratives have been erased, whitewashed, mistold, or miscredited in history
- To engage students in considering the implications of disrupted or damaging narratives—both intentional and unintentional—by applying the concept to their own story, and through the story of Acosta
- To develop a set of ethical guidelines for writers and cultural shapers in storytelling
- To uplift Acosta's legacy through identifying how and where the "buffalo spirit" lives on in our society.

## **MATERIALS:**

- Paper
- Writing utensils

## WARM UP (20 minutes) Life Biography Interviews

Set a timer and ask students to interview each other in pairs about their life biography for four minutes. The interviewer should not respond to the interviewee or write down any details with pen and paper during the interview—engage in present listening. Offer students a few questions to begin with as jumping off points, written on the board, to facilitate their story telling.

When the timer goes off, invite the partners to switch roles. After the second interview is complete, ask

students to choose a new partner, and spend five minutes having a conversation about whatever they wish: what they did this past weekend, what classes they are struggling with or doing well in, what they love to eat, etc. This activity, though students are not aware, is to disrupt their memory of the details of their partner's story.

At the close of the activity, invite a few students, with consent, to retell the biography of their partner to the class, but with a

condition: the interviewee can not correct their partner on the details of their story when sharing—they must remain silent. The idea is that at some point in the sharing, a student will inevitably flub the details, opening a conversation about storytelling. When the sharing has closed, circle back to the interviewees whose stories were shared. They are now welcome to correct the details. Ask the students how it felt to hear their story being told when they could not correct it.

## OPENING DISCUSSION (15 minutes) Disruptive and Damaging Narratives

Connect this exercise, and the feelings it generated, to a history of incorrectly told stories. As the students:

- Where have we seen other people's stories get told incorrectly, or incompletely? If students are unsure where to start, here are some examples:
  - The popular narrative of Christopher Columbus "discovering" America versus the reality of his "discovery" launching a genocide of native peoples
  - Rock and roll was a Black artform that inspired White artists, who were assigned the credit and made famous for innovating
  - History books focus primarily on White men and often skew the narrative to hide or bury
    - oppressive histories
- The Founding Fathers' call for freedom only applied to white men when written, but often is used to underscore the U.S. position as "the land of the free" in relationship to people of color and immigrants
- What damage does this incorrect—deliberately or not—cause to society? Who benefits? Who is hurt?
- What voices are at risk of being a victim of skewed, incorrect, or damaging narratives in our current society?
- What actions can we take to ensure all voices are valued and represented equally—and correctly?



SAMUEL ADAMS COURTESY OF ISTOCK  
(GETTY IMAGES)

## Main Activity (40 minutes) Creating Ethical Writers & Storytellers

Introduce how Acosta's disappearance in life metaphorically parallels his relative obscurity as an author, especially when compared to his writing partner, Hunter S. Thompson. In the film, after their travels to Las Vegas for *Rolling Stone Magazine*, we see that Thompson has painted Acosta, thinly disguised as "Dr. Gonzo," a "heavy weight Samoan attorney" in the article. This representation offends Acosta.

Additionally, though Acosta was an early contributor to the Gonzo journalism writing style—which is framed as journalism written without claims of objectivity, often including the reporter as part of the story via a first-person narrative—Thompson is often solely credited with its invention.

Engage students in a brief discussion in response to these facts.

- Why was Acosta upset by his portrayal in the article (and later the book and film versions of *Fear and Loathing In La Vegas*)? Did Thompson betray his friend's trust?
- Why do you think Thompson's legacy remains today, while Acosta's faded?
- Have you heard the term "whitewashing" in culture and history? What do you think it might mean? (Whitewashing refers to the erasure of people of color's contributions historically, and often in Hollywood refers to White actors cast in the roles of people of color.) Was Acosta's story whitewashed?
- In response to the article by Thompson, Acosta contracted his own books to be published—an autobiography and a book about the Chicano Movement. Why was it important for Acosta to tell his own story and the story of his people?

Invite students to consider the implications of mistold and erased stories by applying the concept to themselves. In about a 10-minute time frame, three and a half minutes allotted per question, guide students in journaling the following questions:

- What would you want to be sure of if someone told your



LEFT: HUNTER S. THOMPSON & OSCAR ZETA ACOSTA, LAS VEGAS, CEASAR'S PALACE, APRIL 1971, PHOTOGRAPHER UNKNOWN

## Main Activity (40 minutes)

### Creating Ethical Writers & Storytellers (continued)

- story in a book or movie? What should be included? What would you not want included? How would you want to be represented?
- Who do you think has the ability to tell, and understand your story (think about ethnicity, gender, etc.)?
  - What are the possible dangers that come with telling another person's story?
- Share out ideas. In small groups, hand out chart paper and task students with using their journaling to create a code of ethics for writers. This code of ethics should include 5-10 points for writers to consider when telling other people's stories to avoid an incorrect depiction or co-opting of narrative.

## Continue the Conversation (20 minutes)

### Spotting the Buffalo



OSCAR ZETA ACOSTA & HUNTER S THOMPSON  
DURING THOMPSON'S CAMPAIGN BID TO  
BECOME ASPEN, COLORADO'S SHERIFF, 1970.  
PHOTO: BOB KRUEGER

Though Acosta did not reach the acclaim of Thompson, his spirit has not been lost—it lives on in other forms, channeled through the work of others in our society. Invite students to consider what the buffalo spirit embodies—inspired by Acosta—by creating a community-sourced list, either on chart paper as a whole group or by inviting students to write their ideas on post-it notes and share out when sticking them on the board. Share aloud and process as a group, creating a final list that all can agree on.

Using the qualities listed as a guide, ask students who they consider to be buffalos in their lives and in society. A buffalo might be a family member, teacher, mentor, friend or a famous activist. Some well-

known examples might include Alicia Garza, Patrisse Cullors, and Opal Tometi, the women who started Black Lives Matter, Beyoncé—for her politically driven performances—and football quarterback Colin Kaepernick who refused to stand up during the national anthem in protest of police brutality against African Americans. Invite students to take a few minutes to write down their buffalo and what makes them fit the charge of the buffalo spirit. Share out the students' answers in the group, preferably in a circle format, and close out the conversation by asking students to identify where the buffalo spirit lives within themselves.

# Appendix

## Additional Resources

### Films:

***A Class Apart***: The first major film to bring to life the heroic post-World War II struggles of Mexican Americans against the Jim Crow-style discrimination targeted against them, *A Class Apart* is built around the landmark 1951 legal case *Hernandez v. Texas*, in which an underdog band of Mexican Americans from Texas bring a case all the way to the Supreme Court - and win.

***And the Earth Did Not Swallow Him***: A Mexican boy's (Jose Alcala) family (Daniel Valdez, Rose Portillo) struggles to earn a living in 1950s America.

***Cesar Chavez***: Famed labor organizer and civil-rights activist Cesar Chavez (Michael Peña) is torn between his duty to his family and his commitment to securing a living wage for farm workers.

***Dolores***: Documents the undertold story of Dolores Huerta, co-founder of the first farmworkers union with Cesar Chavez, and her tireless fight for racial and labor justice.

***I Am Joaquin***: a 1969 short film by Luis Valdez, a project of his El Teatro Campesino. It is based on the poem "I Am Joaquin" by Rodolfo "Corky" Gonzáles, a key text of the Chicano movement.

***Real Women Have Curves***: "Real Women Have Curves" is a humorous and warmhearted look at a Mexican-American teenage girl coming of age in a boiling cauldron of cultural expectations, class constrictions, family duty, and her own personal aspirations.

***Rubin Salazar: Man In The Middle***: A documentary by Phillip Rodriguez, examines the life and mysterious death of pioneering journalist Ruben Salazar

***The Longoria Affair***: Tells the story of one key injustice—the refusal by a small-town funeral home in Texas after World War II to care for a dead Mexican-American soldier's body "because the Whites wouldn't like it"—and shows how the incident sparked outrage nationwide.

## Appendix (continued)

*Walkout*: A teacher (Michael Peña) becomes a mentor to Chicano high-school students protesting injustices in public schools in 1968.

*Zootsuit*: Mexican-American gangster Henry Reyna (Daniel Valdez) and others in his group are accused of a murder in which they had no part. They are then rounded up by the police because of their race and their choice of clothing.

### **Books**

*Autobiography of a Brown Buffalo* by Oscar Zeta Acosta

*Bless Me Ultima* by Rudolfo Anaya

*Chicano Movement For Beginners* by Maceo Montoya and Ilan Stavans  
PhD

*¡Chicana Power!: Contested Histories of Feminism in the Chicano Movement (Chicana Matters)* by Maylei Blackwell

*Change from the Inside: My Life, the Chicano Movement, and the Story of an Era* by Richard Alatorre and Marc Grossman

*The House on Mango Street* by Sandra Cisneros

*The Revolt of the Cockroach People* by Oscar Zeta Acosta

# HANDOUTS

# WORKSHEET: **Two-Minute Selfie**

Draw yourself...

on a bad day

on a good day

as a superhero

as a villain

as a car

as a house

as a leader

as a monster

as an animal

WORKSHEET (continues on the next page):

## The Anthropomorphic Super Self

What have other people told you that you excel at?

What do you feel like you excel at?

How do you help others?

What activities do you love to do?

**= WHAT IS YOUR SUPERPOWER?** \_\_\_\_\_

Who do you protect and serve? (What people do you care about? Think about people you know, and also groups of people you want to advocate for/help):

What is your mission? (How can you use your superpower and skills to advocate, support or make change?):

What is your kryptonite/weakness? (What slows you down/gets in the way?):

Who is your archenemy? (Who/what are you fighting against to accomplish your mission?):

What is your tool to help forward your mission?:

What symbol represents you?:

What color is your costume—and why?:

What animal represents these qualities/best describes you?:

What is your anthropomorphic superhero name?:

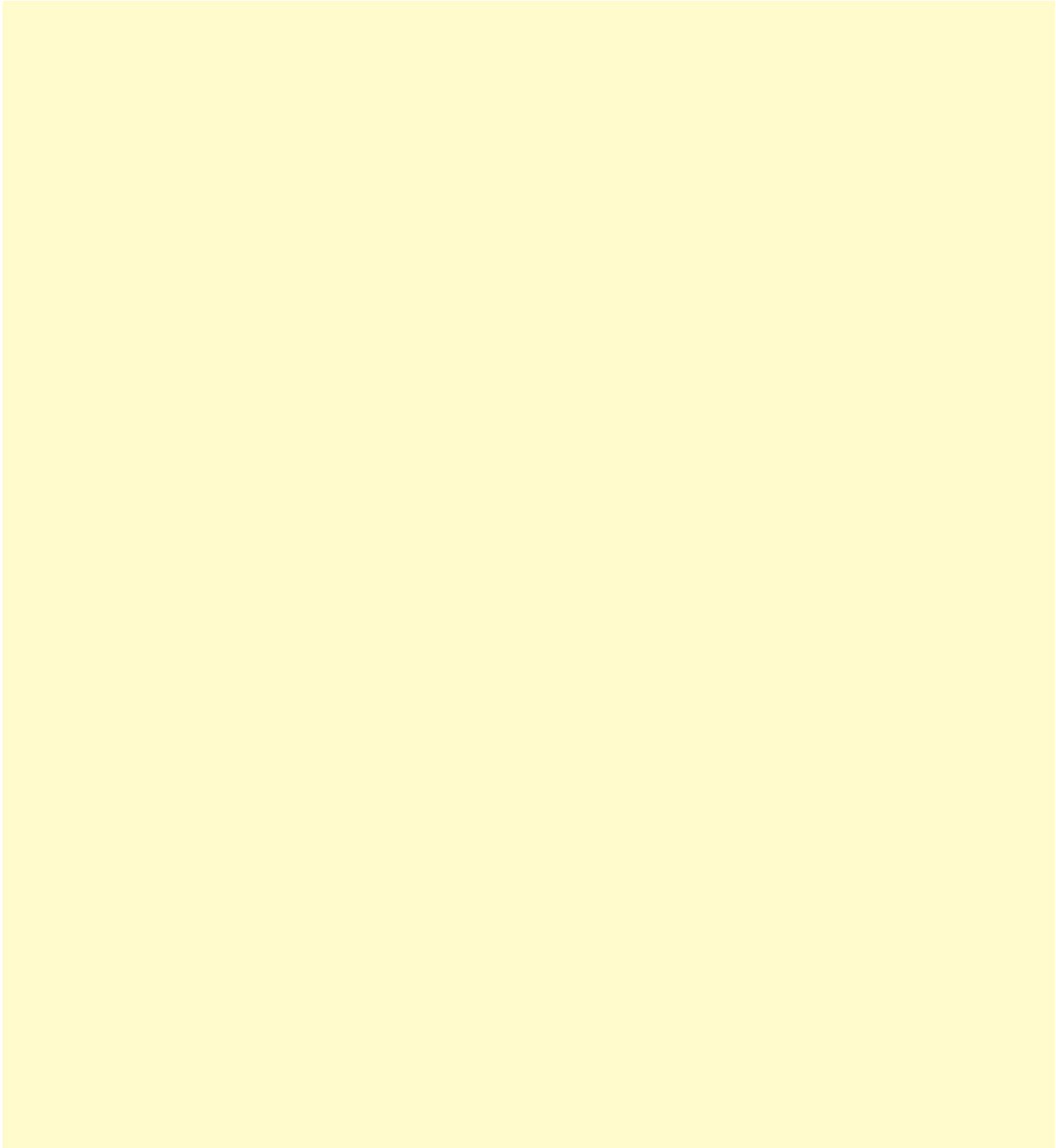
# WORKSHEET:

## The Anthropomorphic Super Self

Draw yourself as:

---

(your superhero name)



# VOCABULARY CARDS: The Chicano Movement

## National Farm Workers Association

United Farm Workers of America (UFW) is a U.S. labour union founded in 1962 as the [Name of the Association] by Cesar Chavez and Dolores Huerta. The union merged with the American Federation of Labor–Congress of Industrial Organizations (AFL-CIO) in 1966 and was re-formed under its current name in 1971 to achieve collective bargaining rights for farmworkers in the United States. In 2006 the UFW disaffiliated from the AFL-CIO and joined the labor federation Change to Win. The UFW seeks to empower migrant farmworkers and improve their wages and working conditions. It also works to espouse nonviolence and to educate members on political and social issues.

- Britannica.com

## Alianza Federal de Mercedes

As one of the formative organizations of the Chicana/o movement in the 1960s and '70s, [This group] waged a dynamic and controversial campaign in New Mexico for the recovery of Mexican and Spanish land grants that had been lost in the aftermath of the Mexican-American War in the mid-19th century.

- *Forgotten Pueblos: La Alianza Federal de Mercedes and the Cultural Politics of Indo-Hispano* by Simon Ventura Trujillo

VOCABULARY CARDS:  
**The Chicano Movement**

## **Boycott**

To withdraw from commercial or social relations with (a country, organization, or person) as a punishment or protest.

A punitive ban that forbids relations with certain groups, cooperation with a policy, or the handling of goods.

-Dictionary.com

## **Mendez vs. Westminster**

In 1947, a Federal court's decision in Orange County ended Mexican American primary school segregation in California and supported later civil rights struggles to end all segregation nationally.

-NPS.gov

## **Aztlan**

In modern Chicano culture, [This place] represents an important symbol of spiritual and national unity. The term has also been used to mean the territories ceded to the United States by Mexico with the Treaty of Guadalupe-Hidalgo in 1848—New Mexico and Arizona.

- ThoughtCo.

VOCABULARY CARDS:  
**The Chicano Movement**

## **Nonviolent Resistance**

The practice of achieving goals such as social change through symbolic protests, civil disobedience, economic or political noncooperation, satyagraha, or other methods, while being nonviolent. This type of action highlights the desires of an individual or group that feels that something needs to change to improve the current condition of the resisting person or group.

- Wikipedia.com

## **Voting Rights Act of 1965**

U.S. legislation (August 6, 1965) that aimed to overcome legal barriers at the state and local levels that prevented African Americans from exercising their right to vote under the Fifteenth Amendment (1870) to the Constitution of the United States. The act significantly widened the franchise and is considered among the most far-reaching pieces of civil rights legislation in U.S. history.

-Britannica.com

VOCABULARY CARDS:  
**The Chicano Movement**

## **Civil Disobedience**

The active, professed refusal of a citizen to obey certain laws of the state, and/or demands, orders, and commands of a government, or of an occupying international power.

- Wikipedia

## **Delano Grape Strike**

September 8, 1965, Filipino American grape workers, members of the Agricultural Workers Organizing Committee, walked out on strike against Delano-area table and wine grape growers protesting years of poor pay and conditions. The Filipinos asked Cesar Chavez, who led a mostly Latino farm workers union, the National Farm Workers Association, to join their strike.

- UFW.org

## **Chicano Arts Movement**

During the 1960's an important component of El Movimiento Chicano was the involvement of artists in this socio-political movement.

-Chicanoart.org

VOCABULARY CARDS:  
**The Chicano Movement**

## **Brown Berets**

“A group of Chicano revolutionaries of all ages from the barrios of the Southwest fighting for the self-determination of our people. We organize in our barrios, publish the newspaper La Causa, we ran a free clinic and fight against police brutality as well as against the U.S. war in Vietnam and Iraq.”

-nationalbrownberets.com

## **Cultural Nationalism**

Refers to movements of group allegiance based on a shared heritage as in language, history, literature, songs, religion, ideology, symbols, land, or monuments. Emphasizes heritage or culture, rather than race or ethnicity or institutions of statehood.

-Encyclopedia.com

# Proposals Made By High School Students of East Los Angeles to the Board of Education

## ACADEMIC

- No student or teacher will be reprimanded or suspended for participating in any efforts which are executed for the purpose of improving or furthering the educational quality in our schools.
- Bilingual-Bi-cultural education will be compulsory for Mexican-Americans in the Los Angeles City School System where there is a majority of Mexican-American students. This program will be open to all other students on a voluntary basis. A) in-service education programs will be instituted immediately for all staff in order to teach them the Spanish language and increase their understanding of the history, traditions, and contributions of the Mexican culture. B) All administrators in the elementary and secondary schools in these areas will become proficient in the Spanish language. Participants are to be compensated during the training period at not less than \$8.80 an hour and upon completion of the course will receive in addition to their salary not less than \$100.00 a

month. The monies for these programs will come from local funds, state funds and matching federal funds.

- Administrators and teachers who show any form of prejudice toward Mexican or Mexican-American students, including failure to recognize, understand, and appreciate Mexican culture and heritage, will be removed from East Los Angeles schools. This will be decided by a Citizens Review Board selected by the Educational Issues Committee.
- Textbooks and curriculum will be developed to show Mexican and Mexican-American contribution to the U.S. society and to show the injustices that Mexicans have suffered as a culture of that society. Textbooks should concentrate on Mexican folklore rather than English folklore.
- All administrators where schools have majority of Mexican-American descent shall be of Mexican-American descent. If necessary, training programs should be instituted to provide a cadre of Mexican-American administrators.

- Every teacher's ratio of failure per students in his classroom shall be made available to community groups and students. Any teacher having a particularly high percentage of the total school dropouts in his classes shall be rated by the Citizens Review Board composed of the Educational Issues Committee.

## ADMINISTRATIVE

- Schools should have a manager to take care of paper work and maintenance supervision. Administrators will direct the Education standards of the School instead of being head janitors and office clerks as they are today.
- School facilities should be made available for community activities under the supervision of Parents' Councils (not PTA). Recreation programs for children will be developed.
- No teacher will be dismissed or transferred because of his political views and/or philosophical disagreements with administrators.

## Proposals Made By High School Students of East Los Angeles to the Board of Education

- Community parents will be engaged as teacher's aides. Orientation similar to in-service training, will be provided, and they will be given status as semi-professionals as in the new careers concept.
- Library facilities will be expanded in all East Los Angeles high schools. At present the libraries in these high schools do not meet the educational needs of the students. Sufficient library materials will be provided in Spanish.
- Dress and grooming standards will be determined by a group of a) students and b) parents.

### FACILITIES

- The Industrial Arts program must be re-vitalized. Students need proper training to use the machinery of modern day industry. Up-to-date equipment and new operational techniques must replace the obsolescent machines and outmoded training methods currently being employed in this program. If this high standard cannot be met, the Industrial Arts program will be de-emphasized.
- New high schools in the area must be immediately built. The new schools will be named by the community. At least two Senior High Schools and at least one Junior High School must be built. Marengo Street School must be reactivated to reduce the student-teacher load at Murchison Street School.
- The master plans for Garfield High School and Roosevelt High School must go into effect immediately.
- Open-air student eating areas should be made into roofed eating malls. As an example, Los Angeles High School.
- Proposals Made By High School Students of East Los Angeles to the Board of Education

### STUDENT RIGHTS

- Corporal punishment will only be administrated according to State Law.
- Teachers and administrators will be rated by the students at the end of each semester.
- Students should have access to any type of literature and should be allowed to bring it on campus.
- Students who spend time helping teachers shall be given monetary and/or credit compensation.
- Students will be allowed to have guest speakers to club meetings. The only regulation should be to inform the club sponsor.
- Entrances to all buildings and restrooms should be accessible to all students during schools hours. Security can be enforced by designated students.
- Student menus should be Mexican oriented. When Mexican food is served, mother from the barrios should come to the school and help supervise the preparation of the food. These mothers will meet the food handler requirements of Los Angeles City Schools and they will be compensated for their services.
- School janitorial services should be restricted to the employees hired for that purposes by the school board. Students will be punished by picking up paper or trash and keeping them out of class.
- Only area superintendents can suspend students.

# Credits

WRITTEN BY: Caitis Meissner

EDITED BY: Caitis Meissner,  
Renée Gasch, Desiree Gutierrez,  
and Alison Sotomayor

LAYOUT BY: Zinna Riley

PRODUCED BY:



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