



MOSQUITA Y MARI

CLASSROOM GUIDE

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INTRODUCTION

This study guide is intended to flexibly support educators in preparing for and following up a class screening of **Mosquita y Mari**, a dramatic narrative feature about a relationship between two Chicana teen girls in East Los Angeles. Support materials are intended to facilitate group discussion, individual and collaborative creative exercise, subject-based learning and access to resources for further investigation of material. Educators are encouraged to adapt and abridge the content as necessary to meet their unique learning objectives and circumstances.

All SFFS Youth Education materials are developed in alignment with California educational standards for media literacy. SFFS Youth Education welcomes feedback and questions on all printed study materials.

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SFFS Youth Education is made possible through the generous support of:



Union Bank Foundation | Nellie Wong Magic of Movies Education Fund | Walter and Elise Haas Fund



SAN FRANCISCO
FILM SOCIETY

USING THIS GUIDE

Group screening of **Mosquita y Mari** can be a useful tool for inspiring group discussion a wide range

of topical issues. This study guide may be used flexibly within a classroom environment to stimulate these discussions, and to generally supplement the educational value of the viewing experience. Teachers are encouraged to adapt the questions and exercises herein to fit their own objectives and methods.

ABOUT THE FILM

In a fast-paced immigrant community where dreams are often lost to economic survival, two young Chicanas contemplate life when they stir unexpected feelings and desires in each other.

Mosquita y Mari is a coming of age story that focuses on a tender friendship between two young Chicanas. Yolanda and Mari are growing up in Huntington Park, Los Angeles and have only known loyalty to one thing: family. Growing up in immigrant households, both girls are expected to prioritize the well-being of their families. Yolanda, an only child, delivers straight A's and the hope of the American Dream while Mari, the eldest, shares financial responsibilities with her undocumented family who scrambles to make ends meet.

When Mari moves in across the street from Yolanda, they maintain their usual life routine, until an incident at school thrusts them into a friendship and unknown social territory. As their bond grows, a yearning to explore their strange yet beautiful connection surfaces. Lost in their private world of unspoken affection, lingering gazes, and heart-felt confessions of uncertain futures, Yolanda's grades begin to slip while Mari's focus drifts away from her duties at a new job. Mounting pressures at home collide

with their new-found connection, forcing them to choose between their obligations to others and their affection for each other.

Directed by Aurora Guerrero (USA 2012)
101 min, Color. In Spanish & English with
English subtitles. Recommended for ages
13 and up

Recommended Subject Areas:

Arts/Media Literacy

Current Events

Social Studies (Sociology, Psychology, Urban Studies, Hispanic
Studies, LGBT Studies)

Youth Issues

Key concepts / buzzwords:

Chicano/Chicana

Dramatic feature

Character study

Autobiographical
filmmaking

Sexual attraction /
orientation

Family / familial obligation

Scholastic achievement

Teen delinquency / drug use

East Los Angeles /

Huntington Park

Latino culture

Puberty / sexual awakening

Dramatic realism

Feminism

Emotional Intimacy

DISCUSSION QUESTIONS & POST-VIEWING ACTIVITIES

DISCUSSION QUESTIONS

STORY & CHARACTERS

1. Which of the five central characters did you most relate to? Which one reminded you most of yourself? Who did you like the most? Who did you like the least? Why?
2. How would you describe the community and homes that these characters inhabit? Do they feel realistic? Do they feel stylized or exaggerated? Do the characters talk in a manner plausible to their demographics and setting?
3. How would you describe Yolanda (Mosquita) at the beginning of the film? What is her family like? What is her social life like? How does she spend most of her time?
4. How would you describe Mari? What is her family like? What about her social life? How does she spend her time?
5. How would you describe Yolanda at the end of the film? Has her relationship with her family changed? Has her personality or perspective changed? In what ways does she behave differently than you might have expected after first meeting her character?
5. Why do you think Yolanda feels so drawn to Mari from the beginning? Why does she stick up for Mari with the other girls? How would you describe Mari's reaction to Yolanda's kindness?

6. What decision does each of the main characters ultimately make? Why does Mari hook up with the neighborhood promoter? Do you think that money is her only motivation? What do you think makes her feeling of obligation to her mother and sister so strong? Why do you think she seems so much more tentative about her relationship with Mosquita as it grows more intimate?

7. What was the happiest moment in this movie for you? The saddest? The most thought-provoking?

CONTEXT

1. What did you know about this film before seeing it? What did you expect the story to be? What themes did you expect to dominate the narrative? How did you think you would feel about it after watching it?
2. What did you know about Chicano culture before seeing this film? What level of exposure have you had to Mexican American communities throughout your life? What did you learn, if anything, about Chicano culture by watching this film? Did you come to understand or appreciate any elements of Mexican American culture differently? What about female adolescence?
3. Other than those dealt with in the film, what are some challenges faced by Chicana teens in California today? In what ways are they disadvantaged relative to Chicanos? In what ways are they disadvantaged relative to non-Hispanic females? To what extent do you think Chicanas are victimized by stereotyping? To what extent do you think Chicanas are victimized by outright racism? ▶

WHAT WAS
THE HAPPIEST
MOMENT IN
THIS MOVIE
FOR YOU?



▶ 4. Yoli and Mari never discuss it, but the secrecy and caution with which they approach their relationship imply a great deal about the familial and cultural expectations to which they feel bound. How do you think lesbian relationships (among teens, for that matter) are perceived in (predominantly Catholic) Chicano communities?

5. How do you think homosexual relationships are perceived at your school? Are homosexual students or adults treated any differently than heterosexuals? If so, by whom? What are your opinions on sexuality-related controversies like gay marriage? Do you think homophobia is morally different from racism? Why or why not? To what extent do you feel informed about issues important to the LGBT community? To what extent do you care about these issues? Do you feel you have been sufficiently educated about human sexuality?

6. As the intimacy grows between Yolanda and Mari, each becomes increasingly neglectful of her familial obligation. Yolanda's grades begin to slip, Mari begins to struggle with her flyer job. Have you ever been in a situation where a relationship with another person distracted you to such an extent? Are romantic relationships the only kind that you find distract you from obligation?

7. Have you ever been in a situation where the allure of an activity or another person or group of people caused you to behave differently than you were accustomed and/or expected to?

a. How does it feel to let obligation prevent you from acting on desire?

b. How does it feel to let desire cause you to ignore obligation?

8. Based only on your experience of the film (knowing that the Yolanda character is based directly on the filmmaker's childhood), how do you think she feels about the period of her life that this story reflects? Do you think she remembers it bitterly? impartially? fondly? Why do you think this was such a memorable and meaningful time in her life?

MESSAGE & THEMES

1. How would you describe the "moral" of this story? If you had to summarize the message that the filmmaker was trying to convey in one sentence, what would it be? Do you think the filmmaker in this case was more interested in making a specific point or in telling a personal story for others to interpret how they like? ▶

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- ▶ 2. What was your emotional reaction to this film? How did you feel after watching it? Which scene would you describe as the “most powerful”? Why? Were there any moments or characters in the story that reminded you directly of your own past or acquaintances?

MEDIA LITERACY

1. How was this film made? Was it shot on film or video?
2. What questions came to your mind as you watched this film? Is there anything you would ask the filmmaker? Is there anything you'd like to ask the actors? If so, what?
3. Did this film remind you of any others? Can you think of other films or TV programs that deal with teenage sexuality? What about other cinematic representations of the Latino community? What about other inner-city romances or dramas? What about other autobiographical films? How would you describe the genre of this film?
4. Some scenes in this movie were accompanied by songs of varying musical style. Other scenes had no music at all. How would you describe the music in this movie? To what extent did you notice/pay attention to it? How does Yolanda's perspective on music evolve over the course of the movie? What role does music play in Mari's life?
5. This film uses no voice-over narration and relies largely on dialogue and visuals to perpetuate its narrative. Wide shots are used to show action, medium shots are used for dialogue and close-ups are used to show emotion. Did you notice camera movement during the film? What types of “cutaways” did the filmmaker use? In what ways did the film resemble a documentary? What effect do you think this has on how an audience perceives the story?

6. Who do you think this film was made for? Who is the intended audience?

7. Why was this film made? What was the filmmaker's primary purpose in your opinion? What other goals do you think the filmmaker had? To what extent do you think these goals were achieved?

POST-VIEWING ACTIVITY

1. Put yourself in the shoes of Yolanda or Mari at a certain point during or after the story. Write a letter to the other expressing your thoughts and feelings at that particular time (during the story, at the end, years later, etc.)
2. Identify a few issues that, locally or nationally, are currently important in the LGBT and/or Chicano community as a group. Divide into groups and have each group research and report on one of the selected issues.
3. Consider a transformative time in your own life. Practice screenwriting by composing a scene from this memory.

ARTICLES & REVIEWS

MOSQUITA Y MARI DIRECTOR DEFIES ALL CONVENTION

(by Nishat Kurwa, *Turnstyle News*, March 7, 2012)

It was a long road to this year's Sundance Film Festival for the independent feature **Mosquita y Mari**, about the friendship between two Latina, bilingual teenagers. The director couldn't find enough support to get the film made, until she decided to leave the traditional Hollywood system. That's when she broke a record for audience participation before she had even shot a single scene.

Writer/director Aurora Guerrero was 13 when she met the girl whose friendship inspired the film. It was a love story that haunted her "...because we never put words to it, and I never gave it its proper place in my life as my first love," she says.

" I BELIEVE IT IS
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Guerrero had been languishing in what she describes as a sort of numbness. Her friend shook her out of it, and stirred up complex, charged emotions. "From like just feeling comfortable in myself, to feeling like I was somebody, to feeling like I was Aurora and I belonged in the world," says Guerrero.

After film school, Guerrero began converting those memories into a screenplay. But she had bills, and was from a working class background. Being a writer full time was out. So she supported herself with another talent; community building. First, she worked at a film institute, building up her network of indie directors in the process, and then, on neighborhood campaigns with Latino moms in Los Angeles.

But she didn't abandon *Mosquita and Mari's* story. After almost seven years of writing on the side, she had a screenplay — a screenplay she couldn't get financed, despite reassurances from her mentors who read the script that the story that could resonate broadly.

"There's a hunger for this type of film in the Chicano community, the Latino community," says Emerson College film professor Cristina Kotz Kornejo. More than a decade ago, Kotz Kornejo pitched a film with similar themes to conventional Hollywood producers who pretty much told her it was dead in the water. "Back then, a lesbian story something was definitely not something people were jumping all over," she says. "They said, 'nobody wants to see this story.' I always felt that this was not true, it was about finding the audience."

Kotz was one of the supporters Guerrero found when she decided to crowdsource the entire production budget for *Mosquita y Mari*. She launched a campaign on Kickstarter, the platform that lets anyone with a creative idea pitch directly to the public for funds. "She came into Kickstarter looking to raise \$80,000...I honestly thought that goal was high," says Yancey Strickler, who founded Kickstarter for people like Guerrero who wanted to pitch directly to the public for funds. ▶



▶ With only two days left, Guerrero's campaign looked daunting: she still had \$35,000 to go. But then her supporters swung into action. "I mean it was just...wild. People were Facebooking, Tweeting...everyone was rooting for *Mosquita y Mari* to make it," Guerrero says.

"From the jaws of defeat came this great victory...no one has made up a gap that big, that late, except for *Aurora*," Strickler points out. After the money was raised, the rush was on again to finish production in 30 days, and enter the Sundance Film Festival. Guerrero crowdsourced again. She presented a production plan to residents in Huntington Park, the East L.A. neighborhood where the film is set.

"I wanted to develop an internship program with the making of the film, and I wanted to give youth in the area exposure to the making of an independent feature, especially with a majority people of color crew. And that every head of the creative departments had to mentor," says Guerrero. Nearly all the young people in the film live in Huntington Park, and one of the lead actresses is from the area too. Industrious teens scouted and secured shooting locations, often at a discount.

Guerrero's first love now lives in the Bay Area, not far from Guerrero. They reconnected a few years back, and the

woman told Guerrero about her life with her husband and children.

But Guerrero hasn't told the woman the film is based on their friendship.

"Even if we don't put a label on it, it doesn't take away what it was," Guerrero muses. "And it was very special, and it was very intimate, and it changed my life. It might not have changed her life. But it changed mine."

"FROM THE JAWS OF
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MOSQUITA Y MARI'S PATH TO SUNDANCE

(by Jamilah King, *Advocate.com*, January 25, 2012)

Like most filmmakers, Aurora Guerrero's road to the Sundance Film Festival wasn't easy. Yet her path was unique because of all the people who came along for the ride. Guerrero's debut feature film, ***Mosquita y Mari***, deals with subject matter that's not usually on Hollywood's radar: a deep, but complicated love between two young Latinas growing up in South East L.A.'s immigrant community. She worked for years to secure financing and drum up a community-based buzz for the film, but it was

ultimately the support of over 800 admirers — to the tune of over \$82,000 — that finally pushed the project into production.

But it's a tale that can't be quantified by dollars. The people who made the film and the community that supported it were often one in the same, all moved by the desire to see something different on the big screen. While it's rare to see queer cinema, it's even more difficult to find meaningful and authentic representations of Chicanos, much less ones that are written, produced, and directed by queer Chicana filmmakers. ▶



▶ INTERVIEW WITH THE FILMMAKER

Jamilah King: What inspired your film *Mosquita y Mari*?

Aurora Guerrero: When I was in film school we were tasked with writing about “something you know.” I kept coming back to a friendship I had when I was 13. It was the first time I was bringing voice to a moment in my life that was so transformational. This friendship I had with this other girl gave me the courage to be comfortable in my own skin. And by that I’m referring to that awkwardness that comes at that age. Not always feeling like you fit in. As teens these are the relationships that are the most prominent — especially the same-sex friendships. When someone comes to mean so much to you, I think other feelings can arise like love and desire. That’s what surfaced in my friendship, and it seems that many people around me can relate to that experience.

It’s not often that we hear and see love stories about young Chicanas growing up in South East Los Angeles. How did you come into filmmaking?

Precisely for that reason. As a young queer Chicana, I yearned for images of myself in media. It’s only now that we’re seeing a few, and by that I mean Santana on *Glee*. It’s 2012 and we only have Santana? This was a big motivator for me to prioritize this story over other scripts I



wanted to direct. But in general I came into filmmaking as an artist in love with the creative process and as an activist drawn to the potential film has to inspire reflection.

What was your reaction to hearing that the film you’d labored over for years would be making its debut at Sundance?

After the shock subsided I think I primarily felt grateful to everyone who stood by this project. I have had creative mentors alongside me for years, like Jim McKay, who never said “move on to another project.” It’s like we all knew this film would get made it was just a matter of when.

There have been a few independent films over the past few years that have presented a really complex and refreshing idea of what it means to be queer and of color. I’m thinking of *La Mission* and more recently, *Pariah*. Why is it important to tell a story like the one in *Mosquita y Mari*?

I believe it’s important for me to challenge this notion of the monolithic Latino experience. There is no one Latino community. There is no one way to be Chicana, and there isn’t a “classic” LGBT experience. Yet somehow mainstream media has done a great job at over simplifying our lives. This is a universal coming-of-age tale, but it’s different because it’s uniquely theirs.

It took years for this project to get financed and go into production. Last year, *Mosquita y Mari* got a lot of attention after successfully raising over \$80,000 on Kickstarter, an online crowdsourcing website. What did that type of community support mean to you?

For hundreds of people to dig into their pockets during these difficult financial times and contribute to this film meant that there was a need to see this story told. There was no stopping me after that point. I felt confident that this film had an audience and a purpose. I think deep down I had faith that a film like *Mosquita y Mari*, which centers the lives of a marginalized community, would rally people behind it — especially the younger generations who are ready to see a broader scope of representation.



MEDIA LITERACY RESOURCES

SCREENING WITH MEANING

The vast majority of interpersonal human interactions taking place at any given moment are taking place via some type of medium. Every image projected on a screen, every word published on a page, every sound produced from a speaker – each comprises a piece of media content, a media message of some sort. The ability to discern between and understand the vast array of media messages by which we are continually surrounded is an essential skill for young people to develop, particularly in a mainstream commercial culture that targets youth as a vulnerable, impressionable segment of the American marketplace. Most teenage students already have a keen understanding of the languages different media use and the techniques

they employ to inspire particular emotions or reactions.

Analysis of a media message – or any piece of mass media content – can best be accomplished by first identifying its principal characteristics: (1) the physical means by which it is contained and/or delivered, (2) the person(s) responsible for its creation and dissemination, (3) the information, emotions, values or ideas it conveys, (4) the audience to whom it is delivered, and (5) the objectives of its authors and effects of its dissemination.

Students who can readily identify these five core characteristics (abbreviated in this section with the keywords Medium, Author, Content, Audience and Purpose) when faced with mass messages will be equipped to understand the incentives at work behind them, as well as their potential consequences. Media literacy education incentivizes students to become responsible consumers, active citizens and free, critical thinkers. ▶

CORE CONCEPTS OF MEDIA ANALYSIS

- MEDIUM** **All Mass Media Messages Are Constructed.**
 How is the message delivered? In what format?
 What technologies are used to perpetuate the message?
 What expectations do you have of the media content, given its medium and format?
- AUTHOR** **All Mass Media Messages Are Constructed by Someone.**
 Who delivers the message?
 Who originally constructed the message?
 What expectations do you have of the media content, given its author(s)?
- CONTENT** **All Mass Media Messages Are Constructed Using a Language.**
 What information, values, emotions or ideas are conveyed by the media content?
 What visual elements comprise the media content?
 What auditory elements comprise the media content?
 To what extent did the content meet your expectations, given the format/author?
- AUDIENCE** **All Mass Media Messages Reach an Audience.**
 Who receives the message?
 For whom is the message intended?
 What is the public reaction to the media content and/or its message?
 What is your reaction to the media content and/or its message?
 How might others perceive this message differently? Why?
- PURPOSE** **All Mass Media Messages Are Constructed for a Reason.**
 Why was the message constructed?
 Who benefits from dissemination of the message? How?
 To what extent does the message achieve its purpose?
 What effect does the message have on the audience it reaches, if any?



THE NON-FICTION FILM

BRIEF HISTORY OF THE DOCUMENTARY

- 1895 Lumiere Brothers develop the first motion picture film reels, capturing brief, unedited clips of life around them called “actualities” (e.g., *Train Arriving at the Station*)
- 1922 Robert Flaherty’s *Nanook of the North* is the first feature-length film to be called a “documentary,” employing the “creative interpretation of reality” to tell a factual story
- 1936 John Grierson releases *Night Mail*, an example of the more poetic, experimental approach to documentary that his movement embodied
- 1963 The cinema vérité movement begins in Europe, shortly followed by “direct cinema” in the U.S. Films of these movements attempt to present factual information objectively and observationally, though many were produced with political or ideological motivations.
- 1999 *The Blair Witch Project* is released, becoming the highest grossing film of all time (relative to its production cost). Marketed and styled as a documentary, the suspense/horror film used the genre to unprecedented effect, fooling millions of filmgoers into believing it was a non-fiction film (obviously enhancing the fear factor). The “mockumentary” has since caught on as a comedic sub-genre.

TYPES OF DOCUMENTARY

All documentaries may be measured along a spectrum of impartiality. Some documentaries attempt to record and present information in as objective and unbiased a manner possible, as if the film were made by a fly on the wall. Other documentaries present real-world information, but do so in a highly obtrusive, manufactured, often biased manner. Arguably no documentary can be 100% unobtrusive to the events it seeks to record (subjects are almost always aware of the presence of a camera, for example), and no documentary can be 100% objective (a single edit represents a subjective filmmaking decision). Media literate students should be able to discern the plausibility and purpose of documentary programs based on their authorship, the nature of their content, the extent to which bias is expressed, etc. Generally, all documentary films and programs occupy one (and sometimes more) of the following categories:

1. **Poetic:** The most abstract type of documentary. The earliest documentaries were essentially poetic; images were organized based on associations and patterns, creating a fragmented, impressionist, lyrical record of actual places, objects and people. Poetic documentaries do not include characters or plots, and were largely made by early filmmakers looking to subvert the coherence and standardization of early narrative films. Some modern music videos can be considered poetic documentaries. Notable examples: *Rain* (Ivens, 1928), *City Symphonies: NY, NY* (Thompson, 1957)

2. **Expository:** Documentaries that speak directly to the viewer (via titles and/or voiceover) in an effort to persuade, convince or educate. Most modern documentary films and

TV programs are primarily expository. Expository docs may be further categorized as follows:

– Persuasive:

- Commercial: Docs that advocate a particular product, service or brand
- Political: Docs that advocate a certain position on political contests/issues
- Theological/Ethical: Docs that advocate a certain position on religious/moral issues
- Topical: Docs that advocate a certain ideological position on social issues

THE NON-FICTION FILM

- ▶ – Educational:
 - Scientific: Docs that attempt to convey factual information on science topics
 - Historical: Docs that attempt to convey factual information on historical topics/periods
 - Biographical: Docs that attempt to convey factual information about individuals
 - Topical: Docs that attempt to convey factual information about social issues

Both persuasive and educational documentaries present information in traditionally efficient ways. Impartial, “omniscient” voice-over narration, on-screen text and insert shots of supporting charts, illustrations, maps, etc. are stylistic techniques common to most expository documentaries. The combination of interview audio and “b-roll” footage of associated visuals is another classic convention of non-fiction filmmaking. It is not uncommon for filmmakers or television producers to take advantage of the credibility that this format lends, and to present fictional (or, at best, debatable) information as factual. Thus, the distinction between a persuasive doc and an educational doc is largely based upon purpose and audience; a film made to argue a point of view or perpetuate a myth may appear no less fictional than an educational doc about photosynthesis.

Expository documentaries are inherently more impactful on the people and environments they attempt to capture than observational docs; but inherently less impactful than participatory docs. The presence of the filmmaker is usually acknowledged and/or obvious (audible interviewer in conversation, voice-over narration, on-screen titles/diagrams/maps/schematics, character interaction with crew, etc.) under the pretense that the filmmaker(s) are only involved peripherally. Some filmmakers include dramatic re-enactments of story content in their

“documentaries”. While this can be as emotionally compelling as a heart-wrenching Hollywood tragedy, it fully removes any pretense of factual impartiality.

3. Observational: Docs that attempt to simply and spontaneously observe some part of the world with minimal intervention. Observational films are less abstract than poetic documentaries and less biased or forceful than expository documentaries. Observational docs date back to the 1960s when the advent of mobile lightweight cameras and portable sound recording equipment enabled non-fiction filmmakers to capture events in an organic, unobtrusive way (new celluloid films also needed less light to achieve exposure). This mode of documentary historically avoids stylistic “add-ons” like voice-over commentary, music, titles, re-enactments, etc. These films aimed for immediacy, intimacy and revelation of individual human character in ordinary life situations. Examples: *High School* (Wiseman, 1968); *Gimme Shelter* (Maysles, 1970); *Don't Look Back* (Pennebaker, 1967)

4. Participatory: Participatory documentarians rightly believe that it is impossible for the act of filmmaking to not influence or alter the events and characters being filmed. Much like an anthropologist studying a culture by taking part in it, a participatory filmmaker inserts him/herself into the action at hand as a means of inciting and documenting reactions and as a means of making his/her authorship transparent and spontaneous. The encounter between subject and filmmaker inherently becomes a critical component of the film. Autobiographical documentaries are 100% participatory. Examples: *Man with a Movie Camera* (Vertov, 1929), *Sherman's March* (McElwee, 1985), films by Michael Moore.

Adapted from Bill Nichols, Representing Reality (1991) and Introduction to Documentary (2001)

SUPPLEMENTAL RESOURCES

WEB LINKS

THE OFFICIAL MOSQUITA Y MARI WEBSITE & TRAILER

<http://www.mosquitaymari.com/>

MOSQUITA Y MARI ON IMDB

<http://www.imdb.com/title/tt1978480/>

LIST: MAINSTREAM FILMS WITH LGBT THEMES

<http://college.swankmp.com/advancedResults.asp?genre=alllife>

LIST: INDEPENDENT ROMANCE MOVIES

<http://www.independentmovies.net/romance/>

GAY, LESBIAN AND STRAIGHT EDUCATION NETWORK

<http://www.glsen.org/cgi-bin/iowa/all/home/index.html>
Networking opportunities and copious resources from a leading national organization devoted to promoting safety and awareness in schools for students of all sexualities.

UNHEARD VOICES

<http://www.glsen.org/cgi-bin/iowa/all/unheardvoices.html?state=tools&type=educator>
A curriculum project designed to help educators integrate LGBT history and issues into their programs.

ARTICLE: NEARLY 9 OF 10 LGBT STUDENTS EXPERIENCE HARASSMENT IN SCHOOL

http://www.glsen.org/cgi-bin/iowa/all/library/record/2624.html?state=research&type=research&utm_source=google&utm_medium=google%2Bad&utm_content=research%2Babout%2Blgbt&utm_campaign=research%2B&gclid=CNr4vLzHrq8CFUhrtdof0CLmA

YOUTH RESOURCE

<http://www.amplifyyourvoice.org/youthresource>
A website by and for LGBT young people, emphasizing sexual health and awareness.

THE IMPORTANCE OF TEACHING CHILDREN ABOUT HOMOSEXUALITY

<http://www.psychologytoday.com/blog/gays-anatomy/200809/the-importance-teaching-children-about-homosexuality>
An article on the dangers of homophobia from Psychology Today.

RESOURCES FOR EDUCATORS, PARENTS AND LGBT YOUTH FROM THE CDC

<http://www.cdc.gov/lgbthealth/youth-resources.htm>

A SYLLABUS ON THE REPRESENTATION OF CHICANA LESBIANISM IN LITERATURE AND MEDIA

<http://www2.ucsc.edu/woc/classes/chiclez.html> ▶



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LA CHICANA: A CELEBRATORY ESSAY

BOOKS/ARTICLES ON MEXICAN-AMERICAN HISTORY

BOOKS/ARTICLES ON CHICANA FEMINISM

MOSQUITA Y MARI PRESS KIT

MOSQUITA Y MARI NEWS & REVIEWS

<http://nacts.asu.edu/projects/teaching-mexican-american-history>

A comprehensive hub of resources for classroom teachers, from the North American Center for Transborder Studies at Arizona State University.

<http://www.asu.edu/lib/archives/chicano/chicana.htm>

http://www.digitalhistory.uh.edu/modules/mex_am/bibliography1.html

http://www.umich.edu/~ac213/student_projects05/cf/bibliography.html

<http://press.sundance.org/38423?format=pdf&press=1>
Includes information about the cast and crew and more background information from the filmmaker.

<http://www.mosquitaymari.com/press/>