

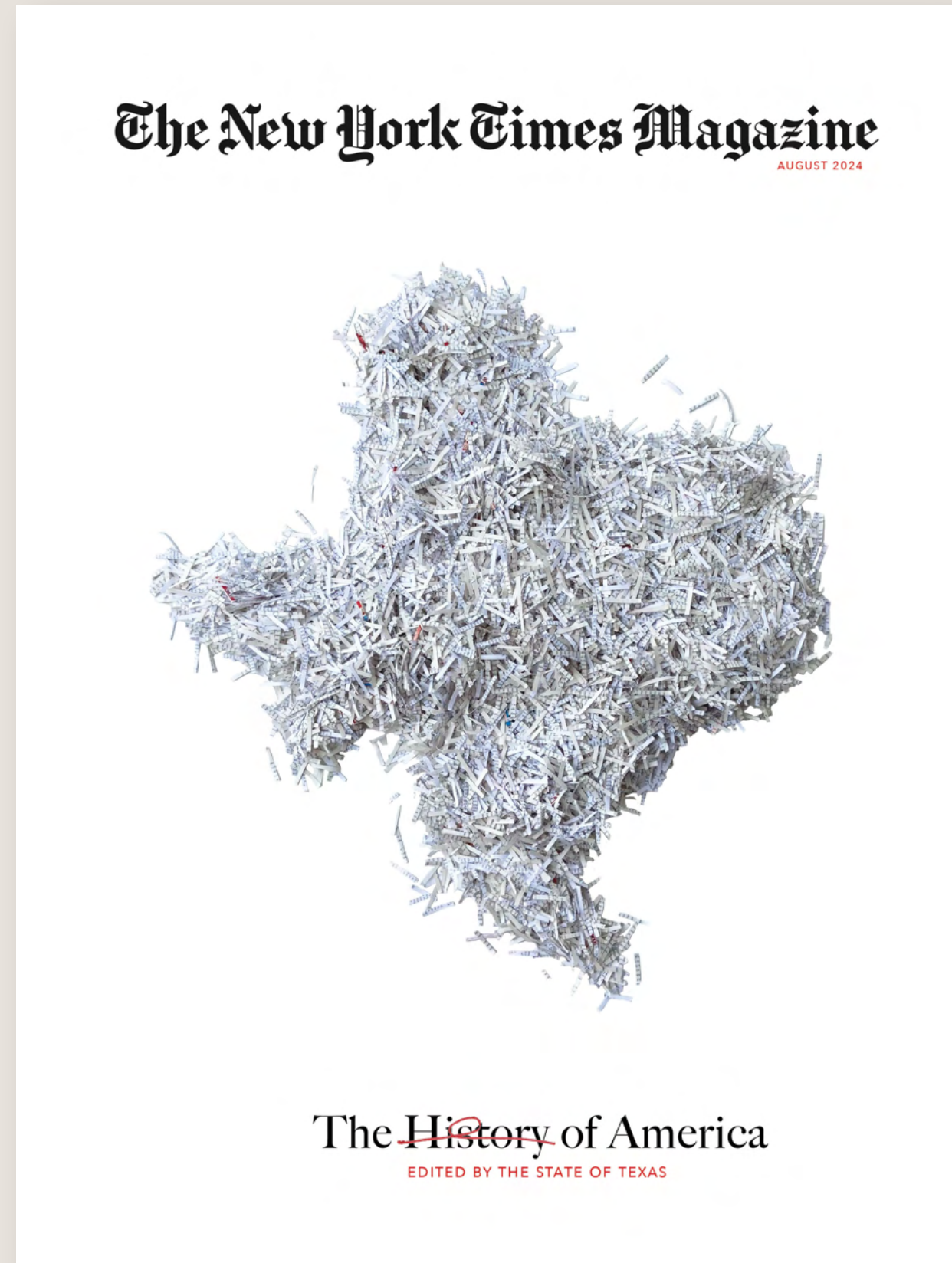
DANIELLE  
WATERS

AAF GOLD ADDY AWARD

PUBLICATION

**The History of America:  
Edited by the State of Texas**

New York Times Magazine based on a feature  
of banning 850 books in Texas public schools.



History of America (Cover)

AUTHOR		LILLY SABELLA
TITLE		A BATTLE OVER WHAT CAN BE READ
PAGE #	FEATURES	
22	A New State Law leaves politicians questioning why 850 titles are still on library shelves	

REVOKED



THE NEW YORK TIMES MAGAZINE  
THE EDUCATION ISSUE

TABLE OF CONTENTS

- 32 | The Tragedy of America's Rural Schools  
BY CASEY PARKS
- 44 | The Girls of Cleveland High Are Back on the Field  
BY DINA LITOVSKY
- 58 | What Will School Really Look Like This Fall?  
BY EMILY BAZELON
- 62 | Seven True Stories From Virtual School  
BY SAM KERR
- 76 | Community Schools Offer More Than Just Teaching  
BY IKE ABAKAH



The United Press  
NEW YORK, NEW YORK

History of America (Table of Contents)





BY LILLY SABELLA

## A Battle Over What Can Be Read

*"It's like you're walking into a dark room."* TEACHER SAFRAZ ALI

**SAN ANTONIO** — In late September, Carrie Damon, a middle school librarian, celebrated "Banned Books Week," an annual freespeech event, with her working-class Latino students by talking of literature's beauty and subversive power. A few weeks later, State Representative Matt Krause, a Republican, emailed a list of 850 books to superintendents, a mix of half-century-old novels, "The Confessions of Nat Turner" by William Styron, and works by Ta-Nehisi Coates and Margaret Atwood, as well as edgy young adult books touching on sexual identity. Are these works, he asked, on your library shelves? Mr. Krause's motive was unclear,



but the next night, at a school board meeting in San Antonio, parents accused a librarian of poisoning young minds. Days later, a secretary sidled up to Ms. Damon and asked if district libraries held pornography. “No, honey, we don’t buy porno,” Ms. Damon replied. She sighed. “I don’t need my blood pressure going crazy worrying about ending up on a politician’s radar.” Texas is afire with fierce battles over education, race and gender. What began as a debate over social studies curriculum and critical race studies, *an academic theory about how systemic racism enters the pores of society*, has become something broader and more profound, not least an effort to curtail and even ban books, including classics of American literature.

In June, and again in recent weeks, Texas legislators passed a law shaping how teachers approach instruction touching on race and gender. And Governor Greg Abbott, a Republican with presidential ambitions, took aim at school library shelves, directing education officials to investigate “criminal activity in public schools involving the availability of pornography. Parents have the right to shield their children from obscene content.” Such upheaval surprises few. Public schools are where a society can transmit values and beliefs, and this fraught and deeply divided time has again made a cauldron of the public education. “Education is not above the fray, it is the fray,” said Robert Pondiscio, a former teacher and senior fellow at the American Enterprise Institute, a public policy group. “It’s very naïve to think otherwise.”

In Texas, conservative states have claimed majorities on school boards in large suburban districts, including Southlake, near Dallas, and Cypress-Fairbanks, near Houston. In Colleyville, a tony suburb near Dallas, a Black principal resigned, accused of sanctioning the teaching of critical race theory. Elsewhere, books have been pulled from library shelves and talks by award-winning writers canceled. How this ends is unclear. To talk with a dozen teachers and librarians is to hear annoyance and frustration and bewilderment, as much with the sheer ambiguity of the new law and the list of books as with the practical effect. “Critical race theory is a convenient boogeyman, but what are the limits you want to put on teachers?” said Joe Cohn, legislative director for the Foundation for Individual Rights in Education, a civil liberties organization. “Do you really want to give them no breathing room? Do

you want to shut down a curious student? Legislatures would be wise to be modest.”

From debates over evolution to the Red Scare to the Vietnam War, America’s public schools are a much-trodden battleground. In the 1990s, the New York City chancellor, after much controversy, was forced to remove mention of the book “Heather Has Two Mommies” from the curriculum; more recently, a liberal California school district ruled that “Of Mice and Men” and “The Adventures of Huckleberry Finn” were racially insensitive and no longer mandatory reading. In Texas, such battles recur. In 2018, an education committee proposed striking a reference to “heroic” defenders of the Alamo, describing it as a “value-laden word.” A roar of resistance arose and the board of education rejected the proposal. The

“  
**IT BETRAYS  
ARROGANCE  
TO THINK YOU  
CAN SOLVE ALL  
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SCHOOL AND  
RACE BY PASSING  
CURRICULUM LAW.”**

Republican lieutenant governor this year pressured a museum to cancel a panel to discuss a revisionist book, “Forget the Alamo”, examining its slaveholding combatants. ThWWE last year was particularly contentious. “One minute they’re talking critical race theory,” Ms. Damon, the librarian, said. “Suddenly I’m hearing librarians are indoctrinating students.”

Mr. Krause, who compiled the list of 850 books that might “make students feel discomfort, guilt, anguish” because of race or sex, did not respond to interview requests. Nor did his aides explain why he drew up the list, which includes a

book on gay teenagers and book banning, “The Year They Burned the Books” by Nancy Garden; “Quinceañera,” a study of the Latina coming-of-age ritual by the Mexican Jewish academic Ilan Stavans; and a particularly puzzling choice, “Cynical Theories” by Helen Pluckrose and James Lindsay, which is deeply critical of leftist academic theorizing, including critical race theory. But his hazily defined list of troublesome books seems to have sent a chill through school boards. Absent any state law, some librarians have been told to pre-emptively pull down books. This week, a San Antonio district ordered 400 books taken off its shelves for a review. As for the state’s attempt to ban critical race theory, for all the Republicans’ talk, the Texas law makes no mention of the term. Aspects of critical race theory are influential in some teacher colleges, and shape how some administrators and teachers approach race and ideas of white privilege. Yet no one

BRANDING

## Picked

A funky flower truck and more

The logo for 'Picked' features the word 'Picked' in a bold, rounded, green sans-serif font. A stylized purple flower with a yellow center is positioned above the letter 'i'.

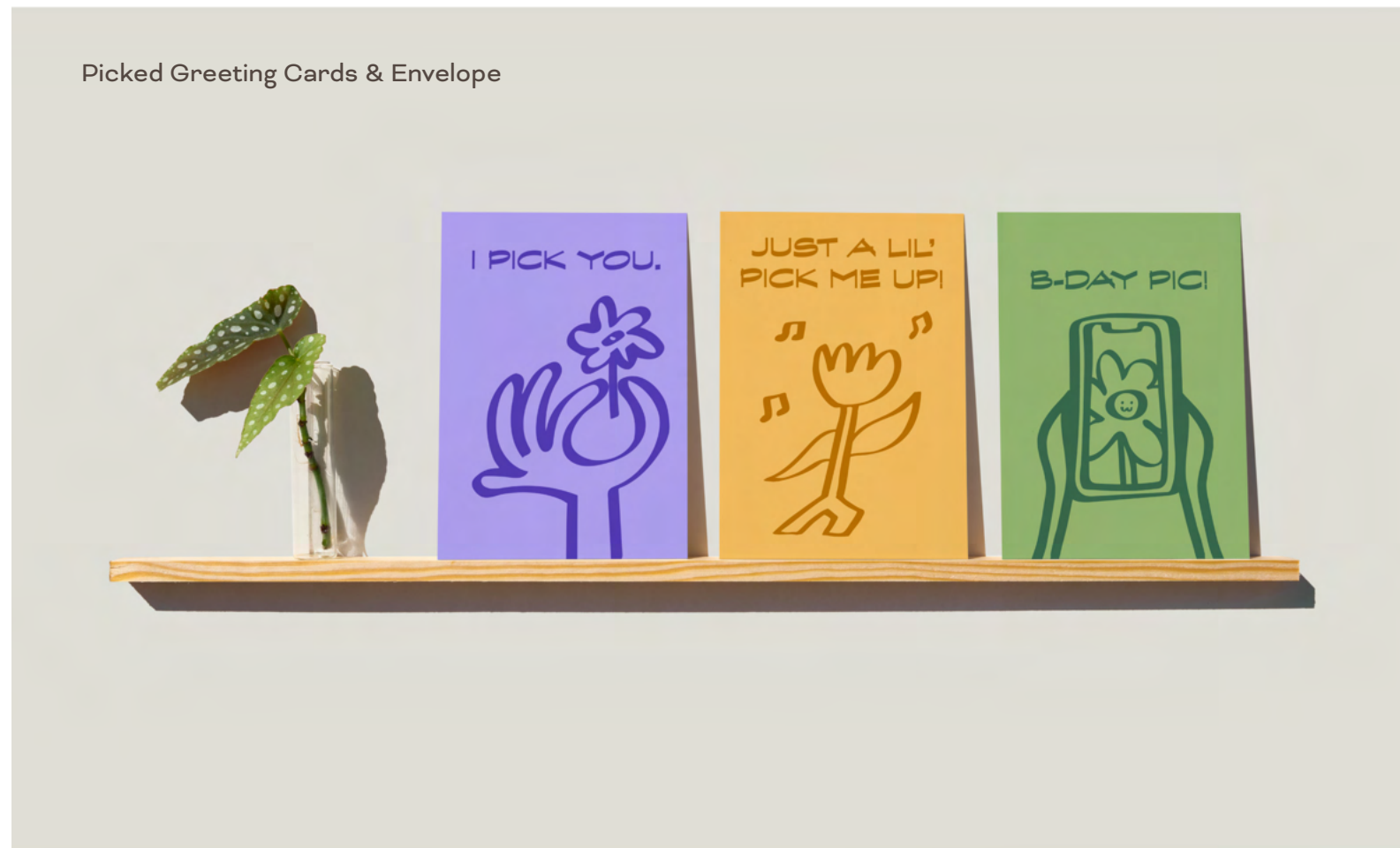


Picked Bouquet Packaging





Picked Greeting Cards & Envelope



Picked Bucket Hats



PUBLICATION

## Provecho Magazine

### A Love Letter to Tamales

How a classic dish is a gift that keeps on giving.



Provecho (Cover)

# November

TABLE OF CONTENTS

## FEATURES

**60**  
**The Little Piggy Cookie**

Sweetest little marranito you ever did taste.

RECIPE BY CHRIS MOROCCO

**68**  
**The Chilaquiles Manifesto**

The variations of chilaquiles throughout Mexico.

BY RICARDO GOMEZ

**76**  
**8,604 Ways to Salsa**

Choose and craft your own salsa adventure.

BY RACHEL HERNANDEZ

page 42

### THAT IS ONE HOT TAMALE!

How this classic dish is a gift that keeps on giving.

BY DANIELLE WATERS



Provecho (Table of Contents)

# The Gift of Tamales

A love letter to tamales and the way it has impacted my life.  
BY DANIELLE WATERS



Provecho (Opener)

# NOBODY

*makes tamales the way my grandmother does.* The soft, fluffiness of the masa mixed with thin, spicy shredded pork is perfection that cannot be replicated.

My appreciation for tamales goes beyond my grandmother's recipe. The amount of hard work I've seen my family put in to any food is something that I appreciate and is implemented into my personal values; however, there is something about tamales that holds a special place in my heart. Being raised in a Mexican household, I was put to work at a very young age especially at my grandmother's house where the family business was just getting started. I can remember the smell of masa and chile colorado that filled the entire house and the feeling of taking apart and cleaning the corn husks between my small fingers. When I remember those moments in my childhood, it feels like receiving a warm, comforting hug.

There was nothing better than that Sunday morning that was full of cartoon watching, pan dulce eating, and the later assembly line of tamal making. My grandmother was always the first to prepare the assembly line by having already made the masa and chile either the day before or earlier that morning. The children were assigned the task of soaking, cleaning, and separating the corn husks according to its size. Our small hands were better at pulling the excess strings off the corn husks. These corn husks would then be organized on a separate table for my grandfather to spread the masa on. Next, one of my tias would place the chile on top of the masa. Whomever had free hands would then fold and place the tamales into the steamer.



This process was fast-paced especially if making different kinds of tamales in one day. If finished making red tamales, we moved on to green, then later sweet tamales which required the whole kitchen to be completely cleaned and reset as you don't want savory blending into the sweet. Being apart of this process and growing up in this way, I learned the value of hardwork and have seen its full effect. What started as a casual family catering job later turned into a successful 17-year restaurant business.

During childhood, I've watched as my family struggled, celebrated, and worked through years of running this business. I've learned that the reason it has maintained itself was through the strength of family, having each other's backs, and having passion for food (and to think it all began by making tamales together). It layed down a foundation of the person I was to become.

At age five and in the midst of my mother's divorce, my grandma asked, "You want to just start a restaurant?" My

mother looked up with nothing to lose and responded, "Sure." That's all it took. In a way, the restaurant saved the entire family in many ways. It was a way to gravitate stress and sadness to a great passion and resilience.

I remember "shopping" for restaurant buildings. I skipped down some crusty, dusty restaurant dining halls until we found the perfect restaurant for us. In need of some TLC, the restaurant was humble, but my family made it their own. With a couple of bright colorful chairs and beautiful murals and paintings of the mercado scenes in Mexico, Mama's Tamales was in full effect.

In the beginning, my family included tamales into all the meals on the menu. People had a choice of which tamal they wanted and which sides. This was done efficiently because my family had additional help but at one point, tamales became harder and harder to make. With less staff, more popularity of the restaurant, and more people enjoying the other classic Mexican dishes on the menu, tamales were just too hard to keep up with.

Tamales were then made during the holidays. Extra staff was hired around that time and this continued for years. As the restaurant became more popular based on other dishes they served and tamales became an exhausting task to accomplish, my family decided to change the restaurant's name from Mama's Tamales to Mama's Mexican Restuarant.

To this day, the restaurant continues to be successful and carries on its passion for serving good Mexican food. My grandfather still has his own room in the back where he prepares all the produce, shreds the cheese, and cleans each individual pinto bean to then be handed to my grandmother who's the lady in charge of the kitchen. She still begins by preparing the base of each dish, whether that's salsas, sauces, or secret recipes that she trusts no one with. My tia and mom both help my grandma run the restaurant and put the whole dish together to be sent to customers.

Although tamales no longer get served at the restaurant daily, it's still essential



to the story of how they became so successful. That's where it all began for all of us in the family. Tamales set us up for success and gave us the gift of a restaurant that holds many memories. It was a place to have breakfast and prepare for the day, where the rest of the family met after work, where I spent my time after school doing homework, where we celebrated birthdays, graduations, and new jobs. I grew up in that restaurant with colorful chairs, a steaming hot kitchen, and a room where I sat with my grandpa everyday drawing and eating cheese together.


By observing the way tamalas influenced our lives, I've learned the value of hardwork and how to never serve anything I'm not proud of in life. Every now and then, my grandma will surprise the family with a small batch of red tamales. Knowing how much time it takes and how often we get to eat tamalas now, the whole family is grateful and excited. We all secretly try to stuff some in our bags to take home for later because to us, our grandma's tamales are pure gold and a gift you can't get anywhere else.

## PARA MI ABUELA



(Your lucky you're reading this)

# Grandma's Red Tamales

			
<b>PREPARTION</b> 2 Hours	<b>METHOD</b> Steaming	<b>TIME</b> 2 Hours	<b>RATING</b> 10/10



- Dried Red Chile
- Oregano
- Garlic
- Canola Oil
- Salt
- Pork Butt
- Lard
- Masa Harina
- Baking Powder
- Corn Husks

## STEP 1

Cook the pork butt a day before with salt and pepper. When cooled, shred the pork and take away all fat.  
*Note: keep pork broth for later use*

## STEP 2

For Chile Colorado, soak the dried red chile pods until soft. Place them into a blender with oregano and garlic. Transfer this mixture into a pot and fry it with canola oil and salt. Mix the chile colorado and pork together when both are fully cooled.

## STEP 3

For Tamal Masa, in a stand mixer, mix the lard until it looks like fluffy snow. Mix in the masa harina to the lard. For every 5lbs of masa, 1lb of lard should be combined. To the mixture, add 3tbs of baking powder and 2tbs of salt. Mix for 5 minutes, then add in 1 cup of chile colorado and a bit of pork broth.

## STEP 4

To assemble the tamales, soak corn husks in warm water until pliable. Drain the husks and pat dry. Spread about 3 tablespoons of the masa dough down the length of the husk leaving ½ inches at the top from the wide end of the husk empty. Spoon 2 heaping tablespoons of the pork mixture into the center. Fold the sides of the husk, wrapping the dough around the filling. Fold up the narrow end of the corn husk and tie a knot with a scrap piece of corn husk in the center to hold together. Repeat with the rest of the remaining husks, masa, and pork mixture.

## STEP 5

To cook the tamales, set a steamer basket in a large pot filled with 2-3 inches of water. Arrange the tamales standing open-end up in the steamer. Bring the water to a boil over medium-high heat, then cover and steam for an hour and 30 minutes. You know it's ready when the corn husk peels back cleanly from the masa dough.



AAF GOLD ADDY AWARD

BRANDING

**DOGGO**

Dog Fast Food Restaurant



**DOGGO**



**DOGGO MENU**

S M L  
5oz 8oz 12oz

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**SPECIALTY BOWLS**

**CHIHUAWOW**

**Chicken Bowl**  
Shredded Chicken  
+Peas  
+Carrots

S M L  
\$6.99 \$8.99 \$12.99

**GAIN DANE**

**Beef Bowl**  
Ground Beef  
+White Rice  
+Spinach

S M L  
\$7.99 \$9.99 \$13.99

**CHOW CHOW**

**Salmon Bowl**  
Shredded Salmon  
+Sweet Potatoes  
+Carrots

S M L  
\$10.99 \$12.99 \$16.99

**SWEET TZU**

**Fruit Bowl**  
Apples  
+Strawberries  
+Watermelon

S M L  
\$5.99 \$7.99 \$12.99

---

**CREATE YOUR OWN BOWL**  
1 meat + 2 fruits or vegetables

**MEATS**

- +Chicken
- +Salmon (+\$4)
- +Beef (+\$2)
- +Pork (+\$1)

**VEGETABLES**

- +Carrots
- +Peas
- +Sweet Potatoes
- +Corn
- +Pumpkin
- +Broccoli
- +Zucchini
- +Spinach

**FRUITS**

- +Apples
- +Blueberries
- +Watermelon
- +Strawberries
- +Bananas
- +Raspberries
- +Pineapple
- +Cantalope

S M L  
\$8.99 \$10.99 \$12.99

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**TREATS & SWEETS**

- Peanut Butter Cookies \$4.99
- Apple Oatmeal Cookies \$3.99
- Yogurt with Berries \$4.99
- Birthday Cake \$8.99
- Fruit Popsicles \$3.99  
(watermelon, strawberry, blueberry)

**DRIED FOOD**

- 4 lb \$6.99
- 18 lb \$15.99
- 25 lb \$35.99
- 50 lb \$48.99









DOGGO

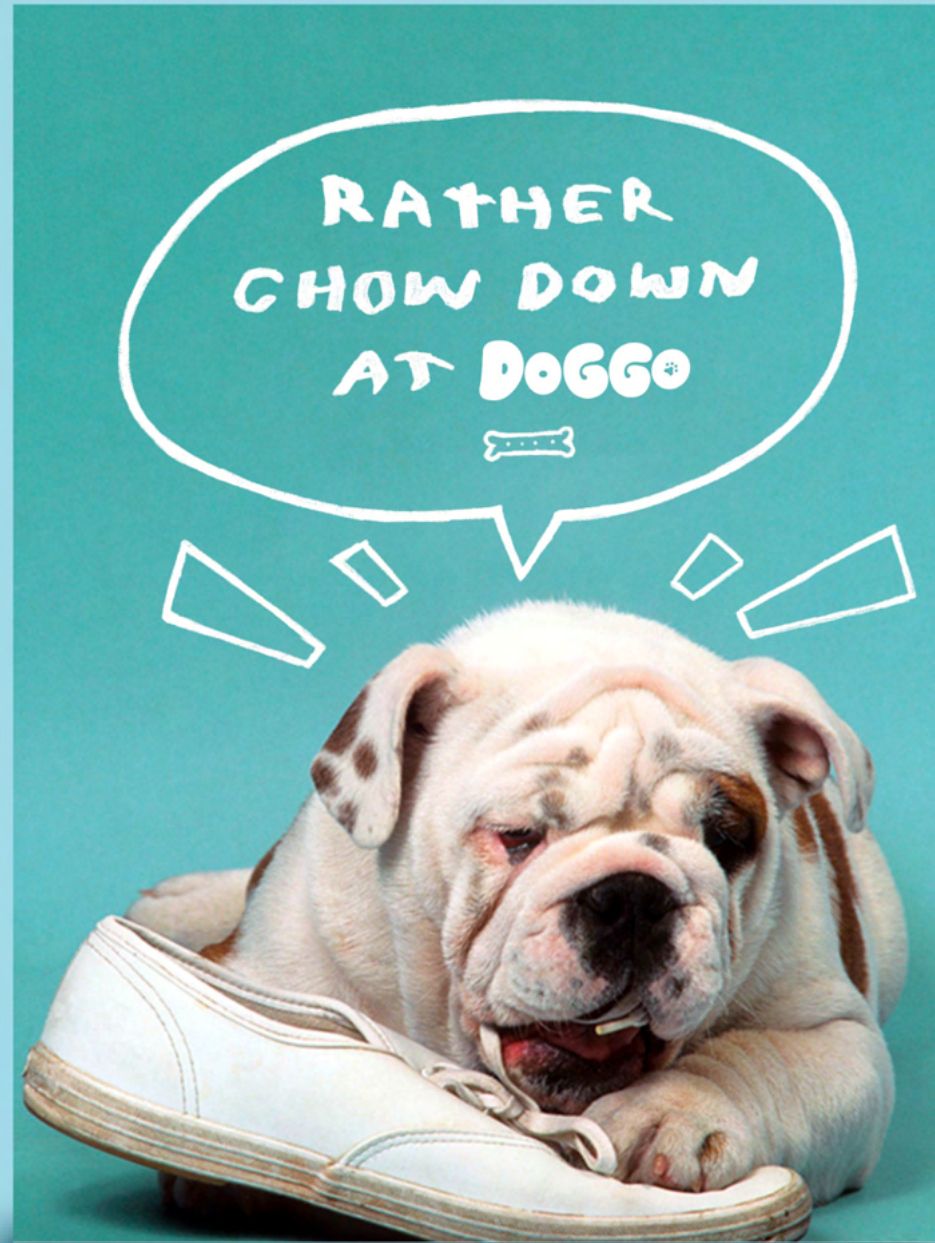
4 LBS

ADULT

COMPLETE NUTRITION

Roasted Chicken  
+Carrots  
+Peas









RACE YA TO  
DOGGO

PUBLICATION

**RAPT**

Wrapped Fabrics Catalog



RAPT (Cover)

# RAPT

hand-drawn prints on *wrapped fabrics*



OWNER AND DESIGNER OF RAPT, **MARISSA GUEVAS**

Rapt was created and designed by artist *Marissa Cuevas*. She **hand draws** each print and proves that *sustainability can be bold, bright, and beautiful*. All products are made from **recycled plastic** bottles and made in slow, small batches.



# CONTENTS

**06** COTTON BANDANAS  
100% soft and durable cotton

**08** SILK SCARVES  
Soft and delicate to the touch

**10** ACCESSORIES  
Fun pins and scrunchies

**12** HOW TO WRAP  
Quick wrapping tutorial

# COTTON BANDANAS

HANDDRAWN DESIGNS DIGITALLY PRINTED ONTO 100% SOFT AND DURABLE COTTON

From Rosie the Riveter and John Wayne to Jimi Hendrix and Tupac, the cotton bandana is an **iconic accessory around the world** that has become a *symbol of individualism, self-determination, and adventure*. Since the turn of the century, the bandana has continued to move past subculture and into mainstream fashion. To this day, bandanas remain a staple of trendsetting musicians, models, artists, celebrities, and other icons of creativity, originality, and rebellion. Each of our cotton bandana designs embody just that. From **bright colors, fun patterns, and adventurous designs**, we have it all. It seems that cotton cloths are here to stay, and we at RAPT hope that they're around as a functional fashion statement for another 300 years!

## PEACH BANDANA

This exclusive pattern inspired by Georgia's peach orchards is digitally printed onto 100% soft, durable cotton. Inspired by the sweet taste of freshly picked peaches, the warm colors of this bandana encompasses this bountiful and sweet crop. **\$28**

## TROPICAL FRUIT BANDANA

Inspired by the *various species of fruit found in Peru*, this bandana features illustrations of sweet passion fruit, avocados, bananas, mangos, dragon fruit, and more! Due to its *diverse array of natural environments*, Peruvian Fruits possess an astonishing variety of edible treasures that are **literally ripe for the picking**. We wanted its vivacious colors and shapes to be highlighted. **\$28**

## CARDAGENA BANDANA

Inspired by a long trip to the city of **Cartagena, Colombia**, this scarf celebrates the bright colorful buildings this city has to offer. Cartagena is a port city on *Colombia's Caribbean Coast*. By the sea is the walled Old Town, founded in the 16th century, with **cobblestone streets, and colorful colonial buildings**. We wanted to capture the energy of this lively city within its design. **\$28**

## PHOENIX BANDANA

Inspired by the beautiful desert, this symmetrical design features *various cacti* that is sure to brighten any outfit. This desert flora is one of the most iconic *symbols of the American Southwest* especially the Saguaro Cactus. Luckily, you can find these species just about anywhere you go in Pheonix, whether your in the city or out on a hike. **\$28**

recommended methods on page 12

## HOW TO STYLE

The Cowboy | The Bandit | The Hippie





# SILK SCARVES

HIGH QUALITY SATIN THAT IS **SOFT AND DELICATE** TO THE TOUCH

Since the '50s and '60s, the chicest icons in fashion turned to silk scarves to infuse their looks with **effortless glamour**. By the '70s, emboldened by the free-spirit nature of the decade, silk scarves became bolder in their design, with in-your-face patterns and striking colors, which were worn as dramatic headwraps or around the neck to *complement flowy looks*. As silk scarves have been known to be a *symbol of luxury*, our designs combined with the soft and delicate touch of our fabric **adds effortless elegance to any outfit**.



### CACTUS SCARF

This scarf celebrates all the **species of cacti found in Texas**. Made of high-quality Silk Satin, the design is printed on both sides of this soft material. Texas carries the most amount of cacti species within the United States and is portrayed through our bandanas using *sandy tones and bright playful pops of color* to capture the deserts of Texas. **\$55**

### WARM SYMMETRY SCARF

Made of high-quality Silk Satin, this cactus design is printed on both sides of this *incredibly soft, flowy, and delicate material*. Inspired by the beautiful sunrise of the desert, this design features various cacti that are **iconic symbols of the American Southwest**. You can spot these species whether your in the city or out on a hike. **\$55**

### HUMPBACK WHALE SCARF

This design is inspired by the iconic humpback whale whose known for their *melodic songs* and breaching the water with their *amazing acrobatic abilities*. The beauty of these enormous creatures are captured in our bandanas through its whimsical illustration and colors. This **double-sided print** can be worn around your neck, as a top, at the waist, or as a headscarf. **\$33**



**PEONIES LARGE SCARF**  
Bold, colorful, and fragrant, peonies are a popular bloom around the world, and for good reason. This *elegant floral pattern* complements the light-weight silk that has a slight sheen on one side. **\$62**

### BLUE SYMMETRY SCARF

Inspired by years of living in Texas, this cool-toned scarf is elegant, with a *high shine silky smooth feel*. Inspired by the intensely cold nights of the desert, these cacti are iconic symbols of the American Southwest. **\$55**



recommended methods on page 12

## HOW TO STYLE

The Frenchie  
90s Style  
The Pin Up

# ACCESSORIES

FUN PINS AND SCRUNCHIES TO BRING OUT A POP OF COLOR

Extra goodies that are *hand illustrated and printed onto various objects* to incorporate into your daily life. Try our *scrunchies* made from 100% silk satin that reduces friction that causes split ends and damages to your hair or *place any of our pins* on your favorite bandana, jacket, or bag. The possibilities are endless with our additional accessories that make great gifts for anyone.

*recommended methods*  
**HOW TO STYLE**  
Place on...  
Bags  
T-shirts  
Jackets  
Hats



**CACTUS SCRUNCHIE**  
Made of 100% Real Mulberry Silk and features our one-of-a-kind Cactus Print. The natural properties of silk help reduce the friction that often caused split ends, damage, and frizz.  
\$10



**GINKGO LEAF PIN**  
With over 120 species, this paper-like blossom has been gracing flowerbeds and fields for centuries. Known for its many uses medicinally and recreationally, the bright red color of the poppy cannot be forgotten. Our Poppy pin is *rose gold plated* with hard enamel and features our original illustration.  
\$11



**YELLOW LILLY PIN**  
Being the most popular flower on Earth, the lily is cultivated for its decorative purposes. The yellow lily specifically *symbolizes joy, thankfulness, and good health*. Our Yellow Lily enamel pin features our original illustration cast in brass with rose gold plating.  
\$11

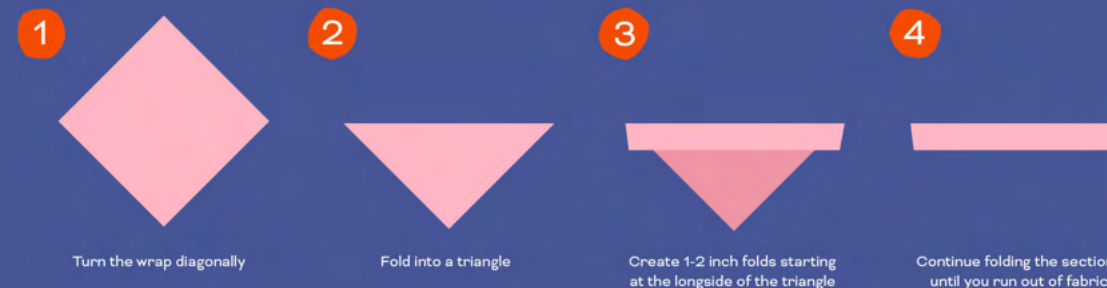


**POPPY PIN**  
Hailed as "one of the most distinct and beautiful of all deciduous trees" the ginko most certainly stands out. Representing *stability and good fortune*, our Ginko Leaf enamel pin features our original illustration. Attach the pin on your favorite jacket or bag.  
\$11



# HOW TO WRAP

There are numerous ways to pull off the wrapped fabric to turn this humble accessory into a *quietly chic fashion statement*. Below are the most classic ways to wear the accessory however it can go way beyond just these. They can be wrapped around your wrist, bag, or hat, as a belt, or in your back pocket, in your hair or even as a top. The possibilities are endless and *never seems to lose its charm*.



## THE HIPPIE



To achieve *The Hippie*, follow steps 1-4. Place the wrap at your forehead then tie the ends at the crown of the head.



## 90S STYLE



To achieve *90s style*, follow steps 1-2. Place the long side of the triangle at your hairline and allow the wrap to fall naturally along the sides of your face. Next use the ends of the triangle that have fallen by your ears, to connect at the nape of your neck.



## THE BANDIT



To achieve *The Bandit*, follow steps 1-2. Place the long side of the triangle at the bridge of your nose then take the corners of the triangle and tie them at the crown of your head.



## THE COWBOY



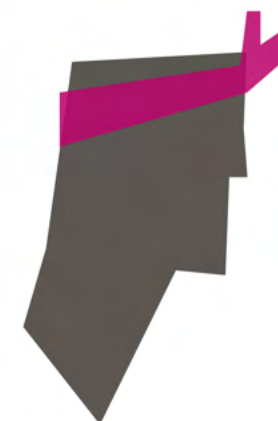
To achieve *The Cowboy*, follow steps 1-2. Place the long side of the triangle around your neck then take the corners of the triangle and tie them at the back of your neck. Loosen for a more relaxed look.



## THE PIN UP



To achieve *The Pin Up*, follow steps 1-4. Place the wrap at the crown of your head then tie the ends at your forehead.



## THE FRENCHIE



To achieve *The Frenchie*, follow steps 1-4. Place the wrap at the back of your neck and tie the ends at the front of your neck. Loosen for a more relaxed look.



# LOGOS

**Figure it Out**

**Roll out**

**Little Masterpieces**

**Capital Construction**

**Doggo**

**Diaspora Breads**

**Picked**

**Boundless**

**Kaleided**

Trivia Game

Alarm clock mat for the hearing impaired

Childrens puzzle box

Construction company in Austin, Texas

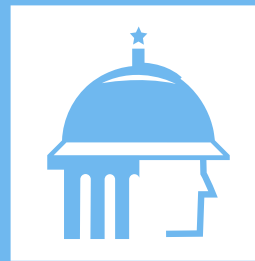
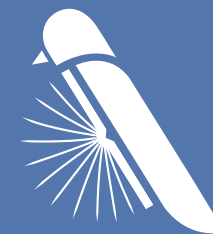
Dog fast food restaurant

Out of home bakery

Flower truck and more

Online bookstore and social app

Clothing line of kaleidoscopic sweaters

The logo for 'Figure it out' features the word 'Figure' in a large, elegant script font, with a small lightbulb icon above the letter 'e'. Below it, the words 'it out' are written in a smaller, simpler script font.The logo for 'little masterpieces' consists of the words 'little masterpieces' in a clean, sans-serif font, with a small puzzle piece icon integrated into the letter 'e' of 'pieces'.The word 'Doggo' is written in a playful, rounded, bubbly font, with a small paw print icon at the end of the word, on a teal background.The word 'picked' is written in a lowercase, sans-serif font with a small flower icon above the letter 'i', on a purple background.The word 'KALEIDED' is written in a bold, uppercase, sans-serif font with a small star icon above the letter 'E', on a red background.

**THANK YOU!**

**DANIELLE WATERS**

DANIELLE.WATERS831@GMAIL.COM

(915) 244-2294