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Art History Pedagogy & Practice 9, no. 1 (Summer 2026): 17-28

DOI: 10.14713/ahpp.v9i1.2199



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Engaging Latinx Art: Bridging Archival Research and Art History Pedagogy through Chicano Posters

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As a college-level art history instructor, I often feel frustrated by the limitations imposed by the conventional slide lecture in a darkened room. This format can render material remote and dull, a sentiment that student feedback repeatedly confirms. One student evaluation requesting “more hands-on projects [related] to the ... class” captures a broader desire for active participation. At the same time, I have become increasingly compelled to more deliberately use resources on campus, especially the university library and its archival collections. These goals were only fully realized when I encountered a pedagogical model that treated the archive as a dynamic site for teaching art history.

This happened in summer 2022, when I attended *Engaging Latinx Art: Methodological and Pedagogical Approaches*, a National Endowment for the Humanities (NEH) Institute for Higher Education Faculty. Held at the University of Houston and the Museum of Fine Arts, Houston (MFAH), this two-week institute brought together 25 educators and graduate students in fields such as art history and Latin American studies who shared a commitment to teaching Latinx art.¹ Participants worked with leading scholars, curators, and archivists of Latinx and Latin American art, visited major art collections and archives, and learned various approaches to teaching Latinx art from specialists in these fields. The institute offered invaluable insight into the complexity of Latinx art and its pedagogical possibilities. It fostered a nuanced understanding of how Latinx art can be taught, particularly by modeling dialogic, hands-on approaches in museum and archival settings. It also promoted more inclusive conceptions of Latinx art that position it as integral, rather than peripheral, to both Latin American and U.S. art histories.²

This essay has two primary aims: first, to review some sessions I attended at the NEH Institute, and second, to discuss an assignment I developed in response to what I learned there. Two of the institute’s workshops proved especially influential: one workshop about Teaching Latinx Printmaking, and a presentation about the Documents of Latin American and Latino Art Project. Both highlighted the pedagogical potential of using graphic arts and archives for teaching Latinx art histories, prompting me to design a new assignment in Spring 2023 for my undergraduate course Contemporary Art of Latin America, which includes modules on Latinx, Chicana, and Borderlands art.³ My inclusion of Latinx art in a course on contemporary

Latin American art reflects current scholarly debates that call for integrating U.S.-based Latinx art into Latin American art histories, rather than treating it as a separate, peripheral category. The assignment that I developed centered on a Chicano poster collection housed in the Special Collections of my home institution, San Diego State University (SDSU), a Hispanic-serving university near the U.S.–Mexico border where many of my students identify as Latinx.

In what follows, I outline the development of my course assignment, from my initial experiences in the NEH Institute to the implementation of the new assignment in my own classroom. I also explore the pedagogical strategies behind my assignment, its execution, and the impact it had on my students. Finally, I demonstrate how integrating different kinds of experiential learning and archival materials into the classroom not only enhances student understanding of Latinx art but also help to reframe art historical pedagogy as a space for enabling students to develop information literacy, strengthen their archival research skills, and make meaningful, real-world contributions to the field.⁴ This work is especially urgent in the current political climate, as recent federal actions—including NEH grant cancellations, staff cuts, and proposals to eliminate the agency altogether—threaten to dismantle the infrastructure supporting innovative humanities teaching and require our sustained collective resistance. Moreover, experiential learning remains underutilized in art history, a field still largely structured around slide-based lectures. For this reason, my experience at the institute and the resulting assignment I developed help to expand the discipline’s pedagogical scope.

The NEH Institute

Engaging Latinx Art was designed to provide higher education faculty with the tools to better integrate Latinx art into their teaching. The institute’s focus extended beyond content knowledge to the pedagogical methods we bring to the classroom, with the aim of developing strategies for teaching Latinx art in ways that are engaging, critical, and attentive to the lived experiences of Latinx communities. Although the institute offered substantial art historical and theoretical insight, it also underscored the value of hands-on interaction with artworks, through close-looking exercises in museums and direct work with primary sources.

One of the most impactful moments at the institute came from a workshop on Teaching Latinx Printmaking, led by Dr. Tatiana Reinoza, Associate Professor of Art History at the University of Notre Dame. At her institution, Dr. Reinoza teaches a seminar called Latinx Art and Activism, which focuses on the power of graphic art in Latinx political movements. Dr. Reinoza’s workshop about her teaching was a revelation for me because it centered on a medium that is often underexplored in art history: graphic art.⁵ Dr. Reinoza’s approach revalorizes material culture long central to Latinx and Latin American cultures, yet historically marginalized within Eurocentric definitions of fine art.⁶

Graphic art has been foundational to numerous Latinx movements, most notably the Chicano Movement of the 1960s and 1970s, where posters and prints emerged as tools of political communication.⁷ By their very nature, posters functioned as public, accessible messages designed to reach wide audiences, and their affordability, portability, and visual immediacy made them especially effective for mobilizing support. Artists of the Chicano Movement

also turned to printmaking to articulate demands for cultural affirmation, labor rights, and improved education, developing distinctive aesthetic strategies synthesizing a wide range of influences, from Pop art and comics to political print traditions from Mexico and Cuba. This resulted in a visual language that was deeply rooted in both cultural heritage and liberation politics.⁸

Dr. Reinoza explained that her seminar *Latinx Art and Activism* is structured around the premise that graphic arts, including posters, zines, and broadsides, function as potent tools of visual communication in activist contexts. She emphasized that such materials shape public identities and circulate widely in marginalized communities, making them especially resonant for many Latinx students. Her pedagogy trains students to analyze graphic art through direct engagement with primary sources. Working with objects in her university's Latinx graphic art collection, students examine typographic and layout decisions, narrative strategies, messaging, and the physical condition of each piece. From these observations, they develop interpretations grounded in the works' material properties and historical contexts, including their original circulation, intended sites of display, and publics. The process requires sustained looking, careful object handling, and targeted archival or library research. Treating graphic arts as objects that warrant close looking and sustained care expands the art historical canon and affirms visual traditions that may carry particular significance for Latinx students.

In her institute workshop, Dr. Reinoza guided us through a close-looking exercise using materials from the MFAH collection. Working in the museum's Tucker Photography Study Center, which was equipped with display shelves and study tables, we handled and examined a range of Latinx graphic art objects, including political posters, zines, calendars, limited-edition prints, and other forms of paper ephemera. The experience was especially generative because it required us to approach these materials simultaneously as aesthetic objects and as historical documents, artifacts registering the struggles, aspirations, and identities of Latinx communities, including posters about the Chicano farmworkers' movement of the 1970s and zines about queer Chicana subcultures in 1980s Los Angeles (see figs. 1–2).

In addition to Dr. Reinoza's workshop, another key moment of the institute was Dr. Donato's presentation on the MFAH's Documents of Latin American and Latino Art Project, which she helps oversee as the Research and Publications Senior Specialist at the International Center for the Arts of the Americas (ICAA) of the MFAH. She introduced the digital repository developed at the ICAA, which offers online access to an extensive range of primary source materials related to Latin American and Latino art.⁹ This digital access initiative includes exhibition catalogues, artist statements, critical essays, and other digitized primary source documents that illuminate the histories and development of Latinx and Latin American art. Each entry features a digital reproduction of the original document accompanied by detailed synopses and annotations prepared by researchers.

What struck me most in Dr. Donato's presentation on the Documents Project was what she termed its "post-custodial model." Rather than consolidating materials in a single physical repository, the project digitizes documents that remain in the institutions or private collections where they originate. The Documents Project makes these items more widely accessible and



Figure 1. Royal Chicano Air Force, “Benefit for Farmworkers Union, Solidarity survival fair : Sat. Oct. 22, noon - 7 pm, St. Josephs Church, 1640 Addison Berkeley,” Photograph courtesy of the Hirsch Library, Museum of Fine Arts, Houston.

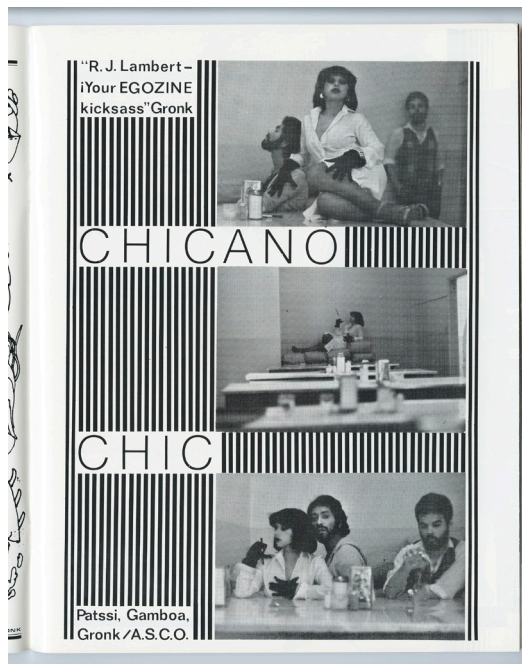


Figure 2. A.S.C.O., “Chicano Chic,” in *Egozine*, no. 2 (1977). Photograph courtesy of the Hirsch Library, Museum of Fine Arts, Houston.

enhances their usability through detailed synopses and annotations available on its website. This approach preserves historically significant materials while broadening access to them, effectively democratizing primary-source research.

The Assignment

Building on insights from Dr. Reinoza's workshop and Dr. Donato's presentation, I began developing a new assignment for my Contemporary Art of Latin America course. A key strength of Dr. Reinoza's approach was her use of the print study room, which enabled students to handle and analyze physical prints firsthand. This encouraged me to consider how similar object-based methods might shape my own teaching. Similarly, Dr. Donato's presentation prompted me to consider how I might adapt the Documents Project's emphasis on description and annotation into a course assignment that would have students produce similar types of texts for SDSU's Special Collections website.

An initial search of SDSU's library catalogue led me to the Carmen Sandoval Fernandez Poster Collection, a group of 62 posters, broadsides, and advertisements from 1974 to 1983 documenting the Chicano Movement in San Diego.¹⁰ Assembled by SDSU alumna Carmen Sandoval Fernandez during her involvement in local activism in the 1970s–80s, the collection records both national struggles and the work of San Diego–based organizations such as the Chicano Federation of San Diego County, the Movimiento Estudiantil Chicano de Aztlán, and the Committee on Chicano Rights.¹¹ With this resource in mind, I began exploring ways to adapt the Engaging Latinx Art institute's emphasis on hands-on, archival engagement to offer students both concrete archival research skills and a meaningful experiential learning component that combined aspects of both object-based and community-engaged learning. Object-based learning centers on active, student-driven engagement with material objects, such as artworks or archival documents, in museum or archive settings, while community-engaged learning extends beyond the classroom, enabling students to apply course knowledge and skills in real-world contexts.¹²

Early in the semester, I had invited Dr. Donato to speak to the class about the Documents Project, introducing students to its digital repository and to the annotation and synopsis methods used to catalogue its materials. According to the ICAA's conventions, a synopsis offers a concise summary of the poster's content, themes, and main arguments, while the annotation provides a more interpretive account that situates the work in its historical context, identifies its significance, and discusses relevant figures, events, or movements.¹³ Drawing on this model, I designed an assignment that required each student to produce a detailed description, synopsis, and annotation of a single poster from SDSU's Chicano poster collection.¹⁴

To start, I had students explore SDSU's Special Collections website, which offers digitized images and brief descriptions of the posters. I then asked them to pick a few favorites and to submit a ranked list of three preferred works. Using these lists and taking into account poster availability and the need to avoid assigning two students the same poster, I selected one poster for each student and arranged for them to be retrieved for on-site study in the Special Collections reading room. The chosen posters spanned a broad range of Chicano Movement

activity in San Diego, from campus organizations and cultural events to community activism, protests, boycotts, and strikes.

An on-campus “field trip” to the Special Collections formed the core of the assignment. With guidance from SDSU’s Assistant Head of Special Collections, archivist Amanda Lanthorne, students were introduced to archival stewardship and proper handling protocols. Seated at viewing tables with their assigned posters laid out before them, they conducted firsthand examinations: measuring dimensions with provided rulers, inspecting recto and verso with magnifying glasses, and documenting evidence of wear, tear, fading, and damage on worksheets I provided to them (see Appendix A).

The worksheets posed several guided observation questions. First, students were instructed to identify the document type (manifesto, broadside, political or protest poster, informational or educational material, advertisement, or another format), and to record the creator and date, when known. Next, they were directed to produce a visual description (noting subject matter, style, color, composition, medium, visible text, typeface, and translations of any Spanish wording). They were subsequently invited to analyze the mood or emotional tone and explain how it was conveyed, as well as to assess the object’s condition, noting stains, tears, fading, or other damage. After this, they were prompted to document technical details (such as size, paper type or weight, finish, signatures, and other distinguishing features). Finally, they were tasked with composing a synopsis outlining the poster’s central purpose, arguments, themes, and point of view, and preparing annotation notes identifying elements requiring contextualization. Students were also encouraged to take photographs to further document their poster.

This exercise exemplifies object-based learning, a pedagogical approach employed in some museums, including at the MFAH, where the NEH institute was held.¹⁵ This approach emphasizes close looking and sensory inquiry, through which, as its proponents argue, “deeper cognitive engagement can be brought about.”¹⁶ The assignment also directly advanced my course’s goals of developing visual analysis and primary source research skills by requiring students to closely examine, document, and interpret an archival object. In doing so, it supported key course learning outcomes, particularly the development of visual literacy, the ability to evaluate archival resources, and the capacity to situate works within their broader sociopolitical and historical contexts.

After the on-site visit, students developed their texts—one to two paragraphs each for the description, synopsis, and annotation—modeled on the format used by the Documents of Latin American and Latino Art Project. Once their drafts were completed, they submitted their texts to Lanthorne and me for review. We provided feedback to ensure clarity and accuracy, and students revised their texts before they were uploaded to the SDSU Special Collections website. This process made their research publicly accessible and significantly enhanced the metadata available on the site. Whereas the collections website had previously offered only brief descriptions, the students’ contributions provided more detailed and comprehensive information that enriched the descriptive record.

One example of student work is Yaritza Cristina Cuevas Larin’s entry on the poster *La*


gran historia de mi raza: América (The Great History of my Race: America).¹⁷ Her contribution offers a description, a synopsis of its content, and an annotation that interprets its iconography while situating it within broader Mexican historical narratives and the Chicano Movement (figs. 3–4). This example typifies the level of engagement students achieved through direct, object-based research in the archive.¹⁸

Unlike my prior discussions of Chicano posters, which were limited to slide lectures, this exercise allowed students to choose and work directly with a single physical object. Physically handling the posters themselves encouraged sustained close looking and yielded observations far more detailed than those typically generated in lecture-based settings. The format also fostered dialogue among students and facilitated questions directed to both to me and the special collections archivist, creating a more collaborative interpretive environment. Student engagement was markedly higher: they remained attentive, animated, and in active conversation throughout. As objects intended for circulation and use, the posters were encountered here in a manner closer to their original conditions of reception, reinforcing both their materiality and their social function.

Student course evaluations also testified to the effectiveness of this approach. The feedback was overwhelmingly positive and consistently highlighted the hands-on components

of the course, such as field trips and hands-on activities.¹⁹ One student remarked, “As a graphic designer, I like to understand my community ... the class became a sort of collaborat[ive] effort, which is much more captivating than simply looking at hundreds of slides ... We actually looked at the art in person and this helped me get a better understanding of the different art movements we covered.” Another noted that “personal interactions with [the] art studied in class ... made [the] class fun and exciting.” Several students also verbally expressed enthusiasm about having their texts published on the library’s website. The only constructive criticism was an evaluation

Yaritza Cristina Cuevas Larin



La gran historia de mi raza: América, n.d.
Poster, black and white, 25.19 in. x 18.89 in. (64 x 48 cm). MS-0428.

DESCRIPTION

This poster depicts Aztec, Mexican, and Mexican-American history by showcasing portraits of Mexican heroes, colonial figures, and ancient Indigenous leaders and mythological characters, including Miguel Hidalgo, Benito Juárez, and the Aztec double-headed serpent (Maquitzcōatl)—each one labeled with their name and birth date. These figures lie within a thinly framed margin and surround the faces of two young modern-day students at the center. These images are composed of detailed line work that uses a cross hatching technique. The word “AMÉRICA” appears handwritten in capitalized letters across the bottom, inside a double headed snake’s body. We also see an artist’s signature inside the serpent: “Velasquez.” Above “AMÉRICA” is a circle containing an image of an eagle landing on a cactus. At top, we see the main headline in capitalized sans serif typeface: “LA GRAN HISTORIA DE MI RAZA” (the great history of my race). At the bottom in the same typeface is written “FAMOUS PERSONS.” Overall, the poster is in good condition, except for a small scratch at the bottom left corner and a slight yellow fade. Measuring 25.19 inches by 18.89 inches (64 by 48 cm), the paper has a stock-like consistency, and a matte finish. A stamp on the back indicates the poster’s sponsor, CANBEE (Curriculum Adaptation Network for Bilingual Bicultural Education).

Figure 3. Yaritza Cuevas Larín, Description of *La gran historia de mi raza: América*, from the Carmen Sandoval Fernandez Poster Collection (MS-0428), Finding Aid Database, Special Collections & University Archives, San Diego State University Library.

SYNOPSIS

This poster is an informational and educational advertisement for a new educational curriculum in the U.S. The mood is historic, and filled with pride because it is highlighting Mexican independence and pre-colonial Aztec history. Images of the past surround two young contemporary Mexican-American students at center, one boy and one girl. The poster appears to have been geared toward promoting a new curriculum adaptation for bilingual and bicultural education in the San Diego school system. It was likely part of the Chicano movement, and was aimed at enriching the region's educational programs.

ANNOTATION

The poster itself is not dated, but it does refer to the CANBEE project, which was active in the 1960s and 1970s. CANBEE stands for "Curriculum Adaptation Network for Bilingual Bicultural Education." In 1970, Leonard Fierro became the director of CANBEE in the Far West Region. Fierro was an SDSU graduate, a war veteran, and was well-known for his extensive work as a local San Diego educator, activist, and advocate for bilingual education. Fierro's association with CANBEE began in the 1960s when he helped create culturally relevant supplementary materials for first through third grade. Fierro also helped establish the Association of Mexican-American Educators (AMAE), the San Diego County Chicano Federation, and the Mexican-American Advisory Committee (MACC), an anti-poverty organization. Fierro's name appears on the back of the poster, along with the following address: Far West Region, 2950 National Ave, San Diego, CA.

Depicted in the poster are heroes of Mexican history, including Benito Juárez, the first ever Indigenous president in Mexico; Miguel Hidalgo, the leader of the Mexican Independence War; and Emiliano Zapata the most legendary Mexican revolutionary leader from the early 1900s. Ancient Aztec leaders are also portrayed, including the Aztec king Cuauhtémoc, and Moctezuma, the Aztec king who was assassinated by the Spanish conquistador Hernán Cortés (depicted at top-left). Another colonizer depicted is the explorer Cristóbal Colón (Christopher Columbus).

Also included are Mexican patriotic symbols and images associated with ancient mythology. On the right appears an Olmec colossal head, underscoring the impressive designs and engineering prowess of this ancient culture. The double-headed snake is another pre-colonial mythological icon of the Aztecs. Lastly, the image of an eagle eating a snake on top of a cactus, the symbol of the Mexican flag, represents the founding myth of the ancient Aztec city of Tenochtitlan. All of these illustrations help to communicate the values of Fierro's innovative ESL bilingual curriculum programs. Together these images and symbols are aimed at guiding Chicano students and providing a sense of community and inspiration for the next generation of Chicano youth.

Yaritza Cuevas Larín, Synopsis and Annotation of *La gran historia de mi raza: América*, from the Carmen Sandoval Fernandez Poster Collection (MS-0428), Finding Aid Database, Special Collections & University Archives, San Diego State University Library.

comment suggesting that I make the archival assignment the central project of the semester. Because students had only a few sessions to work on it, future iterations could expand it across more weeks to build in additional scaffolding and dedicated class time.²⁰

Recent scholarship on teaching and learning helps contextualize these outcomes. Beyond the benefits associated with object-based learning, discussed above, this assignment may also be understood as a form of community-engaged learning, or education outside the classroom that enables students to apply course content and skills in real-world contexts.²¹ Pedagogy researchers Rachel Guanlao et al. argue that community-engaged learning contributes to positive student outcomes, especially for more diverse student populations.²² Similarly, li-

brarians Carly Dearborn and Michael Flierl describe the archive as a humanities "laboratory," where students can develop autonomy and competence through structured, hands-on inquiry.²³

This scholarship offers a useful framework for understanding why the archival assignment resonated with students: by closely observing the posters and producing texts for the library's website, students engaged in experiential, object-based and community-based learning that directly supported archival needs. Their investigative work with the posters exemplified laboratory-style learning central to archival pedagogy. Taken together, the quality of the students' written contributions and their evaluations point toward demonstrable gains in learning. High final course grades for students enrolled in the course may further suggest that the inclusion of this and other experiential activities in the course contributed to improved learning outcomes.²⁴

In the end, the assignment underscored the value of reshaping art historical pedagogy through direct engagement with primary sources and forms of visual culture that speak closely to students' lived experiences. Working with physical posters demanded material and investigative attention and care that strengthened students' archival literacy and deepened their understanding of art forms historically excluded from Eurocentric fine art canons. At a Hispanic-serving institution like SDSU, centering Chicano graphic art expanded the canon in ways that affirmed Latinx cultural histories and made the study of contemporary art more relevant and resonant for students. By uniting hands-on object study, on-site archival work, and public-facing research, the project demonstrated how experiential learning can transform the classroom into a space where students not only analyze artworks but also participate in preserving and interpreting the histories that matter most to them.

Appendix A: Contemporary Art of Latin America Special Collections Activity Worksheet

Name: _____

Archival Document Title: _____

Manuscript Number: _____

What kind of document is this? (Is it a manifesto, a broadside - announcing an event or a proclamation, a political/protest poster, an informational/education poster, an ad, etc.?)

Who created the document and when (if known)?

Visual Description (What does it depict? What is the style? Colors? Black and White? Composition? Is it hand drawn? Painted? Photography? Collage? What words appear on it? What kind of typeface do they use? If they are in Spanish, what do they translate to?)

What is the mood/s or emotion/s conveyed by your document? (Why? How?)

Condition Description (Is it in good condition? Damaged? Is it stained or torn? Have the colors faded? Provide details)

Other Information (Size/Dimensions? Type of Paper or Paper Weight? Glossy/Matt? Signed? Other noticeable details?)

Synopsis Information (What is the overall point of the document? What are the primary arguments or themes expressed in the document? What is its point of view?)

Annotation Information (What are some elements of the image or document that need to be historicized, explained, or contextualized? Are there key symbols that need to be decoded? Are there any figures depicted? Who? What political movement or group does it identify? What names, places/sites, events, groups, or cultural references are mentioned that could be explained? Who is the artist/designer or creator of the poster, if known?)

What sources can you use for further research about your document?

Acknowledgments

I wish to thank the National Endowment for the Humanities (NEH) under the Biden Administration for its generous funding and its strong support of higher-education initiatives centered on diversity, equity, and inclusion. I am grateful to the organizers of the Engaging Latinx Art—Dr. Rex Koontz, Dr. Mari Carmen Ramírez, Dr. Roberto Tejada, and Dr. Arden Decker—whose invitation offered an inspiring context for developing the course assignment discussed in this essay. My thanks also go to Dr. Elizabeth Donato and the MFAH staff for their dedicated work toward all institute participants. I further thank SDSU’s Assistant Head of Special Collections, archivist Amanda Lanthorne, for her commitment to our students and for her exceptional support in helping me implement my course assignment and for editing and uploading student texts to the special collections website.

Notes

- 1 The term Latinx refers to people of Latin American descent living in the United States, and it is often understood as distinct from Latin American identity and culture as defined within the region itself. Arlene Dávila, *Latinx Art: Artists, Markets, Politics* (Duke University Press, 2020), 2–3.
- 2 See Dávila, *Latinx Art*, 23–47.
- 3 Dávila, *Latinx Art*, 1–22.
- 4 Experiential learning is learning from experience or learning by doing. Linda H. Lewis and Carol J. Williams, “Experiential Learning: Past and Present,” *New Directions for Adult and Continuing Education*, no. 62 (Summer 1994): 5.
- 5 Rick Poyner, “Out of the Studio: Graphic Design History and Visual Studies,” *Design Observer*, January 11, 2011. Accessed November 24, 2025, <https://designobserver.com/out-of-the-studio-graphic-design-history-and-visual-studies>.
- 6 Tatiana Reinoza, *Reclaiming the Americas: Latinx Art and the Politics of Territory* (University of Texas Press, 2023), 7–15.
- 7 Terezita Romo, “Aesthetics of the Message: Chicana/o Posters, 1965–1987,” in *¡Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now* (Smithsonian American Art Museum, 2020), 71–98.
- 8 Romo, “Aesthetics of the Message: Chicana/o Posters, 1965–1987,” 71–98.
- 9 See the Documents of Latin American and Latino Art webpage, MFAH, accessed November 24, 2025, <https://icaa.mfah.org/s/en/page/home>.
- 10 See the Carmen Sandoval Fernandez Poster Collection webpage, SDSU, accessed November 24, 2025, <https://digitalcollections.sdsu.edu/carmen-sandoval-fernandez-posters>.
- 11 Arturo Castañares, “SDSU Library’s Chicana & Chicano Archive Project Selected For Award,” *La Prensa*, April 22, 2011, <https://laprensa.org/sdsu-librarys-chicana-chicano-archive-project-selected-award>.
- 12 Helen J. Chatterjee, Leonie Hannan, and Linda Thomson, “An Introduction to Object-Based Learning and Multisensory Engagement,” in *Engaging the Senses: Object-Based Learning in Higher Education* (Ashgate, 2015), 1–3; Rachel Guanlao, Jennifer Pax, Yufeng

Wei, and Wei Zhang, “A Meta-Analysis of Community Engaged Learning and Thriving in Higher Education,” *Frontiers in Education* 10 (June 2025): 2.

13 Arden Decker, “The ICAA’s Documents Project at Twenty Years: From Recovery to Expansion,” *Anuario TAREA* vol. 9 (2002), accessed November 24, 2025, <https://portal.amelica.org/ameli/journal/614/6143313006/html/>

14 For educators who do not have access to Latinx graphic art collections, replica posters could be used in classrooms as well. The Smithsonian American Art Museum offers a teaching poster collection free of charge to educators. See Anne Showalter, “Bringing Chicax Stories Into the Classroom Through Art,” *SAAM*, accessed November 24, 2025, <https://americanart.si.edu/blog/classroom-posters-chicano>.

15 Museum of Fine Arts, Houston, “UH and MFAH Announce Partnership Focused on Latino/Latin American Art & Culture,” press release, Museum of Fine Arts, Houston, accessed April 12, 2026, <https://portal.amelica.org/ameli/journal/614/6143313006/>

16 Chatterjee, Hannan, and Thomson, “An Introduction to Object-Based Learning,” 1–3.

17 See Yaritza Cristina Cuevas Larin’s poster image and annotations at: <https://digitalcollections.sdsu.edu/do/cd898df6-47de-49c0-b0fe-7cb58b62ce86#mode/2up>.

18 Although Larin’s and other student texts were originally embedded within each poster’s online entry, a subsequent update to the library’s digital platform now presents them separately as viewable PDFs on the same site. More student examples can be seen here: see Selena Dominguez’s annotations on “Viva la huelga” at: <https://digitalcollections.sdsu.edu/do/e3a1f00a-6485-4e71-bc1d-b7dcae70a918#mode/2up>; and Kayla Whitehead’s image and annotations on “National Protest March” at: <https://digitalcollections.sdsu.edu/do/9ed2282b-6f81-46a3-9045-67821d013bdb>.

19 100% of enrolled students in the course rated my overall teaching as either Good or Excellent (33.3% Good and 66.7% Excellent). SDSU Student Evaluation Feedback Forms, Spring 2023.

20 This assignment worked well because of the small class-size of ten students, but I could not repeat it in subsequent semesters because enrollments rose above thirty students, exceeding the capacity of the Special Collections reading room.

21 Rachel Guanlao, Jennifer Pax, Yufeng Wei, and Wei Zhang, “A Meta-Analysis of Community Engaged Learning and Thriving in Higher Education,” *Frontiers in Education* 10 (June 2025): 2.

22 Guanlao et al, “A Meta-Analysis of Community Engaged Learning,” 12.

23 Carly Dearborn and Michael Flierl, “A diplomatic-informed archival pedagogy: fostering student-centered learning environments for novice archival researchers,” *Journal of Documentation* 79, iss. 3 (2022): 747.

24 For instance, 80% of students enrolled in the course earned A’s, 10% B’s, and 10% C’s or below, compared to other semesters of the course when the combined averages were 60% with A’s, 34% with B’s and 7% with C’s or below.