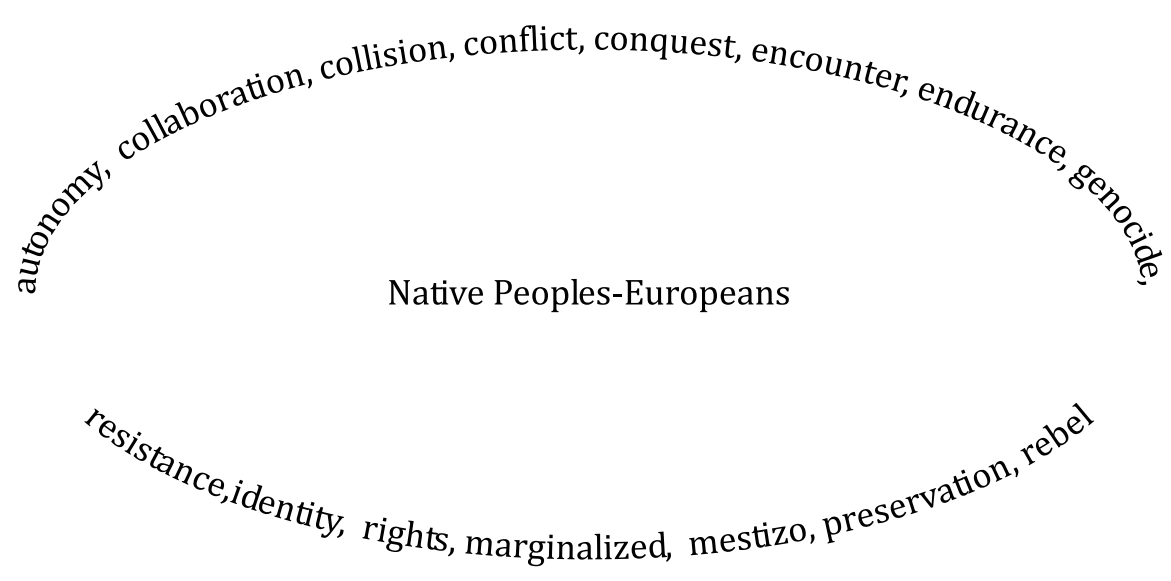


## American Histories: Native Peoples and Europeans in the Americas

### Introduction

*American Histories: Native Peoples and Europeans in the Americas*, a curricular unit for high school students, is intended to reflect the central idea that studying the past, including studying the stories of cultures in contact and interaction, is essential to understanding the present. Over 500 years have passed since Europeans and native peoples met. Often we hear the following words used when discussing the contact and interaction of these cultures:



*autonomy, clash, collaboration, collide, conflict, conquest, encounter, endurance, exchange, genocide, identity, indigenous rights, marginalized, mestizaje, mestizo, preservation, rebellion, resistance, removal, repatriation, revolt, slavery, survival, survivance, syncretism, the other, transculturation, victors and vanquished*

What images of the native peoples and Europeans in the Americas do these words evoke? Is the tone positive or negative? Has this been a harmonious or contentious encounter? What is the legacy of the initial contact?

*American Histories: Native Peoples and Europeans in the Americas -Lesson 1 Our World* begins with discussions of some of the global events that reflect cultural, historical, legal, political, spiritual and social themes relating to 21<sup>st</sup> century indigenous peoples of the Americas. Class discussions should ascertain how much students know about indigenous cultures and lay the groundwork for understanding native peoples and Europeans in contact and interaction. How have these interactions affected indigenous cultures over time? How have these interactions affected other cultures of the world, including Europeans?

Lesson 1 is about indigenous peoples of the Americas in general, but later lessons focus on Mexico. Teachers are encouraged to adapt the other lessons to other cultural groups in the Americas according to their classes, teaching specialties or content area.

*Lessons 2 When Worlds Collide: Ferdinand and Isabel* includes activities that set the scene for the encounter by helping students understand the Spanish Empire at the end of the fifteenth century, including their motivations for exploration, conquest, and religious conversion and the social structure of the caste system. The activities in *Lesson 3 When Worlds Collide: How Contact Changed the Old World* focus on the impact of the “discovery” of the Americas on Europe, including the exchange of products, challenges for Europeans and the vision of the Americas in Europe. *Lesson 4 When Worlds Collide: How Contact Changed the New World* includes activities on the religious and social impact of the Conquest of Mexico. Activities in *Lesson 5 Voices and Visions of the Conquest* introduce students to primary source documents that tell the story of the invasion and conquest of Mexico from multiple European and indigenous perspectives. Students will use pictorial documents and written accounts to study perspectives on these worlds clashing. Students also will be encouraged to think about how examining these past historical events is essential to understanding current societal structures and other issues of local and global importance. *Lesson 6 Indigenous Rights and Cultural Property* is forthcoming. This lesson will focus on autonomy and sovereignty; customs and traditions; individual, collective and universal rights; resistance and assimilation; and issues relating to cultural property and repatriation.

## **Lesson 1 Our World**

Examine native peoples and Europeans in contact and interaction by learning what students know about native peoples, discussing current events, examining stereotypes, listening to indigenous voices, considering sources of knowledge about indigenous people (including anthropology) and learning about a festival that has endured over centuries and that exemplifies the syncretism of pre-Hispanic and European colonial traditions.

Suggested activities for exploring contemporary indigenous life are:

- Activity 1 Define vocabulary and use in context.
- Activity 2 study and discuss indigenous peoples in the news and examine stereotypes of indigenous peoples in the news, online and on television.
- Activity 3 listen to Aurora Pérez discuss life in the Mixteca region of Oaxaca, Mexico and how it was impacted by European contact.  
Listen to Maarten Jansen discuss the role of the anthropologist in Mixtec communities.
- Activity 4 watch a video and read about the Danza de La Pluma in Teotitlán del Valle, Oaxaca, Mexico. Learn about endangered languages in Mexico, obstacles to languages revitalization and creative solutions to revitalization.
- Concluding Activity and introduction to When Worlds Collide

## **Essential Questions**

How can we study the past in order to understand the present?

How has contact and interaction with Europeans and other cultures affected indigenous cultures?

How can we learn about what is most important to indigenous peoples by studying current events?

What do stereotypes tell us about past and present images and prejudices of about indigenous peoples?

How do cultural traditions endure across time?

How can cultural traditions be preserved for future generations?

## **Objectives**

Students will:

define vocabulary and complete the word search activity.

read and discuss a variety of news sources to access information about Native Peoples research news and write reflection

discuss stereo types of indigenous peoples.

create a Glogster or Mural.ly online collage of stereo types

**Assessment**

definitions

discussion

written reflection

**Materials**

Burns, Diane. "Sure You Can Ask Me a Personal Question." *Through Indian Eyes: The Native Experience in Books for Children*. Ed. Beverly Slapin, and Doris Seale. Philadelphia, PA: New Society, 1992. 55. Print.

Handout #1 Native Peoples-Europeans in Contact and Interaction Word Search

Handout #2 *Sure You Can Ask Me a Personal Question* by Diane Burns

Handout #3 *Those Anthropologists* by Lenore Keeshig-Tobias

Handout #4 La Danza De La Pluma, Teotitlán del Valle, Oaxaca, Mexico

Name: \_\_\_\_\_

## Lesson 1 Our World

In this curricular unit, *American Histories: Native Peoples and Europeans in the Americas*, you will be studying Native Americans and Europeans in contact and interaction. You will begin by discussing 21<sup>st</sup>-century Native Americans and then exploring their past histories in contact with Europeans.

### Lesson 1 Activity 1 Vocabulary of Contact

Define the following words often heard in connection with Native Americans and Europeans relations. Choose 10 of the words on the list and write a sentence for each relating to events of the last decade regarding native peoples of the Americas.

*autonomy, clash, collaboration, collide, conflict, conquest, encounter, endurance, exchange, genocide, identity, indigenous rights, marginalized, mestizaje, mestizo, preservation, rebellion, resistance, removal, repatriation, revolt, slavery, survival, survivance, syncretism, the other, transculturation, victors and vanquished*

Complete the Handout #1 Native Peoples-Europeans in Contact and Interaction Word Search and prepare to discuss these words in context.

### Lesson 1 Activity 2 Native Peoples in the News

#### Part 1

Read the following news briefs about Native Peoples that occurred in the news in 2013 and 2012. In groups of 3, read the list and discuss your reactions to the information.

Make a list of thematic categories (human rights, social, legal etc.) for these news briefs.

In June, 2013 news concerning native peoples included the following:

- Members of the Achuar people say they won't allow Petroperu to enter their territory.
- In the United States, the Feds toss Michigan complaint to ban Indian mascots
- A tribal land buy-back program has begun.

May, 2013

- James Czywczynski wanted to auction The Massacre site at Wounded Knee on the Pine Ridge Reservation.
- The Rios Montt trial, a fight over Guatemala genocide dominated the news
- Mexican Huichol farm workers suffer poisoning from pesticides
- In Brazil, representatives of the indigenous communities demonstrate in Sao Paulo against the construction of Belo Monte dam at Xingu River in the Brazilian state of Para.

- Pharmaceutical companies would need to compensate indigenous people for using their knowhow in creating new medicines.

April, 2013

- The Hopi tribe objected to a Paris auction house selling Hopi masks and the Court ruled against the Hopi.
- The sequester hit the reservation and 5% cut impacted Indian Health Services.
- Native Americans and the Violence Against Women Act was in the New York Times, discussions continued about rescinding the Wounded Knee medals of honor.

In February, 2013 a petition to halt oil exploration in Ecuadorean Amazon got 1 million signatures to stop exploration threatening indigenous communities and in January the eviction of a Triqui protest camp in Oaxaca resulted in the death of a newborn.

In 2012

- Zapatistas can still change the rules of Mexico's politics: A mass silent protest in Chiapas shows the indigenous movement remains a formidable political force
- The last Plains Indian war chief still fights for his home, his people and their way of life.

## Part 2

Find out more about Native Americans in the news by reading newspapers, magazines, online sources, video or audio. Include sources that reflect Native American perspectives. Create an organizer in which you include the:

News source	Theme of the news
Geographical region	A quote from the text and your reaction or opinion
Culture	Connection to –Self, Global Connection

## Part 3

Search for examples of stereo types of Native Americans and create an online collage to share with classmates and use as a springboard for conversation about how to recognize and combat racism, stereo typing and Eurocentricism. Consider the following:

distortion of history	
looking at children's books	lifestyle
generalizations	occupation
commercials and advertisements	racist adjectives
portrayal of Native peoples as savages, primitives, simple people	

Read Handout #2 *Sure You Can Ask Me a Personal Question* by Diane Burns and write a reflection about the poem. Have you had a similar experience or felt stereo-typed or marginalized? If so, include your thoughts.

### **Lesson 1 Activity 3 Introduction to the Mixteca, by Aurora Pérez and Maarten Jansen**

Listen to Aurora Pérez discuss the Mixteca region of Oaxaca, Mexico before and after the conquest of Mexico and listen to Maarten Jansen discuss the responsibilities of anthropologists.

#### **Essential Questions**

How has European contact impacted the spirit, identity, economy and social position of indigenous people in Mexico?

What is the future of indigenous languages?

How can indigenous languages be preserved in the 21<sup>st</sup> century?

Are indigenous languages fluid or static?

Are indigenous cultures frozen in time, or do they adapt?

Why is it necessary to read the ancient codices in the context of contemporary culture?

How do contemporary practices appear in the ancient Codex Nuttall?

What is internal colonialism?

#### **Objectives**

Students will:

listen to a description of Mixtec landscape, lifestyle, worldview and life today in the Mixteca

listen to and discuss the sound of spoken Mixtec

discuss the role and responsibilities of the anthropologist or other researchers

write an essay discussing the changes and challenges to Mixtec culture as a result of contact with Europeans

#### **Assessment**

Discussions

Essay

#### **Enrichment Activity**

Read Handout # 3 *Those Anthropologists* by Lenore Keeshig-Tobias then write a reaction to the poem. Incorporate Maarten Jansen's comments about the responsibilities of the anthropologist from the Mesolore Scholar Lecture in the previous activity.

#### **Materials**

Mesolore Scholars: Introduction to the Mixteca by Aurora Pérez and Maarten Jansen

<http://mesolore.org/scholars/lectures/18/Introduction-to-the-Mixteca-by-Aurora-Prez-and-Maarten-Jansen>

Keeshig-Tobias, Lenore. "Those Anthropologists." *Through Indian Eyes: The Native Experience in Books for Children*. Ed. Beverly Slapin, and Doris Seale. Philadelphia, PA: New Society, 1992. 55. Print.

Name: \_\_\_\_\_

### **Lesson 1 Activity 3 Introduction to the Mixteca, by Aurora Pérez and Maarten Jansen**

Aurora Pérez and Maarten Jansen consider the Mixteca, Land of the Rains, in Oaxaca, Mexico from both an indigenous and a researcher's perspective. Aurora Pérez discusses the Mixteca before and after the conquest, internal colonialism, syncretism and the importance of understanding contemporary Mixtec customs by looking at the ancient codices. Read and discuss the following quote by Sra. Pérez:

*All that was written in the ancient, sacred books we barely understand, because most everything was stripped from us the day the Spaniards invaded: they imposed a different god, a different language, a different history, and we became unfamiliar with our own history.*

What does she mean that everything was stripped away?

How did they impose a different god, language and history?

Visit *Mesolore Scholar Lecture: Introduction to the Mixteca, by Aurora Pérez and Maarten Jansen* at <http://mesolore.org/scholars/lectures/18/Introduction-to-the-Mixteca-by-Aurora-Perez-and-Maarten-Jansen> and

- listen to a description of the Mixtec landscape, lifestyle, worldview and life today in the Mixteca. Take notes in your notebook and reflect on this Mesolore lecture. Include comments you may have about the lecture that you can share with the class.
- listen to and discuss the sound of spoken Mixtec
- look at a linguistic map of Mesoamerica and discuss the future of indigenous languages
- discuss the role and responsibilities of the anthropologist or other researcher
- write an essay discussing the changes and challenges to Mixtec culture as a result of contact with Europeans
- make a list of questions you may have about the Pérez/ Jansen discussion. What other information do you think you need in order to understand the history of indigenous peoples in this region?

#### **Enrichment Activities**

Read Handout # 3 *Those Anthropologists* by Lenore Keeshig-Tobias, then write a reaction to the poem. Incorporate Maarten Jansen's comments about the responsibilities of the anthropologist from the Mesolore Scholar Lecture in the previous activity.



## **Lesson 1 Activity 4 Enduring Traditions**

Even in the face of obstacles, cultures persist for many reasons. One is because people continue to practice traditions inherited from their ancestors; they keep these traditions alive but often modify them based on new experiences or creative impulses. For indigenous people in Mexico, enduring traditions often include a mix of pre-Hispanic and colonial European elements as well as new elements that people have added over the centuries. The Danza de la Pluma, Teotitlán del Valle, Oaxaca, Mexico, indigenous languages (some endangered) and traditional dress in Chiapas, Mexico are examples of enduring traditions to explore with students.

### **Essential Questions**

What are cross-cultural traditions?

How can cultures keep endangered languages alive?

How have pre-Hispanic political and social systems survived the Colonial period and into the 21<sup>st</sup> century?

How does a strong sense of community and commitment impact individuals who leave the community?

How is a community affected by members of the community who migrate to the United States?

How does a community in contact with outsiders keep sacred traditions alive?

### **Objectives**

Students will:

watch a video about the Danza de La Pluma

respond to questions

use Facebook to learn about indigenous fashion in the 21<sup>st</sup> century

make an online poster

### **Materials**

Cultural Survival <http://www.culturalsurvival.org/programs/elc/program>

"Endangered Languages Huilliche Hip-hop and More." Web log post. *The Economist*. The Economist Newspaper, 5 July 2011. Web. 27 June 2013.

<http://www.economist.com/blogs/johnson/2011/07/endangered-languages>

Endangered Languages. *Unesco*. <http://www.unesco.org/new/en/culture/themes/endangered-languages/>

FAMSI <http://www.famsi.org/maps/linguistic.htm>

Hutchins, Betty. "Dance of the Feather: A Promise & Commitment: Uriel Santiago", Produced by Oaxaca Cultural Navigator LLC for the Oaxaca Documentary Filmmaking Workshop: Visual Storytelling, Jan. 31-Feb. 6, 2009.  
<http://youtu.be/Cpr4dBi-6h4>

Indigenous Language Institute. <http://www.indigenous-language.org/>

Johnson, Tim. "Hip-hop, Texting May Help save World's Languages." *McClatchy*. N.p., 27 June 2011. Web. 27 June 2013. <http://www.mcclatchydc.com/2011/06/27/116595/hip-hop-texting-may-help-save.html>.

"La Danza de la Pluma". *Metamorfosis Documentation Project*. <http://www.metamorfosisdp.org/>

Morris. Chip. <https://www.facebook.com/chip.morris.58?fref=ts>

Nahuatl Summer Language Institute <http://www.yale.edu/macmillan/lais/summer.html>

Rascher, Matthias. "Speaking in Whistles: The Whistled Language of Oaxaca, Mexico" *Open Culture*.2013

[http://www.openculture.com/2013/03/speaking\\_in\\_whistles\\_the\\_whistled\\_language\\_of\\_oaxaca\\_mexico.html](http://www.openculture.com/2013/03/speaking_in_whistles_the_whistled_language_of_oaxaca_mexico.html)

### **Enrichment Activities**

Curricular materials prepared for the Yale University 2012 Summer Institute for Educators Indigenous Peoples of the Americas Institute: Maya Cultures Across Time, include *Cultural Heritage-Traditional Mexican Cuisine Across Time. Lesson 1 Cultural Heritage* focuses on Mexican cuisine as an example of intangible cultural patrimony.

[2012 Weisenbach Cultural Heritage-Traditional Mexican Cuisine Across Time \(1\).docx](#)

[Weisenbach Lesson 1 Cultural Heritage.pdf](#)

Name: \_\_\_\_\_

## Lesson 1 Activity 4 Enduring Traditions

### Overview

There are many examples of traditions in the indigenous communities of the Americas that have continued from pre-Hispanic times into the 21<sup>st</sup> century. The Danza de la Pluma is a syncretic mix of indigenous and colonial traditions. Communities are creating new ways to keep endangered languages alive. The textiles of highland Chiapas are an example of indigenous fashion mixing with modern Western fashion trends. In Activity 3 you will explore cultural heritage that reflects a blend of cultural elements from indigenous and European traditions as well as 21<sup>st</sup> century elements.

### Part 1 La Danza de la Pluma, Teotitlán del Valle, Oaxaca, Mexico

Visit the *Metamorfosis Documentation Project* <http://www.metamorfosisdp.org/> to learn about the importance of the Danza de la Pluma to the Teotitlán del Valle, Oaxaca, Mexico community. Next, Watch a short documentary film about the personal experience of Uriel Santiago, a Dance of the Feather dancer. <http://www.youtube.com/watch?v=Cpr4dBi-6h4> then complete Handout #4 La Danza De La Pluma, Teotitlán del Valle, Oaxaca, Mexico

### Part 2 Endangered languages

Listen to the following languages and prepare to discuss the importance of language to cultural survival. Write your suggestions about ways to encourage language preservation and share with the class in a brainstorming activity.

1. The whistled language. Rascher, Matthias. "Speaking in Whistles: The Whistled Language of Oaxaca, Mexico" *Open Culture*. 2013  
[http://www.openculture.com/2013/03/speaking\\_in\\_whistles\\_the\\_whistled\\_language\\_of\\_oaxaca\\_mexico.html](http://www.openculture.com/2013/03/speaking_in_whistles_the_whistled_language_of_oaxaca_mexico.html)
2. Huilliche hip-hop artists Javier Guenteo Guenteo and Milton Nein Neipan perform songs in Spanish and Huillichesungun <http://www.youtube.com/watch?v=Y2345rACBhc>
3. Listen to Tim Johnson from *McClatchy* talk about Isidro Velasquez, one of two known speakers of the Ayapanec language.  
<http://www.mcclatchydc.com/2011/06/27/116595/hip-hop-texting-may-help-save.html#.UcyFnDvVAVA#storylink=cpy>

### Part 3 Fashion in the Highlands

Visit Chip Morris' Facebook page <https://www.facebook.com/chip.morris.58/photos> to learn about indigenous fashion from pre-Hispanic times, the Colonial period and into the 21<sup>st</sup> century. Make a Glogster, or other online poster, of your favorite pictures. Just for fun try to find girls from San Lorenzo Zinacantán wearing high heels and platform shoes with traditional huipiles.

## Lesson 1 Our World Concluding Activities

Upon completion of Lesson 1 Our World you have read, seen, listened to and discussed

indigenous peoples in the 21<sup>st</sup> century. In groups of three, review the Essential Questions of this lesson and take notes on your discussion of each.

1. How can we use the past to understand the present?
2. How has conflict and interaction affected indigenous cultures?
3. How can we learn about what is most important to indigenous peoples by studying current events?
4. What do stereo types tell us about past images and prejudices of indigenous peoples?
5. How do cultural traditions survive across time?
6. How can cultural traditions be preserved for future generations?
7. How has European contact impacted the spirit, identity, economy and social position of indigenous people in Mexico?
8. What is the future of indigenous languages?
9. How can language be preserved in the 21<sup>st</sup> century?
10. Are indigenous languages fluid or static?
11. Are indigenous cultures frozen in time or do they adapt?
12. Why is it necessary to read the ancient codices in context of contemporary culture?
13. How do contemporary practices appear in the ancient Codex Nuttall?
14. What is internal colonialism?
15. What are cross-cultural traditions?
16. How have Native Peoples' customs changed in contact and interaction with Europeans?
17. Which questions #1-16 was your group able to discuss?
18. Do you think you could have answered some of these questions more completely with a better understanding of the relationship between indigenous peoples and Europeans from early contact? Through the Colonial period and into the 21<sup>st</sup> century? What kind of information or research would you need?

### **When Worlds Collide**

In order to have a better understanding of Native Peoples in contact and interaction with Europeans, watch the PBS video *When Worlds Collide* <http://www.pbs.org/kcet/when-worlds-collide/video/>. Narrator Rubén Martínez begins by explaining that this is a new look at the first century after contact:

*Two worlds that for thousands of years had developed completely independent of one another suddenly came into contact. It's a story that matters today for one reason above all other. In the years after contact, those two worlds painfully and haltingly began to merge. And as a result, the nature of identity and ethnicity in the Americas was dramatically transformed right down to our own times. This is an entirely new look at the first century after contact.*

Why do you think he said “painfully and haltingly”? What does he mean by “merge”? How was identity and ethnicity in the Americas transformed? Relate this quote to the information you learned in **Lesson 1 Our World** in an essay.

Lesson 1 Our World Name: \_\_\_\_\_

Handout #1 Native Peoples and Europeans In Contact and Interaction

N J M L C I R E Q R J N D I D  
O O I S E O X E E Y O H E N E  
I E I Z I C N T V I O R Z D H  
L N S T H T N F T O E M I I S  
L N T A A U E A L S L Y L G I  
E A N E O R V R I I M T A E U  
B G V C R R O S C O C A N N Q  
E L N I E A T B N N I T I O N  
R E H S V A C O A D Y O G U A  
T S E Z N R T T E L B S R S V  
U R E C C U U N I L L S A T C  
P Q E N A D T S X O H O M H L  
E C N A V I V R U S N V C G A  
R E P A T R I A T I O N M I S  
G I Y Y E N D U R A N C E R H

AUTONOMY  
CONFLICT  
EXCHANGE  
INTERACTION  
REBELLION  
REVOLT  
SURVIVANCE

CLASH  
ENCOUNTER  
IDENTITY  
MARGINALIZED  
REPATRIATION  
RIGHTS  
SYNCRETISM

COLLABORATION  
ENDURANCE  
INDIGENOUS  
PRESERVATION  
RESISTANCE  
SURVIVAL  
VANQUISHED

## **Handout #2 *Sure You Can Ask Me a Personal Question* by Diane Burns**

Sure You Can Ask Me A Personal Question

How do you do?

No, I am not Chinese.

No, not Spanish.

No, I am American Indian, Native American.

No, not from India.

No, not Apache

No, not Navajo.

No, not Sioux.

No, we are not extinct.

Yes, Indian.

Oh?

So that's where you got those high cheekbones.

Your great grandmother, huh?

An Indian Princess, huh?

Hair down to there?

Let me guess. Cherokee?

Oh, so you've had an Indian friend?

That close?

Oh, so you've had an Indian lover?

That tight?

Oh, so you've had an Indian servant?

That much?

Yeah, it was awful what you guys did to us.

It's real decent of you to apologize.

No, I don't know where you can get peyote.

No, I don't know where you can get Navajo rugs real cheap.

No, I didn't make this. I bought it at Bloomingdales.

Thank you. I like your hair too.

I don't know if anyone knows whether or not Cher is really Indian.

No, I didn't make it rain tonight.

Yeah. Uh-huh. Spirituality.

Uh-huh. Yeah. Spirituality. Uh-huh. Mother  
Earth. Yeah. Uh-huh. Uh-huh. Spirituality.

No, I didn't major in archery.

Yeah, a lot of us drink too much.

Some of us can't drink enough.

This ain't no stoic look.

This is my face.

---



**Lesson 1 Our World Handout #3**

**Name:** \_\_\_\_\_

*Those Anthropologists*

Those anthropologists,  
sociologists and  
historians who  
poke at our bones,  
our social systems  
and past events  
try to tell us  
who we are.

When we don't read  
their book  
they think we are  
rejecting  
our heritage.

So, they feel  
sorry for us  
and write  
more books  
for themselves

**~Lenore Keeshig-Tobias**

**Name:** \_\_\_\_\_

**Handout #4 La Danza De La Pluma, Teotitlán del Valle, Oaxaca, Mexico**

Read about the Metamorfosis Documentation Project (MDP), an artistic and educational project that collaborates with mestizo and indigenous communities. Complete the following thoughtfully after looking at each area of the site <http://www.metamorfosisdp.org/> .

1. What is the Danza de la Pluma Project?
2. Explain why is the Danza de la Pluma called a cross-cultural dance.
3. Why is the dance called La Danza de La Pluma, Fe, Sacrificio y Tradición (faith, sacrifice and tradition)?
4. Which is your favorite picture of the Danza de la Pluma? Why?
5. How does this project benefit the Teotitlán community? The global community?
6. Define *usos y costumbres* according to the MDP.
7. What is Tequio? What do usos y costumbres and Tequio tell you about the values and traditions of this community?

Listen to Uriel Santiago discuss the importance of the Danza de la Pluma on Youtube  
<http://youtu.be/Cpr4dBi-6h4>

1. Describe the responsibilities of the dancer.
2. What are the challenges for the dancer?
3. What does Santiago's explanation teach you about the values of the community?

## Lesson 2 When Worlds Collide: Ferdinand and Isabel

### Overview

Comprehending Spanish exploration and conquest in the Americas requires an understanding of the Spanish Empire at the end of the fifteenth century. *When Worlds Collide-Chapter 3 Ferdinand and Isabel* describes the economic, political, social and spiritual climate in Spain. *When Worlds Collide* narrator Rubén Martínez explains the Spanish efforts to eliminate Muslim control and discusses how Spain changed during the reign of Ferdinand and Isabel. He notes that:

*For centuries the Christians of Spain had lived in the shadow of the Muslims. And even after they were able to push the Muslims to the south and established several independent Christian kingdoms, each of those jealously guarded its independence from the others, but that all changed with Ferdinand and Isabella. By calling for a holy war against their common enemy, the Muslims, Ferdinand and Isabella succeeded in taking the reins of power throughout Christian Spain. Then, in the name of God and king, the Christians conquered Granada.*

### Essential Questions

What was the political, social and religious climate in Spain in 1492, the year Christopher Columbus arrived in the Americas?

How did the policies of Ferdinand and Isabel impact events in Europe and the Americas?

How did the crown create policies to create a social structure that kept people at the bottom of the social scale?

What is the impact of social inequality and social stratification on individuals and society?

NOTE: Teachers can develop a similar lesson to consider the political, social, and religious climate of Early Modern England or France in order to perform a study of England's activities in exploring and colonizing North America.

### Objectives

Students will:

watch a video about Ferdinand and Isabel and then respond to comprehension questions

participate in a class discussion about 15<sup>th</sup> century Spain

create a presentation of images that highlight people, places and events in 15<sup>th</sup> century Spain

### Assessment

Class discussions

Comprehension question responses

Presentation of images

### Materials

"Cities of Light The Rise & Fall of Islamic Spain." *PBS*.

<http://www.pbs.org/programs/citiesoflight/>.

Documentary film, teacher lesson plans on Islamic Spain.

Hannon, Sharon. "The Spanish Empire." *When Worlds Collide*.

<http://www.pbs.org/kcet/when-worlds-collide/essays/the-spanish-empire.html>

*When Worlds Collide* Video Chapter 3 - *Ferdinand and Isabel* (15:21-21:15)

<http://www.pbs.org/kcet/when-worlds-collide/video/>

*When Worlds Collide* The Story Chapter 2 *Isabella and Ferdinand*

<http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-2.html>

*When Worlds Collide* The People *Isabella (1451-1504) Ferdinand (1452-1560)*

<http://www.pbs.org/kcet/when-worlds-collide/people/queen-isabella-and-king-ferdinand-i.html>

### **Additional Resources**

*Spain: The 16th Century Superpower*. *When Worlds Collide* Educational Lesson Plans.

<http://www.pbs.org/kcet/when-worlds-collide/education/lesson-3.html>

This resource includes video clips, readings and activities that focus on the expansion and decline of the Spanish empire, Isabel and Ferdinand, Charles V and Philip II as well as conflicts in Europe.

Name: \_\_\_\_\_

## Lesson 2: When Worlds Collide: Ferdinand and Isabel

### Overview

Comprehending Spanish exploration and conquest in the Americas requires an understanding of the Spanish Empire at the end of the fifteenth century. *When Worlds Collide-Chapter 3 Ferdinand and Isabel* describes the economic, political, social and spiritual climate in Spain. *When Worlds Collide* narrator Rubén Martínez explains the Spanish efforts to eliminate Muslim control and discusses how Spain changed during the reign of Ferdinand and Isabel. He notes that:

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What was the political, social and religious climate in Spain in 1492?

How did the policies of Ferdinand and Isabel impact events in Europe and the Americas?

How did the crown create policies to create a social structure that kept people at the bottom of the social scale?

What is the impact of social inequality and social stratification on individuals and society?

Complete the following activities to learn more about Spain during the reign of Ferdinand and Isabel and to be able to discuss these essential questions.

### Activity 1 Ferdinand and Isabel

Watch the *When Worlds Collide* video *Chapter 3 Ferdinand and Isabel*

<http://www.pbs.org/kcet/when-worlds-collide/video/> (15:21-21:15)

Read *When Worlds Collide The People: Isabella (1451-1504) Ferdinand (1452-1516)*

<http://www.pbs.org/kcet/when-worlds-collide/people/queen-isabella-and-king-ferdinand-i.html>

Read *When Worlds Collide The Story Chapter 2 Isabella and Ferdinand*

<http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-2.html>

Answer the following questions about Spain during the reign of Ferdinand and Isabel.

1. What are some of the important events that occurred in Spain in 1492, the year Christopher Columbus arrived in the Americas?
2. When did the Muslim occupation of Spain begin? What are some noteworthy achievements of the Muslim occupation?

3. Why did Ferdinand and Isabel want to be buried in Granada, Spain?
4. How did Ferdinand and Isabel take control of power for Christian Spain?
5. What did Isabel promise the Muslims after the fall of the Alhambra?
6. How did Isabel break that promise?
7. What was the Inquisition and who did it affect?
8. What was life like for the Jews under Ferdinand and Isabel?
9. What is a caste system? Why was it effective tool for the crown?
10. Who were the *conversos*?
11. Who were the primary enemies of the Spanish?
12. What did Ferdinand and Isabel do to consolidate power against their enemies?

### **Activity 2 Image Search and Presentation of 15<sup>th</sup> Century Spain**

Locate, save and cite images of 15<sup>th</sup> century Spain to be used in a presentation such as Glogster, Prezi, PowerPoint or Mural.ly. Images must include the following:

map of 15<sup>th</sup> century Spain, highlight Aragon, Castile and Granada,

image of the Romanesque cathedral in Santiago de Compostela

image of the Alhambra, Court of the Lions, Hall of the Abencerrajes, Palace of the Generalife

image of the Church inside the Great Mosque of Cordoba portraits of Ferdinand and Isabel, Boabdil

images of the Reconquista , El Cid

images of the Spanish Inquisition

Explain the historical significance of the images in your presentation.

### **Activity 3 Spanish Society**

Prepare to discuss the essential questions about the political, social and religious climate in Spain, including how the crown's policies created a system that kept some members of society at the bottom of the social scale and how this social policy was manifest in the Americas. In your discussion, include social stratification and social inequality in the United States and globally. Consider the following:

How do we rank or categorize people in the United States?

How does social categorization impact lives?

Do attitudes towards social stratification change?

How do changes transpire?

What are examples of social stratification or social inequality in other cultures?

Relate your ideas to previous discussions in Lesson 1 about Native Americans in the news and stereotyping of indigenous peoples. Consider the impact of 16<sup>th</sup> century attitudes and policies towards indigenous peoples in the Americas and how this set the standard for colonial and contemporary policies, education, health and social services.

## Lesson 3 When Worlds Collide: How Contact Changed the Old World

### Overview

The news that Christopher Columbus discovered a “new world” had great impact on Europe as well as in the Americas. Rubén Martínez, narrator of *When Worlds Collide: How Contact Changed the Old World*, believes that:

*We're used to thinking about how that incredible event would transform life in the Americas. But we're not so used to thinking about how it changed the Old World. In fact, New World inventions, commodities and treasure radically transformed life in Europe.*

Gold and silver were a boon to the Spanish economy, new plants were incorporated into the European diet, and Europeans had to consider the “new humans” that Columbus brought to Europe.

### Essential Questions

What was the impact of New World animals, plants, products and technology on the Old World?

What challenges confronted the Old World?

How did European ideas about human beings, the soul and slavery change after contact with the Americas?

How can we use works of art to document the impact of the New World on the Old World?

How can art conservationists help us uncover information about the past?

### Objectives

Students will:

discuss food origins

write a list of New World contributions to the Old World

answer comprehension questions about the Columbian Exchange

debate the intellectual and religious capabilities of indigenous peoples

make a collage of New World products that impacted the Old World

study a Spanish painting that includes American products

discuss current events articles about recent finds at the Vatican

### Assessment

Responses to questions

Discussions

Collage and essay

Debate

### Materials

#### Activity 1

Handout #1 Columbian Exchange Graphic Organizer

Crosby, Alfred W. "The Columbian Exchange: Plants, Animals, and Disease between the Old and New Worlds." *The Columbian Exchange, Native Americans and the Land, Nature*

*Transformed, TeacherServe*, National Humanities Center.

<http://nationalhumanitiescenter.org/tserve/nattrans/ntecoindian/essays/columbian.htm>.

“Guiding Student Discussion and Scholars Debate .” *The Columbian Exchange, Native Americans and the Land, Nature Transformed, TeacherServe*, National Humanities Center.

<http://nationalhumanitiescenter.org/tserve/nattrans/ntecoindian/essays/columbianc.htm>

### Activity 2

PBS *When Worlds Collide*

Video Chapter 4 <http://www.pbs.org/kcet/when-worlds-collide/video/> (27:40-45:25)

The Story Chapter 3 <http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-3.html>

### Activity 3

Arqueología Mexicana [http://www.facebook.com/arqueomex/photos\\_stream](http://www.facebook.com/arqueomex/photos_stream)

Cultura Gastronómica de México <http://www.facebook.com/pages/Cultura-Gastron%C3%B3mica-de-M%C3%A9xico/188626847815417?ref=ts&fref=ts>

Gastronomía Prehispánica <http://www.facebook.com/Gastronomia.Prehispanica?fref=ts>

FAMSI <http://www.famsi.org>

Mesolore <http://www.meslore.org>

Mexicolore <http://www.mexicolore.co.uk/aztecs/>

Virtual Mesoamerican Archive <http://vma.uoregon.edu/>

### Activity 4

Norton, Marcy. "Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics." *The American Historical Review* 111.3 (2006): 660-91. Print.

Handout #2 Reflection of the New World in European Art *Still Life with an Ebony Chest*

Graphic Organizer

### Activity 5

Povoledo, Elisabetta. "As One Renaissance Door Closes, Others Open." *New York Times*.

22 Feb. 2013. Web. 01 Apr. 2013. <[http://www.nytimes.com/2013/02/23/arts/design/30-year-restoration-of-raphaels-frescoes-in-vatican-is-done.html?\\_r=1&](http://www.nytimes.com/2013/02/23/arts/design/30-year-restoration-of-raphaels-frescoes-in-vatican-is-done.html?_r=1&)>.

Discovery of New World legumes during the restoration of the Vatican’s “Fire in the Borgo” (1514-1517).

Handout #3 Handout #3 As One Renaissance Door Closes, Others Open

Poggioli, Silvia. "Long Hidden, Vatican Painting Linked To Native Americans." *The Two Way: International Breaking News*. National Public Radio. 03 May 2013. Radio.

Recent cleaning of the Vatican’s *The Resurrection (1494)* by Renaissance master Pinturicchio reveals what may be an early depiction of Native Americans.

Handout #4 Long Hidden, Vatican Painting Linked To Native Americans



### **Additional Activities**

Columbian Exchange Lesson Plan

*When Worlds Collide Lesson 5: Food and the Columbian Exchange*

<http://www.pbs.org/kcet/when-worlds-collide/education/lesson-5.html>

Lesson plan on the Columbian Exchange with multi-media resources.

An Ethnobotanist's Perspective

Messer, Ellen. Mesolore Scholar Portrait. <http://mesolore.org/scholars/portraits/14/Ellen-Messer>

Read the following quote from Mesolore scholar Ellen Messer.

*And so, the next time you take your candy bar, realize that you are taking a commercial product that has an origin that had a basic, elemental, fundamental, symbolic significance in the society, economy, and the cosmology of Mesoamerican peoples.*

In groups of three, brain storm what you think this quote means, and then share your ideas with the whole class.

Listen to ethnobotanist Ellen Messer explore the relationship between people and foods in ancient Mesoamerica and how ancient traditions survive over time.

Define ethnobotany. How is this different from botany?

### **Additional Materials**

Crosby, Alfred. "The Columbian Exchange." *History Now: The Age of Exploration*. Gilder Lehrman Institute of American History.

<https://www.gilderlehrman.org/history-by-era/american-indians/essays/columbian-exchange>.

Hannon, Sharon M. "The Journey of New World Foods." *PBS. When Worlds Collide*.

<http://www.pbs.org/kcet/when-worlds-collide/essays/the-journey-of-new-world-foods.html>.

Janick, Jules. "New World Crops: Iconography and History." *Department of Horticulture and Landscape Architecture, Purdue University*.

<http://www.hort.purdue.edu/newcrop/acta/janick.pdf>.

Norton, Marcy. "Chocolate Heaven and Tobacco Saints: Indian Adaptations to Colonialism in Mesoamerica." Podcast, November 23, 2008

[http://media.museumofnewmexico.org/audio/norton\\_081123.mp3](http://media.museumofnewmexico.org/audio/norton_081123.mp3)

Phipps, Elena. "Cochineal Red: The Art History of a Color." *Metropolitan Museum Of Art*.

<http://books.google.com/books?id=sHgkwaFhxv4C&printsec=frontcover#v=onepage&q&f=false>

e.

Phipps, Elena, and Nobuko Shibayama. "Tracing Cochineal Through the Collection of the Metropolitan Museum." *Textile Society of America Symposium Proceedings*.

<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1043&context=tsaconf>.

Name: \_\_\_\_\_

## Lesson 3 When Worlds Collide: How Contact Changed the Old World

### Overview

The news that Christopher Columbus discovered a “new world” had great impact on Europe as well as in the Americas. Rubén Martínez, narrator of *When Worlds Collide: How Contact Changed the Old World*, believes that:

*We're used to thinking about how that incredible event would transform life in the Americas. But we're not so used to thinking about how it changed the Old World. In fact, New World inventions, commodities and treasure radically transformed life in Europe.*

What was the impact of New World animals, plants, products and technology on the Old World?  
What challenges confronted the Old World?

How did European ideas about human beings, the soul and slavery change after contact with the Americas?

### Activity 1 Columbian Exchange Discussion

Brainstorm the plants, animals, diseases and technology that are indigenous to the Americas and had great impact on the Old World. Use Handout # 1 Columbian Exchange to organize your ideas.

What did you eat for dinner last night? Analyze the meal and determine where in the world the food originated. Use these links to help you find information then share with the class:

<http://www.foodtimeline.org/> ,  
<http://cms.kohoia.org/pluginfile.php/257/course/section/70/food-crops.png> ,  
<http://utah.agclassroom.org/files/uploads/nie3/gan04.pdf> )

### Activity 2 Changes in the Old World

#### Part 1 Video, Lecture, Comprehension

Watch *When Worlds Collide How Contact Changed the Old World* Video Chapter 4

<http://www.pbs.org/kcet/when-worlds-collide/video/> (21:15-

Read *The Story: Chapter 3 How Contact Changed the Old World*

<http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-3.html>

Answer the following questions based on the video and reading.

1. Explain the impact of the New World on the economy of the Old World. Give specific examples.
2. Why were Mexico, Peru and Bolivia very important to the Spanish crown?
3. How did the artist Rembrandt include New World technology in his art?
4. Why did the Europeans question the eternal salvation of indigenous peoples?
5. How did Europeans categorize Africans?
6. How did Europeans categorize indigenous peoples of the Americas?
7. Why was the treatment of indigenous peoples a challenge for Isabel?
8. Do you think that her decisions regarding the treatment of indigenous peoples were hypocritical or justified? Defend your position.

## Part 2 Debate

Role-play the 16<sup>th</sup> century debate at the Council of Valladolid between Dominican friar and human rights activist Bartolomé de las Casas and Juan Ginés de Sepúlveda, Spanish scholar over the intellectual and religious capabilities of indigenous peoples.

“Bartolomé de las Casas Debates the Subjugation of the Indians, 1550”. *Gilder Lehrman Institute of American History*.

<http://www.gilderlehrman.org/history-by-era/american-indians/resources/bartolom%C3%A9-de-las-casas-debates-subjugation-indians-1550>

DeLong, Anne. “New Spain Essays: Disrupting the Discourse of Conquest: The Suppression of Sepúlveda”. *The Literature of Justification*. *Lehigh University Digital Library*  
<http://digital.lib.lehigh.edu/trial/justification/newspain/essay/>

*When Worlds Collide People: Bartolomé de las Casas (1484-1566)*

<http://www.pbs.org/kcet/when-worlds-collide/people/bartolome-de-las-casas.html>

## Activity 3 Collage of New World Products

Make a collage, poster, Prezi, Mural.ly or Glogster of the New World contributions to the Old world. Use primary source examples of the animals, diseases, plants, products and technology that are found in codices, lienzos, murals, ceramics and sculpture. Include at least one from each of these categories. Use the following resources to locate images for your presentation

FAMSI <http://www.famsi.org>

FLAAR: Cacao Ethnobotany Field Trip, Guatemala . Photo Essay

[http://www.wide-format-printers.org/FLAAR\\_report\\_covers/705181\\_Cacao\\_Trip\\_June\\_08.pdf](http://www.wide-format-printers.org/FLAAR_report_covers/705181_Cacao_Trip_June_08.pdf)

FLAAR: Plants Utilized by the Maya From Classic Times through Today

[http://www.maya-archaeology.org/include-maya/free\\_pdf\\_reports.php](http://www.maya-archaeology.org/include-maya/free_pdf_reports.php)

FLAAR: Sacred Food and Drinks [http://www.wide-format-printers.org/FLAAR\\_report\\_covers/705528\\_Sacred\\_drinks\\_and\\_food.pdf](http://www.wide-format-printers.org/FLAAR_report_covers/705528_Sacred_drinks_and_food.pdf)

The Kerr Collections <http://www.famsi.org/research/kerr/>

The Maya Vase Database a PreColumbian Portfolio

<http://research.mayavase.com/kerrportfolio.html>

Mesolore <http://www.meslore.org>

Mexicolore <http://www.mexicolore.co.uk/aztecs/>

Virtual Mesoamerican Archive <http://vma.uoregon.edu/>

Ancient Americas on Facebook

Arqueología Mexicana [http://www.facebook.com/arqueomex/photos\\_stream](http://www.facebook.com/arqueomex/photos_stream)

Cultura Gastronómica de México

<https://www.facebook.com/pages/Cultura-Gastron%C3%B3mica-de-M%C3%A9xico/188626847815417?ref=ts&fref=ts>

Gastronomía Prehispánica <http://www.facebook.com/Gastronomia.Prehispanica?fref=ts>

#### **Activity 4 Reflection of the New World in European Art**

Examine *Still Life with an Ebony Chest* (1652) by Antonio de Pereda. Write a paragraph explaining your observations about the influence of the New World on European art. Use Handout #2 Reflection of the New World in European Art to note your ideas and the details you notice.

#### **Activity 5 In the News**

Read and discuss recent discoveries at the Vatican that shed light on early examples of the New World in Old World art.

Povoledo, Elisabetta. "As One Renaissance Door Closes, Others Open." *New York Times*.

22 Feb. 2013. [http://www.nytimes.com/2013/02/23/arts/design/30-year-restoration-of-raphaels-frescoes-in-vatican-is-done.html?\\_r=1&](http://www.nytimes.com/2013/02/23/arts/design/30-year-restoration-of-raphaels-frescoes-in-vatican-is-done.html?_r=1&).

Discovery of New World legumes during the restoration of the Vatican's "Fire in the Borgo" (1514-1517).

Poggioli, Silvia. "Long Hidden, Vatican Painting Linked To Native Americans." *The Two Way: International Breaking News*. National Public Radio.

Recent cleaning of the Vatican's *The Resurrection* (1494) by Renaissance master Pinturicchio reveals what may be an early depiction of Native Americans.



**Handout #2 Reflection of the New World in European Art Name:** \_\_\_\_\_

Examine the painting by Antonio de Pereda, *Still Life with an Ebony Chest* (1652) then note your ideas on the organizer.

<p>1. Look at the painting for 2-3 minutes. What do you see in the painting?</p>	<p>2. What do you notice? Spend 5 minutes with a partner to note the details that you observe.</p>
<p>3. What portrayed items or materials originated in the Americas? Or in Europe? Are there items or materials that come from other places?</p>	<p>4. Apply what you know about the history of the Americas and Europe in the XVI- XVII centuries to your observations.</p>
<p>5. Why do you think Antonio de Pereda made this painting? Why did he choose to include the various items together in this painting?</p>	<p>6. Look at the painting again. Have your ideas about the painting changed since first glance? Write your conclusions.</p>





Antonio de Pereda, *Still Life with an Ebony Chest* (1652).

## NOTES for the teacher

Norton, Marcy. "Tasting Empire: Chocolate and the European Internalization of Mesoamerican Aesthetics." *The American Historical Review* 111.3 (2006): 660-91. Print

### **Figure 5:**

Antonio de Pereda, *Still Life with an Ebony Chest* (1652). This masterpiece (which is reproduced in color on the cover) is dedicated to New World sensory delights. On the left is a *chocolatera*, in which chocolate paste and sugar were dissolved together. The *molinillo* for frothing chocolate is to its right. On the tray below are three kinds of *jícaras* (chocolate-drinking cups); the two in front are made of Iberian ceramics, and the one in back is likely a porcelain piece imported from Asia. The spoon—a conventional element in early modern chocolate still lifes—was probably meant to scoop the foam off the top, a European variant of the tortoiseshell spoons used by Mesoamericans for the same purpose. On the right, wooden containers contain cacao paste, and a clump of white sugar is ready for use. Among the vessels sitting on top of the chest is another *jícara*, a splendidly decorated gourd imported from New Spain. Biscuits, favored for eating alongside chocolate, rest in the foreground. The chest could have been a storehouse for the cacao; the lock and key remind viewers of the value of its luxurious contents. The painting also illustrates another American-inflected sensory tradition: the red ceramic vessels, probably manufactured in Tonolá (outside Guadalajara in New Spain) and known as *búcaros*, were celebrated for the aromatic earthy qualities they imparted to water. Oil on canvas, 80 x 94 cm. Collection of William Coesvelt, Britain, 1815. Reproduced courtesy of the State Hermitage Museum, St. Petersburg, Russia.



## Lesson 4 When Worlds Collide: How Contact Changed the New World

### Overview

Rubén Martínez, narrator of *When Worlds Collide: How Contact Changed the New World*, examines the impact of the Old World on the New World in the section 5 of the video. Not only did it mean the fall of the Mexica capital of Tenochtitlan and of the Inca Empire, but also the death of millions of indigenous people from diseases that the Europeans brought to the Americas. He says, “But part of the story that’s been missing is that New World culture did not disappear as a result. Indigenous Americans would continue to be just as powerful a force as the Spanish in shaping the culture of the Americas right down to the present day.”

### Essential Questions

What was the impact of contact on the New World?

How did indigenous people continue to be a powerful force in the shaping of the Americas after contact with the Europeans?

How did different kinds of indigenous cultures react to contact with the Europeans?

How was contact with Europeans different for indigenous peoples at the top of the social structure as opposed to those at the bottom?

In what ways did indigenous peoples react to the new religion that the Europeans brought to the New World?

What were some of the tools of religious conversion?

How do vanquished peoples maintain their cultural identity?

What is the legacy of the conquest?

500 years after contact, what is the state of indigenous peoples of the Americas?

### Objectives

Students will:

complete comprehension questions based on the video and readings

research and write an essay on the historical and cultural impact of the Virgin of Guadalupe across time

prepare a visual presentation of the Virgin of Guadalupe across time

read and discuss the Mexican legend of La Llorona, the crier

analyze a *casta* painting by Luis de Mena

prepare and analyze cross cultural recipes

### Assessment

Graphic Organizer

Responses to questions

Presentation and essay

Discussions

### Materials

Bacon, Susan M. "Chapter 7 La Llorona." *Leyendas Del Mundo Hispano*. Upper Saddle River: Prentice Hall, 2000. Print.

Carrera, Magali, *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*, University of Texas Press (Austin, 2003).

Galicia, Angelica. La Llorona: A five-century old lamentation. <http://www.inside-mexico.com/lallorona.htm>

Katzew, Ilona, *Casta Painting: Images of Race in Eighteenth-century Mexico*, Yale University Press (New Haven, 2004).

Katzew, Ilona, ed., *New World Orders. Casta Painting and Colonial Latin America*, Americas Society (New York, 1996).

“La Virgen de Guadalupe from Criolla to Guerrillera”. *University of Oregon Digital Teaching Units*. <http://server.fhp.uoregon.edu/dtu/entry/dtu.shtml>.

Teaching unit includes textual materials, image galleries, video clips, sound files, links teaching resources. (English/Spanish) Password protected contact [eweisenbach@branfordschools.org](mailto:eweisenbach@branfordschools.org) for user name and password.

Martínez, María Elena. *When Worlds Collide Essay: Social Order in the Spanish New World*. <http://www.pbs.org/kcet/when-worlds-collide/essays/social-order-in-the-spanish-new-world.html>

*When Worlds Collide The People: Lady of Guadalupe*  
<http://www.pbs.org/kcet/when-worlds-collide/people/lady-of-guadalupe.html>

*When Worlds Collide The Story: Chapter 4 How Contact Changed the New World*  
<http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-4.html>

*When Worlds Collide Video: Contact Changes the New World*  
<http://www.pbs.org/kcet/when-worlds-collide/video/> (27:40-45:25)

Handout #1 Organizer for Examining a *Casta* Painting

### **Suggested Activities**

Facilitate a class discussion to explore Rubén Martínez’ statement about the impact of the New World On the Old World that is quoted in the Lesson 4 Overview. Consider that some might disagree that indigenous Americans were just as powerful a force as the Spanish in shaping the culture of the Americas. Consider that it was partly the legacy and infrastructure and partly active work on the part of indigenous people.

Role-play the 16<sup>th</sup> century debate at the Council of Valladolid between Dominican friar and human rights activist Bartolomé de las Casas and Juan Ginés de Sepúlveda, Spanish scholar over the intellectual and religious capabilities of indigenous peoples “Bartolomé de las Casas Debates the Subjugation of the Indians, 1550”. *Gilder Lehrman Institute of American History*.

<http://www.gilderlehrman.org/history-by-era/american-indians/resources/bartolom%C3%A9-de-las-casas-debates-subjugation-indians-1550>

DeLong, Anne. "New Spain Essays: Disrupting the Discourse of Conquest: The Suppression of Sepúlveda". *The Literature of Justification*. *Lehigh University Digital Library*  
<http://digital.lib.lehigh.edu/trial/justification/newspain/essay/>

*When Worlds Collide People: Bartolomé de las Casas (1484-1566)*

<http://www.pbs.org/kcet/when-worlds-collide/people/bartolome-de-las-casas.html>

Name: \_\_\_\_\_

## Lesson 4 When Worlds Collide: How Contact Changed the New World

### Overview

Rubén Martínez, narrator of *When Worlds Collide: How Contact Changed the New World*, examines the impact of the Old World on the New World in section 5 of the video. Not only did it mean the fall of the Mexica capital of Tenochtitlan and of the Inca Empire, but also the death of millions of indigenous people from diseases that the Europeans brought to the Americas. He says, “But part of the story that’s been missing is that New World culture did not disappear as a result. Indigenous Americans would continue to be just as powerful a force as the Spanish in shaping the culture of the Americas right down to the present day.”

What was the impact of contact on the New World?

How did indigenous people continue to be a powerful force in the shaping of the Americas after contact with the Europeans?

How did indigenous peoples react to new religion that the Europeans brought to the New World?

How do vanquished peoples maintain their cultural identity?

What is the legacy of the conquest? What is the state of indigenous peoples of the Americas 500 years after contact?

### Activity 1 Religious and Social Impact of Conquest

Watch *When Worlds Collide Video: Contact Changes the New World*

<http://www.pbs.org/kcet/when-worlds-collide/video/> (27:40-45:25) and read

*When Worlds Collide Essay: Social Order in the Spanish New World* by María Elena Martínez

<http://www.pbs.org/kcet/when-worlds-collide/essays/social-order-in-the-spanish-new-world.html> and

*When Worlds Collide The Story: Chapter 4 How Contact Changed the New World* <http://www.pbs.org/kcet/when-worlds-collide/story/story-chapter-4.html>

- Define the following terms: casta, mestizo, religious syncretism
- Identify the following: Juan Diego, Lady of Guadalupe, Nahuatl, Tonantzin, Zapotec
- Answer the following comprehension questions to be used in class discussion.
  1. How did Isabel fulfill her call to convert the indigenous peoples to Catholicism?
  2. Why is El Cerro del Tepeyac an important sacred site?
  3. How is the Virgin of Guadalupe an indigenous story? Spanish Catholic? Mestizo?
  4. What is the significance of the Virgin appearing to an indigenous person?
  5. Why do you think that Rubén Martínez says that “maybe there is a bit of negotiation going on behind the scenes”?
  6. Describe the relationship between indigenous women and the Spanish conquistadors.
  7. How did Spanish conquistadores benefit financially and politically from unions with noble native women?
  8. Why did the Spanish crown say that children born to Spanish men and indigenous women have to be raised in a Spanish house with Spanish ways?
  9. What was the role of Spanish Convents in New World society?
  10. Why did the Spanish believe their power, wealth and identity were being threatened?

11. What steps did the Spanish take to preserve power, wealth and identity?
12. Explain the social consequences of the *casta* system.
13. Discuss why the *casta* system was doomed to failure?
14. Explain why *casta* paintings came into being.
15. Has the *casta* system imposed onto Spanish America continued to influence the lives of indigenous people in Latin America today?
16. Thinking globally, discuss examples of *casta* systems in other societies, how the system works and how it affects society.

### **Activity 2 La Virgen de Guadalupe**

Read *When Worlds Collide The People: Lady of Guadalupe* and listen to the video clip to learn about the miraculous appearance of the Virgin of Guadalupe to Juan Diego.

<http://www.pbs.org/kcet/when-worlds-collide/people/lady-of-guadalupe.html>

Research and write an essay on the historical and cultural impact of the Virgin of Guadalupe across time. Use JSTOR or other database to access information about the Virgin as she relates to history, politics and national identity.

Create a virtual poster or other creative presentation featuring examples of the Virgin of Guadalupe over time from 16<sup>th</sup> century religious works to 21<sup>st</sup> pop art. See the Branford High School Library/Class Resources/All Disciplines/ Presentation Tools for suggested tools.

Share presentations and draw conclusions about the impact of the Virgin of Guadalupe on Mexican history and culture.

### **Activity 3 La Llorona**

Read *When Worlds Collide Essay: Social Order in the Spanish New World* by

María Elena Martínez in preparation for a class discussion about the New World social order.

<http://www.pbs.org/kcet/when-worlds-collide/essays/social-order-in-the-spanish-new-world.html>

Read “La Llorona” in English <http://www.inside-mexico.com/lallorona2.htm> or Spanish “La llorona” (versión colonial de *Leyendas del mundo hispano*, Capítulo 7).

Write an essay/prepare for class discussion to explore who is to blame for the tragedy described in “La Llorona”; The woman? The man? Society?

### **Activity 4 Analysis of a Painting**

Study a *casta* painting by Luis de Mena, c. 1750, from the Museo de América, Madrid. Use Handout #1 Organizer for Examining a *Casta* Painting to organize your ideas. Write an essay in which you relate this painting to what you have learned about the impact of the Old World on the New World.





Luis de Mena, pintura casta, c. 1750. Museo de América, Madrid.

**Handout #1 Organizer for Examining a Casta Painting**

<p><b>At first look, what do you see in the painting?</b></p>	
<p><b>What details do you notice in the painting after studying it for a few minutes?</b></p>	
<p><b>Do you notice any patterns in the eight images in the center?</b></p> <p><b>How are they similar, and how are they different? Think about skin color, dress, and other portrayed elements.</b></p>	

<p><b>What are the images at the top and bottom? Why did the painter choose to include these?</b></p>	
<p><b>What is the historical or social context of this work?</b></p>	
<p><b>What is the artist's message?</b></p>	



## Activity 5 Cross Cultural Cuisine

Conclude discussions about *When Worlds Collide* with an in-class food day featuring recipes that combine products from both the Americas and Europe.

- Divide students into groups to search for recipes that incorporate the ingredients of the Old World with those of the New World.
- Give your food day a global twist by adding Italian food with tomatoes, Hawaiian food with pineapples and sweet potatoes, Swiss and German chocolate and Thai food with chiles and peanuts incorporated.
- Analyze the recipes to note which ingredients are indigenous to the Americas and which originate in the Old World.

Shanti Morrell-Hart, who researches paleoethnobotany in Central and North America, suggests, “Mexican cuisine that incorporates limes, shredded cabbage, tamarind, onions (the non-wild variety), garlic, wheat, chicken/lamb/beef, cilantro-- or some combination—are good examples”.

Consider the following dishes:

Moros y Cristianos (black beans and rice)

<http://www.foodandwine.com/recipes/black-beans-and-rice>

Mole Poblano

<http://www.mexonline.com/molepoblano>.

Cactus Paddle Nopales

<http://www.mexicoinmykitchen.com/2009/06/how-to-cook-cactus-pads-nopalescomo.html>

Sopa de Lima – a taste of the Yucatan

<http://latinacocina.com/2011/01/23/taste-the-yucatan-with-sopa-de-lima-lime-soup/>

Tlayudas Oaxaqueñas [http://gomexico.about.com/od/fooddrink/ss/oaxacan-food\\_5.htm](http://gomexico.about.com/od/fooddrink/ss/oaxacan-food_5.htm)

Recipes for edible insects

[http://blogs.laweekly.com/squidink/2012/04/bug\\_tacos\\_don\\_bugito.php](http://blogs.laweekly.com/squidink/2012/04/bug_tacos_don_bugito.php) Video Don Bugito

Include discussions about:

- traditional Mexican Cuisine as intangible cultural patrimony.  
*According to UNESCO (United Nations Educational, Scientific and Cultural Organization) “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration”* <http://whc.unesco.org/en/about/>.  
*UNESCO’s World Heritage mission is to protect cultural heritage and, in 2010, Traditional Mexican Cuisine was listed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.* [Weisenbach Lesson 1 Cultural Heritage.pdf](#)

- The effects of the North American Free Trade Association (NAFTA) and Genetically Modified Foods and “junk food” on traditional Mexican cuisine.  
[Weisenbach\\_Lesson 4 Threats to Traditional Mexican Cuisine.pdf](#)
- Think about the historical and cultural origins of the name of the "Moros y Cristianos" dish. Do you think there are any problems with using this name for a dish?

## Lesson 5 Voices and Visions of the Conquest

### Overview

Historian Matthew Restall defines ethnohistory as the study of the history of native or indigenous peoples. His historiographical survey of the history and development of “New Philology,” which involves studying documents in indigenous American languages as well as European ones, highlights the focus on the ethnohistorian’s historical-linguistic approach to understanding indigenous societies. This approach is known as the Lockhart School, named after the prominent historian James Lockhart. Restall notes that the study of Nahua sources has had great impact on our understanding of native history.

*Its two great contributions, not just to Mesoamerican ethnohistory but to colonial Latin American history, are the placing of native-language sources at the center of ethnohistorical study and the reorientation of colonial history around indigenous perspectives, thereby demarginalizing native peoples.* -Mathew Restall, ”A History of the New Philology and the New Philology in History.”

This lesson will focus on the study of the conquest from multiple indigenous and European perspectives and is framed by discussions of history as propaganda.

### Essential Questions

Who were the chroniclers of the conquest of Mexico?

What were the motivating factors for writing about the conquest?

Who were the intended audiences of the chronicles, letters and other documents?

How can we study history from multiple perspectives?

Are historical documents history or propaganda?

How can we use pictorial documents to learn about the conquest from indigenous perspectives?

### Objectives

Students will:

discuss history vs. propaganda

complete a KWL Conquest of Mexico organizer

define vocabulary

answer comprehension questions based on *Conquistadors* by Michael Wood

read about the conquest of Mexico from multiple perspectives

examine the *Lienzo de Tlaxcala* cell 9

Evernote comments and notes

create a presentation about the conquest of Mexico

### Assessment

organizers

responses to questions

discussions  
presentation

NOTE: This lesson can be adapted for the study of the English or French colonizations of North America in the present day United States or Canada.

### **Materials**

Mesolore. *Nahua Documents: Lienzo de Tlaxcala* <http://mesolore.org/cultures/synopsis/3/Nahua>

Mesolore. *Scholars Debate: History vs. Propaganda*

<http://mesolore.org/scholars/debates/22/History-vs.-Propaganda>(English/Spanish)

Pohl, John. "The Meeting: Two Points of View, Historical Records of the Conquest." *FAMSI - Foundation for the Advancement of Mesoamerican Studies, Inc.*

Indigenous perspectives of the Spanish conquest through study of the Florentine Codex and the Lienzo de Tlaxcala. (English/Spanish)

Mathew Restall, "A History of the New Philology and the New Philology in History." *Latin American Research Review*, Vol. 38, No. 1 (2003), pp. 113-134.

Wood, Michael. *Conquistadors*. PBS Video 55 minutes <http://www.youtube.com/watch?v=-zt68Eestn4>

Wood, Michael. *Conquistadors* [http://www.pbs.org/conquistadors/cortes/cortes\\_flat.html](http://www.pbs.org/conquistadors/cortes/cortes_flat.html)  
Online learning adventure by PBS, companion to *Conquistadors* video.

Wood, Stephanie. *Transcending the Conquest: Nahua Views of Spanish Colonial Mexico*. Norman: University of Oklahoma Press, 2003.

### **Handouts**

Handout #1 KWL Conquest of Mexico

Handout #2 Multiple Perspectives of the Conquest of Mexico

Handout #3 *Conquistadors* Comprehension Questions

Handout # 4 El Lienzo de Tlaxcala (cell 9)

Handout #5 Resources for Primary and Secondary Sources of the Conquest

### **Additional Activities**

- Read the fictional short story, "La Culpa es de los Tlaxcaltecas," by Elena Garo [http://www.materialdelectura.unam.mx/index.php?option=com\\_content&task=view&id=143&limitstart=2](http://www.materialdelectura.unam.mx/index.php?option=com_content&task=view&id=143&limitstart=2) (Spanish)  
"It's the fault of the Tlaxcaltecas." <http://wings.buffalo.edu/epc/rift/rift02/wahl0201.html>. (English)

- Explore the importance of La Malinche (Doña Marina) in Mexican history over time.  
<http://server.fhp.uoregon.edu/dtu/entry/malinche.shtml>  
 University of Oregon Digital Teaching Units: Women of Mesoamerica La Malinche. <http://server.fhp.uoregon.edu/dtu/entry/dtu.shtml>.  
 Teaching unit include textual materials, image galleries, video clips, sound files, links to teaching resources. Password protected-contact [eweisenbach@branfordschools.org](mailto:eweisenbach@branfordschools.org) for user name and password.
- Create a Meograph presentation or Voicethread of the Conquest of Mexico, focus on the Mexican Muralists.  
 Henry, Jennifer. "The Mexican Muralist Movement and an Exploration of Public Art."  
*Denver Public Schools, El Alma de la Raza Project*  
[http://lasp.einaudi.cornell.edu/system/files/Mexican%20Muralist%20Movement%20\(10-12\).pdf](http://lasp.einaudi.cornell.edu/system/files/Mexican%20Muralist%20Movement%20(10-12).pdf) Curricular Unit on Mexican Muralism.

Sullivan, Mary Ann. "Murals by Diego Rivera in the Palacio Nacional de México."  
<http://www.bluffton.edu/~sullivanm/mexico/mexicocity/rivera/muralsintro.html>
- Study the Mapa de Cuauhtlantzinco, a pictorial manuscript that describes the relationship between indigenous elite and the Spanish conquerors. The manuscript is in the form of storyboards to be acted out.  
[http://mapas.uoregon.edu/mapa\\_single\\_intro.lasso?&mapaid=cuauh](http://mapas.uoregon.edu/mapa_single_intro.lasso?&mapaid=cuauh)

Name: \_\_\_\_\_

## Voices and Visions of the Conquest of Mexico

### Overview

In this lesson you will learn about the conquest of Mexico from two indigenous and two Spanish points of view. Begin by exploring the motivating factors for creating alphabetic or pictorial documents. Think about what ways documents can be considered history or propaganda and for whom. Next, after reading an overview of the conquest, the class will be divided into groups to study the conquest from 4 different points of view using primary and secondary sources including visual images. Finally, you will present your findings about the Tlaxcaltecas, Mexica, Bernal Díaz del Castillo and Hernán Cortés to the class by using one of the presentation tools recommended on the Branford High School library reference site. You will demonstrate your ability to determine the central ideas of the sources, cite textual evidence to support analysis and evaluate differing points of view on the conquest of Mexico by assessing the authors' claims and evidence. You will integrate and evaluate multiple sources presented in diverse formats and media.

### Activity 1 History vs. Propaganda

- In groups of 3, read and discuss the following quote about objective history by Linda Schele.

The whole idea that there's such a thing as objective history, to me is a misnomer. If history were objective, we would never have to rewrite it. But history, even among the greatest university historians, is a continual process of redrawing, reevaluating and reconfiguring our understanding of the past to match our expectations for the future with the tools of the present...All history of all time is a kind of propaganda. Linda Schele, *Mesolore.org*  
<http://mesolore.org/scholars/debates/22/History-vs.-Propaganda>

What does Linda Schele mean when she says that objective history is a misnomer? Explain what she means by "...understanding of the past to match our expectations for the future with the tools of the present" (mesolore.org).  
Brainstorm examples of how and why events in our history have been revised. What are historical or current events in the United States that can be told from various perspectives? Give examples of propaganda and how it affects people and policy. Share your ideas during class discussion.

- For homework your group will be assigned to listen to or read one of the Mesolore History vs. Propaganda debates. Scholars include archaeologists, anthropologists, art

critics, historians, journalists and writers

(<http://mesolore.org/scholars/debates/22/History-vs.-Propaganda>).

The discussions include:

Myth or History? By Elizabeth H. Boone	A Journalist's Perspective by Jane Bussey
Myth or History? by Joyce Marcus	Fiction and Reality by Elena Poniatowska
Mixtec History? by John Pohl	"Official" History by Rodolfo Stavenhagen
History? by William T. Sanders	Propaganda and Art by Raquel Tibol
Is History Objective? by Linda Schele	
History vs. Propaganda: A Brazilian Example	by Thomas E. Skidmore

Use *Evernote* to take notes about your assigned discussion and to record your personal comments. The note should include the author's main argument and an example used to support the argument. Share your *Evernote* comments and notes with your group members and be prepared to present your information to the class and participate in a discussion about History vs. Propaganda.

## Activity 2 Introduction to the conquest of Mexico

- Complete the KWL sheet to record what you know and want to learn about the conquest of Mexico. (See [Handout #1 KWL Conquest of Mexico](#))
- Share the information you wrote in the KWL chart with the class and add to the chart as necessary.
- Define the vocabulary listed below then read the following prompt for discussion about the Spanish invasion and its aftermath. Prepare notes and comments to share during class discussion.

colonialism	monochromatic
ethnohistorian	myriad
evangelization	pastiches
historiography	

### Discussion Prompt

In the opening chapter to *Transcending Conquest: Nahua Views of Spanish Colonial Mexico*, ethnohistorian Stephanie Wood reviews the historiography of the conquest of Mexico. She aims to demonstrate that:

...the Spanish invasion and its aftermath were not monochromatic. They were pastiches of cultural experience enveloping those who were defeated and lost power, their neighbors who helped the European invaders, some who experienced the heat of battle, others who never raised a weapon, citizens of cities and members of small rural communities who survived the epidemics, some who felt early

and intense evangelization, others who saw a generation pass before the first priests came to visit regularly, and then the descendants of all of the above, who learned myriad techniques for coping with the emerging colonialism, its economic, social, and cultural diversity, and its exacting demands. (Wood 21-22)

- Class discussion: Share your ideas about the quote with the class. Does Dr. Wood set forth ideas that surprise you or challenge your previous understanding of the conquest? Incorporate previous class discussions about history, propaganda and multiple perspectives of events into this conversation.

### **Activity 3 Overview of the Conquest of Mexico**

- Read John Pohl's overview of the conquest at FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc) *The Meeting: Two Points of View and Historical Records of the Conquest* ([http://www.famsi.org/research/pohl/pohl\\_meeting.html](http://www.famsi.org/research/pohl/pohl_meeting.html)).
- Record information on the graphic organizer for multiple perspectives of the conquest of Mexico. (See Handout #2 Multiple Perspectives of the Conquest of Mexico)
- Watch Michael Wood's PBS video *Conquistadors* at <http://www.youtube.com/watch?v=jSJrqEwo0NA> and respond to the comprehension question handout based on this video. (See Handout #3 Conquistadors Comprehension Questions)
- Learn more about the culture and traditions of indigenous peoples and the impact of contact with the Europeans at the online learning adventure [http://www.pbs.org/conquistadors/cortes/cortes\\_flat.html](http://www.pbs.org/conquistadors/cortes/cortes_flat.html)

### **Activity 4 Examining the Lienzo de Tlaxcala**

Examine cell 9 of the Lienzo de Tlaxcala and use Handout #4 Lienzo de Tlaxcala cell 9 as a guide for studying pictorial documents of the conquest.

### **Activity 5 Group Research: Voices of the Conquest**

The class will be divided into groups to learn about the Spanish conquest of Mexico from the perspective of the Tlaxcalans, Mexica, Hernán Cortés and Bernal Díaz del Castillo.

- Create a presentation of the conquest of Mexico from your assigned perspective. Include primary sources and visuals in your presentation. Your presentation must demonstrate your ability to determine central ideas of the sources, cite textual evidence to support analysis and evaluate authors' differing points of view on the conquest of Mexico by assessing the authors' claims and evidence. Use Handout #4 Resources for Primary and Secondary Sources of the Conquest for suggested resources.
- You may select from the following three presentation options.



1. Create a presentation using one of the presentation tools listed on the Branford High School library resource page  
<https://docs.google.com/a/branfordschools.org/document/d/1xSs9qJjqxiQTMEurMy2laANHsXF8vL-2as2C0MZhp3Q/edit>
2. Role-play the conquest from the perspective of your assigned topic.
3. Debate the events of the conquest with another group that represents a different interpretation of the conquest.

### **Activity 6 Concluding Activities**

- Complete the KWL and the graphic organizer for multiple perspectives of the conquest.
- Review the essential questions and prepare to share your thoughts on using primary sources to examine an historical event from a variety of perspectives.
- Draw conclusions about the value of listening to the many voices of history. Consider Linda Schele's statement:

*The people who create the history create filters by which the past is understood by the living. And you can create those filters in such a way that they enhance your own position and they deflate the other position, and that's been happening to Native Americans for five hundred years.* Linda Schele-Mesolore.org

Why do people write history? What is their motivation? Who is the intended audience? What does Linda Schele mean by "filters"? Why is it important to consider various view points?

**Handout #1 The Conquest of Mexico: KWL** Name: \_\_\_\_\_

<b>What I Know (about people, places, events)</b>	<b>What I Want to Know</b>	<b>Sources where I can find information? (books, magazines, archives, databases web)</b>	<b>What I Learned</b>
<b>People</b>			
<b>Places</b>			
<b>Events</b>			

**Handout #2 Multiple Perspectives of the Conquest of Mexico**

Name: \_\_\_\_\_

**Hernán Cortés**

**Bernal Díaz del Castillo**

**Conquest of Mexico  
Multiple Perspectives**

**Tlaxcalteca**

**Mexica**

**Handout #3 Conquistadors Comprehension Questions Name: \_\_\_\_\_**

*Conquistadors* Comprehension Questions

Part 1/5 The Fall of the Aztecs <http://www.youtube.com/watch?v=jSJrqEwo0NA>

1. Describe Hernán Cortés.
2. Where in Mexico is Vera Cruz? The Yucatan?
3. Describe the area where Hernán Cortés landed in April of 1519
4. What did Cortés receive in Frontera?
5. Who is Malinalli, and why is she an important figure in Mexican history?
6. Who did Cortés meet in Veracruz?
7. Why did they surprise him?
8. What is the illness of the heart that Cortés described to the indigenous peoples?
9. Describe Villa Rica.
10. In what way were the Aztecs stunned by the Spanish?

Parte 2/5 <http://www.youtube.com/watch?v=EALZBkZZQCw>

1. Describe the Aztec prophecies and omens.
2. How does the god Quetzalcoatl relate to the conquest of Mexico?
3. Why did Cortés burn his boats?
4. What is the name of the Aztec capital? Who was the emperor when Cortés arrived?
5. What did Cortés see in Xico that disgusted him?
6. Why did this culture confuse the Spaniards?
7. How was chocolate important to the Aztecs?
8. What is its importance today?
9. How many people accompanied Cortés to Tenochtitlán? Who were they?
10. What motivated the Spanish or Tlaxcalteco travel with Cortés.

Part 3/5 <http://www.youtube.com/watch?v=NCwf2AP5oUo>

1. Describe the weather from the coast to the mountains en route to Tenochtitlán?
1. Who is Bernal Díaz del Castillo?
2. Describe Tlaxcala.
3. Describe the initial relationship between the Tlaxcaltecas and the Spanish.
4. How did this relationship change?
5. Explain why Cholula is important to this story.
6. Who were the friends of the Cholulans?
7. What happened when the Spanish and Tlaxcaltecas arrived in Cholula?
8. Explain why Cortés was very impressed by the view of Tenochtitlán in the distance.

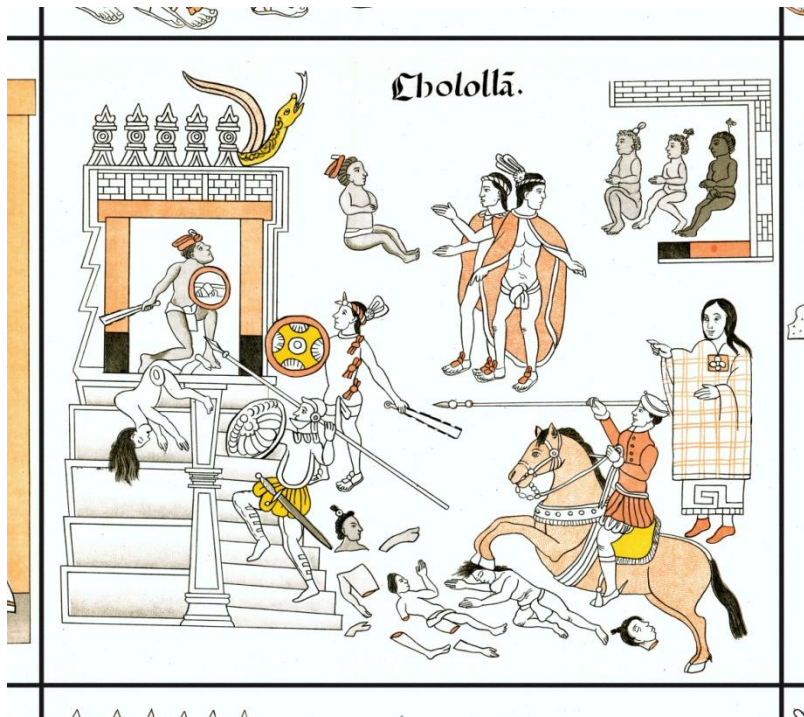
Part 4/5 <http://www.youtube.com/watch?v=oADbia7R6oU>

1. What is the importance of day 1 Wind or November 8, 1519?
2. Describe Tenochtitlán.
3. What frightened the Spanish about Tenochtitlán?
4. How was Moctezuma insulted by Cortés?
5. How did Moctezuma lose the confidence of the Aztec people?
6. Describe the Spanish plan to escape Tenochtitlán.

Part 5/5 <http://www.youtube.com/watch?v=Ymg7Vzc05I4>

1. After the Noche Triste, what did Cortés do to prepare for his return to Tenochtitlán?
2. Explain why the reconquest of Tenochtitlán was unique.
3. What did Cortés receive as a result of the conquest? Include the positive and the negative.

The European-Tlaxcalan Attack Against the Temple of Quetzalcóatl in Cholula.



1. Examine cell 9 of the Lienzo de Tlaxcala and write what you see at first glance.

2. What details stand out?

3. Write a paragraph explaining what this image relates. Consider these questions: “Who are the people? What are they doing? What details do you notice from your studies of Mesoamerican culture? What do you recognize from your studies of the conquest?”
4. Why do you think that Malinche is wearing shoes instead of indigenous sandals?
5. Based on details in the image, what do you think the artist was thinking or trying to express in this image?
6. Go to Mesolore <http://mesolore.org/tutorials/learn/19/Introduction-to-the-Lienzo-de-Tlaxcala> and to FAMSI The Meeting: Two Points of View-The Lienzo de Tlaxcala in order to learn more about Malinche.
7. Choose another cell from the *Lienzo de Tlaxcala* to investigate (<http://mesolore.org/viewer/view/2/Lienzo-de-Tlaxcala>), and then write an essay in order to conclude this activity of the conquest of Mexico. Include:
  - what you learned about lienzos
  - the importance of the *Lienzo de Tlaxcala*
  - your analysis of the cell you investigated

## **Handout #5 Resources for Primary and Secondary Sources of the Conquest**

Cortes, Hernan. Cartas de relación. *Pueblos Originarios*.

<http://pueblosoriginarios.com/textos/cortes/tercera.html>

Spanish text, documents, North America-South America culture areas, photographs,

Fitch, Nancy. The Conquest of Mexico. *American Historical Association: Teaching and Learning in the Digital Age*. <http://www.historians.org/tl/lessonplans/ca/fitch/cover.htm>

Narrative overviews that contain links to primary sources and images, contrast and comparison exercises, and image exercises.

General History of the Things of New Spain by Fray Bernardino de Sahagún: The Florentine Codex. *World Digital Library*. <http://www.wdl.org/en/search/?collection=florentine-codex>.  
Book 12 of the Florentine Codex.

Leibsohn, Dana. *Women in World History: Doña Marina, Cortes Translator*. Roy Rosenzweig Center for History and new Media, George Mason University.

<http://chnm.gmu.edu/wwh/modules/lesson6/lesson6.php?c=credits&s=0>

Letters and personal accounts of Hernan Cortés and Bernal Díaz del Castillo pertaining to La Malinche (Doña Marina).(English/Spanish).

Nahua Documents: Lienzo de Tlaxcala. *Mesolore*. <http://mesolore.org/cultures/synopsis/3/Nahua>  
Scenes of the Conquest of Mexico from a Native American point of view, painted on cloth. A seven-by-thirteen grid of cells with scenes depicts how the Tlaxcalans and their Spanish allies **defeated the Aztecs**.

**Oowski, Edward. Spanish Conquest of Mexico-Two Views. Roy Rozenzweig Center for History and New Media.**<http://chnm.gmu.edu/worldhistorysources/d/251/whm.html>

Focus on excerpts from two 16th-century sources: Bernal Díaz del Castillo's *The True History of the Conquest of New Spain* and fray Bernardino de Sahagún's collection of Nahua accounts in *The Florentine Codex*.

Pohl, John. "The Meeting: Two Points of View, Historical Records of the Conquest." *FAMSI - Foundation for the Advancement of Mesoamerican Studies, Inc*.

[http://www.famsi.org/research/pohl/pohl\\_meeting.html](http://www.famsi.org/research/pohl/pohl_meeting.html).

Indigenous perspectives of the Spanish conquest through study of the *Florentine Codex* and the *Lienzo de Tlaxcala*.

Portilla, Miguel Leon. **Mexica (Aztec) & Tlaxcala Accounts of the Spanish Conquest, 1500's**. *National Humanities Center. National Humanities Center Toolbox Library: Primary Resources in US History & Literature*.

[http://nationalhumanitiescenter.org/pds/amerbegin/contact/text6/mexica\\_tlaxcala.pdf](http://nationalhumanitiescenter.org/pds/amerbegin/contact/text6/mexica_tlaxcala.pdf)

Primary sources, images; multiple perspectives of the Spanish conquest.



Portilla, Miguel Leon. *Visión de los Vencidos*. <http://biblioweb.tic.unam.mx/libros/vencidos/>  
Primary sources on the conquest. (Spanish)

**Schwartz, Stuart B.** *Victors and Vanquished: Spanish and Nahua Views of the Conquest of Mexico*. Boston: Bedford/St. Martin's, 2000. Print. Spanish and Nahua accounts of the conquest of Mexico.

Taylor, Elizabeth Berlin. The Conquest of Mexico: Past and Present Views. *The Gilder Lehrman Institute of American History*  
<http://www.gilderlehrman.org/history-by-era/exploration/resources/conquest-mexico-past-and-present-views> Lesson plan includes paintings of the Conquest of Mexico, video, primary source materials, worksheets, slide show of Diego Rivera artwork. (English)

Visions of Empire: Picturing the Conquest of Mexico in Colonial Mexico (PDF format). *The Jay I. Kislak Foundation* [http://www.kislakfoundation.org/publications\\_visions.html](http://www.kislakfoundation.org/publications_visions.html) Articles and images from the *Visions of Empire: Picturing the Conquest of Mexico in Colonial Mexico* exhibit.

## **The Mission Complexes of San Antonio, Texas**

By Martha (Marty) Cruz-Bock, Palo Alto College, San Antonio, Texas  
For World and Physical Geography – freshman and sophomore college courses.  
Two weeks – 6 fifty-minute classes or 4 ninety-minute classes.

### **Introduction:**

The purpose of this lesson is to learn about the native Americans and the San Antonio mission complexes established on the far northern frontier (or fringe) of New Spain. Using several sources, the students will identify the indigenous people present when the Spanish arrived. The students will see how the mission complexes transformed the lives of indigenous people and Spanish inhabitants. The students also will consider the fate of those Indians who did not enter the mission system. The unit will conclude with a field study at Mission San Francisco de la Espada.

San Antonio, Texas is a part of Indian history as well as Spanish colonial history. What was named San Antonio by the Spanish, was populated by indigenous peoples many years before the Spanish explorers arrived. San Antonio remained a part of the Spanish colonial empire, and then Mexico, until Texas declared and won independence in the 1830s. The Spanish government also financed explorers and Spanish citizens from the Canary Islands to colonize San Antonio, and as part of Nueva Espana, experienced many of the upheavals of the Spanish colonial past. Thus, there are pieces of Indian history and colonial Spain which are part of San Antonio's cultural landscape. For example, the mission complexes, now part of the San Antonio Missions National Historical Park, present definite stylistic references to churches in Spain and Mexico. But the missions were built with indigenous labor – Indians who entered mission life and became known as Mission Indians. In order to fully understand Spain's presence in the "New World", one must consider Spain's efforts at control and empire, including the establishment of missions. To appreciate San Antonio's past and its present, one must examine the places where "Mission Indians" lived, were converted and assimilated into the Spanish way of life.

### **Basic Understandings**

- There were numerous groups of indigenous people living in Texas when the Spanish arrived.
- The Spanish sent missionaries to convert the indigenous populations and teach them how to become good Spanish citizens.
- There were multiple purposes behind the establishment of the frontier mission complexes --religious, social, and economic.
- The mission complexes were contentious institutions, with some Indians embracing the communities while other Indians attacked the colonizers' institutions.
- The mission complexes transformed the lives of the Indians, as well as those of the colonizers.

- The mission complexes contributed to the cultural imprint of present-day San Antonio, Texas.

### **Essential Questions:**

- Why did the Spanish set up missions?
- Why did Spanish missionaries consider North American native groups uncivilized?
- Was life for the natives living in missions better or worse than their lives before?
- What happened to the Indians who did not enter the missions?
- Why did different physical characteristics of the frontier create a unique cultural landscape?
- Why would someone from Spain be interested in exploring the frontiers (fringes) of New Spain?
- Why did “fringe elements” of Spanish society seek to accompany missionaries into the frontier of New Spain?

### **Key Vocabulary:**

- Acequia– irrigation ditches (which, in Mission Espada, directed water from the San Antonio River to the missions and to fields)
- Aqueduct – a conduit for carrying running water
- Camposanto – cemetery
- Convento - Priestly residence and church office
- Granary - a storehouse for grain
- Spanish colonial workshops – places used by Franciscan missionaries to teach skills like architecture, blacksmithing, loom weaving, spinning and masonry to mission Indians
- Labor – cropland
- Rancho de las Cabras – ranch outside of Floresville, TX where cattle were raised
- Encomienda – institution whereby Spanish overseers received free Indian vassals with work or tribute obligations, in return for the Indians' protection and evangelization
- Presidio- fort or fixed military installation
- Hacienda –large agricultural estate

### **Concepts:**

- Assimilation – to absorb into a cultural tradition; to make or become similar
- Cultural Diffusion – process by which knowledge and achievements of one area are spread (diffused) to another/ other areas
- Cultural landscape – forms and artifacts placed on the natural landscape by the activities of various human occupants.
- Cultural ecology – branch of cultural geography that studies the relationship between human societies and natural environments

**Actors:**

- Lipan Apaches
- Mescalero
- Tonkawa
- Coahuiltecas – scattered bands of Indians living in part of New Spain (present day South Texas).
- Mission Indians – Indians who lived in the mission complexes and adopted the Catholic faith and the Spanish language
- Franciscans – Catholic order of priests and brothers who established mission complexes, including Mission Espada
- Comanches - members of an American Indian people ranging from Wyoming and Nebraska south into New Mexico and Texas
- Chichimeca – term applied to Indians who ranged across a broad expanse of territory from Saltillo, Mexico in the north to the Rio Lerma in the South

**Activity 1****Map Activity: Identify South Texas Indians**

Map Study of Indian groups in Texas – Early 18<sup>th</sup> century

Study the attached map identifying the groups of Indians that lived in Texas during Mission period, as well as the map on this website: <http://www.lsjunction.com/places/indians.htm>  
Locate the San Antonio/Mission Espada area.

List the names of the Indian groups located in the San Antonio/Mission Espada area

On the attached map, use the following colors to highlight the map information.

1. Use a black pen or pencil color to emphasize the political boundaries of the states.(present day United States)
2. Use a blue pencil color to trace over the rivers indicated.
3. Use an orange pencil color to underline the names of the rivers.
4. Use a red pencil color to underline the names of the Indians groups.
5. Use a green pencil color to circle the cities with mission complexes.

What does the map tell you about the presence of Indians in Texas when the Spanish arrived?

**Activity 2****Texas Almanac Activity: Reading South Texas Indians**

Read from the Texas Almanac, “American Indians in Texas.” Go to the following web address and from the left hand menu, chose and click on American Indians. The article will appear.

<http://www.texasalmanac.com/topics/culture/american-indian/american-indian>

Answer the following questions.

Which group or groups of Indians entered into the Mission complexes? (Name the group or groups)

What happened to them? (totally assimilated?)

How did Mission Indians assimilate? Give several examples: weaving, religion, language, names.

What Indians foods, if any, survived?

How did the Spanish entrada transform the lives of the Mission Indians? Do the Mission Indians identify as Indian, Mexican, Mexican-American or Spanish?

Did the Spanish missionaries achieve their goals of assimilating the Mission Indians?

Was this a good thing or a bad thing from your perspective?

Study the pictures of the descendants of the Mission Indians during the field study at Mission Espada. Of what does their dress remind you?

Why were some Indians willing to enter the Mission complexes and assimilate into the Spanish/Mexican culture?

Name two groups of Indians (with a few individual exceptions) whose members did not enter the Mission complexes.

Why did these indigenous groups chose not enter the Mission complexes?

Name two groups of Indians that raided the Mission complexes?

What eventually was the fate of these groups? (removal?)

Which Indians still remain in Texas? Name the reservations available to these groups. Do you know economic activities that keep these groups financially stable?

What famous warrior was housed in the tower at Ft. Sam Houston before being transferred to Florida?

### **Activity 3**

#### **Research Mission Espada**

Find out about Mission Espada:

- Go to the National Park Service site. [www.nps.gov](http://www.nps.gov)
- Search for national parks in Texas; then select San Antonio Missions National Historical Park.
- Look at the names of the four missions.
- Go to the map and study the positions of the four missions along the San Antonio River.
- Print a copy of the map.
- With a blue pencil, trace the course of the San Antonio River.
- With a black pencil, write the names of the four missions which line the River.
- Locate Mission San Francisco de la Espada
- Find and mark the Espada Aqueduct with a red pencil
- Find and mark the acequias with a red pencil.
- From the left hand margin on the web site, select History and Culture.
- Read the information provided on these two topics.
- From the left hand margin, select the topics Nature and Science.
- Read the information provided on these two topics.
- Complete handout using the information provided in the History and Culture sections. (See handout below)
- Complete handout using the information provided in the Nature and Science sections. (See handout below)

#### **Activity 4**

#### **Question Sheet about Mission Espada**

Use the Mission Espada page of the San Antonio Missions National Historical Park website (linked with the National Park Service website – nps.gov). In the left hand margin, select the History and Culture sections. Answer the following questions with information found in these sections. Submit Handout at the next class meeting for a class grade.

1. From where does the word acequia come?
2. What is an acequia?
3. Why was the acequia system so important to Mission Espada and the other mission complexes?
4. Who built the acequias?
5. Why do you suppose that San Antonio has 50 miles of acequias?
6. Is the acequia system still in use today?
7. Should the acequia system (what remains) be preserved? If so, how can the system be preserved?
8. Which Mission acequia was recently opened?

**Activity 5**  
**Definitions and Questions.**

Use the Mission Espada page of the San Antonio Missions National Historical Park website (linked with the National Park Service website – nps.gov). In the left hand margin, select the Nature and Science sections. Define the following terms with information found in these sections. Submit Handout at the next class meeting for a class grade.

1. Ecosystem
2. Biosphere
3. Non-native species
4. Riparian
5. Habitat
6. Invasive species
7. Disturbed land
8. Caminos Reales
9. Cochineal bug
10. Scrubland
11. Why were the missions founded?
12. Why was the concept of a medieval town used?
13. What are two trees the Spanish brought to provide fruit?

14. Where were livestock raised?
  
15. What were four crops the Spanish raised?
  
16. What were four native crops brought from Mexico City?

### **Activity 6**

#### **Field Visit: Mission San Francisco de la Espada of San Antonio, Texas**

Directions for completing the field guide. Please try to complete the following field activity as a member of a group of two, three or four other students. If it is not possible to coordinate your schedules, you may complete the field activity as a single student. If you complete the field activity as part of a group, please be sure that all members of the group contribute to the final product. Please include the names of all the group members on the final product. Answers to the following questions must be typed on a separate sheet of paper. Each group member must have a copy of the Field Guide Form to record answers and observations. Each group member should be prepared to turn in his notes and observations with the final product. Work may be divided among group members, but each person in the group must contribute to the final product. At the end of the project, I may distribute forms so that you may evaluate the contribution of each team member. Unless otherwise advised, each member of the team will receive the same grade. Refer to the grading rubric as you work.

#### **Field Guide Form**

1. Visit Mission Espada, which is located off H410 approximately five (5) miles east of the Palo Alto campus.
  
2. Study the maps at Park headquarters. Can you see the locations of the structures of the mission complex? Can you locate the acequia system and the aqueduct on the maps?
  
3. Walk to the acequia behind the chapel at Mission Espada. Describe what you see.
  
4. Who built the acequias, and why were they built?
  
5. Look across the street. Describe what you see. Can you imagine how the site and the surrounding area may have looked in 1731?
  
6. Describe some examples of human impact on the landscape.



7. Do you recognize any grasses, trees or other vegetation that are native to this area? Non-native? Give two examples of each. (You may need to ask the docent or the park ranger for assistance).
8. What kinds of crops were cultivated? From where did the livestock come? What kinds of fruit trees were grown? (See your answers on Handout 2).
9. What skills were taught at Mission Espada? Which skill was unique to Mission Espada? (See the information in the museum at Mission Espada).
10. Using the map of the layout of Mission Espada distributed in class walk to and locate the following places: Indian Quarters, Spanish colonial workshops; Granary; Church and Sacristy; Convento; Camposanto; Museum.
11. Walk to the Museum. Study the pictures of descendants of Mission Indians on the walls. Are you surprised some descendants still live in the community or the area? Why do you suppose some of the descendants of the Mission Indians still live in the neighborhood surrounding Mission Espada?
12. Locate the looms and spinning wheels in the museum. Can you tell anything about the kind of fabric woven by the Mission Indians?
13. Look at the farm and ranch tools in the museum. Where were cattle raised – in what present-day town?
14. What is your overall impression of Mission Espada? Did the field visit give you a sense of the Spanish legacy in this part of Texas? What components of Spanish culture remain as part of San Antonio’s cultural landscape?
15. Do you have suggestions for improving the field guide?

**Rubric for Grading Field Experience:**

Were all the questions answered?	25 points
Were complete sentences used?	20 points
Was there adequate detail or elaboration, i.e. more than yes or no	25 points
Was attention paid to grammar/mechanics/sentence structure/spelling	15 points
Were directions followed: Was the paper typed?	10 points
Was there evidence in the elaboration that the Person went to the Mission?	5 points
	-----
	100 points

## Extension

Have students visit the following web site and look at the chart with the different Coahuilteco speakers. Answer the following question: Why are all of these groups categorized as Coahuiltecan? Share your answer with the class.

UT-Austin web site: Texas Beyond history  
<http://www.texasbeyondhistory.net/st-plains/images/hel5.1>

## Resource List

### Books:

Chipman, Donald E. and Harriet Denise Joseph. *Spanish Texas, 1519-1821*. Austin: University of Texas Press, 2010.

Crosby, Jr. Alfred. *The Columbian Exchange: Biological and Cultural Consequences of 1492*. Greenwood Press: Westport, Connecticut, 1972.

Cox, Wayne I. *The Spanish Acequias of San Antonio*. San Antonio, Texas : Maverick Publishing Co., 2005.

Dunmire, William W. *Gardens of New Spain: How Mediterranean Plants and Foods Changed America*. Austin: University of Texas Press, 2004.

Hester, Thomas R. (ed.) *Ethnology of the Texas Indians*. New York: Garland Publishing, Inc., 1991.

Lockhart, James and Stuart B. Schwartz. *Early Latin America: A History of Colonial Spanish America and Brazil*. London: Cambridge University Press, 1999.

Newcomb, Jr. W.W. *The Indians of Texas: From Prehistoric to Modern Times*. Austin: University of Texas Press, 1993.

### Web Sites:

National Park Service web site. San Antonio Missions National Historical Park – [www.nps.gov](http://www.nps.gov)

The National Atlas – [www.nationalatlas.gov](http://www.nationalatlas.gov)

San Antonio River Authority web site – [www.sara\\_tx.org](http://www.sara_tx.org)

United States Geological Survey web site – [www.usgs.gov](http://www.usgs.gov)

UT-Austin web site Texas Beyond history  
<http://www.texasbeyondhistory.net/st-plains/images/hel5.1>

Texas Almanac – <http://www.texasalmanac.com/topics/culture/american-ind>

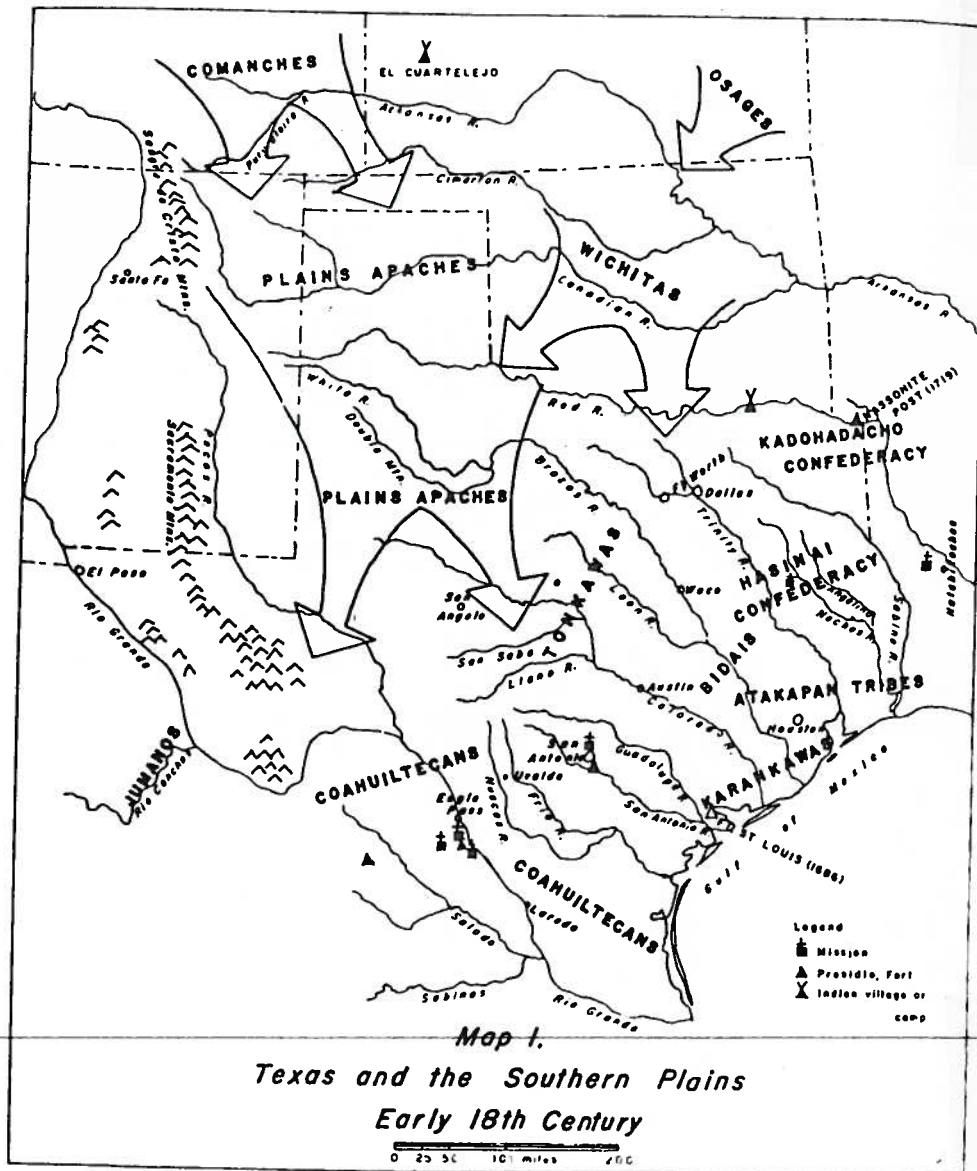


Fig. 75.—Texas and the Southern Plains, early 18th century.

**Vanessa Del Giudice**

**Yale Peabody Museum-PIER-CLAIS 2013 Summer Institute for High School Teachers**  
**Curricular Unit: American Histories: Native Peoples and Europeans in the Americas**

### **Introduction**

**Title:** New World, New People: Exploring Cultural Identity in Latin American through Painting and Film

**Author:** Vanessa Del Giudice

**Subject Area:** Spanish

**Grade Level(s):** Intermediate

**Number of Lessons in the Unit:** Two

**Time Frame to Allow for Unit:** Two weeks, depending on the pace of the class



Wikimedia Commons

### ***Overview of the Unit:***

When Columbus arrived in the in the “New World” in 1492, he was met by various groups of native peoples. New peoples, not the societies he expected to meet, as he was navigating toward the East. On this and other voyages, Columbus and the Spaniards who followed him to the Caribbean described the peoples they encountered in many types of documents, including logs, letters, decrees, and contracts. This practice continued as the Spaniards moved into Mexico and South America where they encountered numerous populations. Their early descriptions of people and lands gave us the narrative of America as a new world to be discovered. Yet, *it is true* that with the arrival of Europeans in the Americas, a truly new world came into existence, if not by the mere fact of its European discovery, then through the *interactions* of the diverse peoples who encountered each other: those who were already here, those who came, and those who were born in subsequent generations. Who were these people? How were they identified, and how were these new identities understood?

In this unit students will explore identity as a concept that was based on ethnicity, race, and class in colonial Latin American society. By examining *casta* paintings as historical artifacts, they will gain an understanding of how identities were created by the dominant group (Europeans) and imposed on others (Indians and Africans). In addition, students will gain insights into how these imposed identities shaped historical narratives. They will also watch a film in order to gain an understanding of how these imposed identities continue to have an impact on indigenous peoples in the present day and bring about conflict within contemporary Latin American societies.

Spanish vocabulary will emphasize physical description, clothing, family, and activities. In addition, vocabulary will be introduced to help students talk about colonial Latin American society, as well as some terms needed to talk about paintings and film. Adjective agreement will be practiced.

The activities in this unit were developed for students studying Spanish at the intermediate level but specific tasks can be adapted to accommodate the interests and readiness level of students at the elementary or advanced level.

### ***Unit Teaching Objectives:***

Students will develop an understanding of the following concepts:

- The culture of a people is a complex creation of shared beliefs, practices, and products which may be transmitted in a variety of ways.
- Myth and narrative play an important role in creating the identity of a people.
- An identity can be created by a people or imposed on them by another, dominant group.
- The history of a people is created through the repetition of historical narratives which present an established interpretation of events of the past and the present.
- Historical narratives can be used to favor the interests of one group over another.
- Works of art can be used by dominant groups to validate their interpretation of historical events.
- Effective communication in Spanish depends on the accurate use of language.

### ***Unit Essentials Questions:***

Students will explore the following questions:

- How are identities created?
  - How are shared beliefs and practices transmitted within a society?
  - How do established historical narratives shape our ideas about different groups of people?
  - Why is it important to understand historical narratives within the context of their creation?
  - Why is it important to consider diverse perspectives of history?
- How is history created?
  - How do established historical narratives shape our understanding of the past and the present?
  - How can historical narratives be used to favor the interests of dominant groups within a society?
  - How can the products of a society, including works of art and written texts, be used to reflect the beliefs and practices of dominant groups?
  - What can we learn about history from examining authentic sources?
- What are the elements of effective communication in Spanish?
  - What thematic vocabulary is appropriate to present information on a specific topic?
  - Which verb tenses are appropriate to relate events in the present, past, or future?
  - How does the correct use of grammar structures support clear and coherent communication?

## **List of Key Places, People and Vocabulary**

### ***Key Places:***

*Sites for the Casta paintings:* La Nueva España (México); México; la América del Sur; el Nuevo Mundo,

*Sites for También la lluvia:* Cochabamba, Bolivia; La Española (la isla); el mar Caribe (caribeño) (See: Perry-Castañeda Library Map Collection, University of Texas at Austin for maps of the Caribbean <[http://www.lib.utexas.edu/maps/americas/america\\_caribbean\\_pol\\_97.jpg](http://www.lib.utexas.edu/maps/americas/america_caribbean_pol_97.jpg)> and Bolivia <[http://www.lib.utexas.edu/maps/americas/south\\_america\\_ref04.jpg](http://www.lib.utexas.edu/maps/americas/south_america_ref04.jpg)>).

### ***Key People:***

*Casta paintings:* Miguel Cabrera (Miguel Mateo Maldonado y Cabrera), el artista

*También la lluvia:* Cristóbal Colón, Almirante de la Mar Océana y primer gobernador de la Española; Fray Antonio de Montesinos, Primer clérigo español que criticó el tratamiento de los taínos; Fray Bartolomé de las Casas, Clérigo español que ganó el título de Defensor de los Indios; Hatuey, Cacique taíno y héroe de la resistencia contra los españoles; Los taínos, gente indígena del Caribe; Fernando II e Isabel I (los Reyes Católicos), Patrocinadores de los viajes de Colón

### ***Vocabulary:***

See textbook vocabulary for: physical description (tall/short, old/young, dark/light eyes, short/long hair, etc.), clothing, family, and work, etc.

To supplement textbook vocabulary for the activities:

*Physical description:* claro, oscuro, rubio, moreno, trigueño, pardo, prieto, el pelo, la tez

*Clothing:* las prendas, el chal, el encaje, el tocado, el pañuelo, las joyas, los adornos, el chaleco, un cinta (para la cabeza), las plumas, la piel

*Racial identity:* la limpieza de sangre, la raza, indígena, indio, africano, negro, español, criollo, peninsular, albarazado, albino, barcino, cambujo, castizo, chamizo, chino, coyote, lobo, mestizo, morisco, mulato, salta atrás/torna atrás, tente en el aire, zambaigo, zambo

*Social status:* el sistema de castas, la sociedad, el siglo XVIII, el noble, el cacique (la cacica), el comerciante, el campesino, el labriego, el rey, el virrey (el virreinato), el cura, el obispo

*Geography:* la ciudad, el campo, la montaña, el bosque, la selva tropical, la isla, la costa, el océano, el mar, el río, la orilla, el oro

*Paintings:* la pintura de castas, el cuadro, la figura, la tienda, la meza, la silla, el plato, el vaso, la olla, el cesto, la tela, el tejido, a la derecha, a la izquierda, al lado de, encima de, debajo de, cerca de, lejos de, al primer plano, al fondo

*Film:* el cine, la película, rodar una película, el director, el realizador, el actor, la actriz, la escena, el montaje, los trajes, la cura, el fraile, la policía, el alcalde, el vecindario, la fuente (de agua), la cerradura, la protesta, la manifestación, la huelga, la barricada

## **Curricular Lessons**

### **Lesson 1: *La narrativa histórica***

#### ***Lesson Specific Objectives:***

By examining some authentic historical sources students will:

- Read an excerpt from Christopher Columbus' *Diario de a bordo* in order to gain an understanding of how historical narrative is created.
- Examine the figures and activities in some examples of *casta* paintings and describe what they see in order to gain an understanding of how cultural identities are created
- Make inferences and share their ideas about the cultural values, beliefs, and practices of the society depicted in the primary source documents.
- Practice the correct use of adjective agreement.

#### ***Lesson Specific Essential Questions:***

Students will explore the following questions:

- How are shared beliefs and practices transmitted within a society?
- How do established historical narratives shape our ideas about different groups of people?
- Why is it important to understand historical narratives within the context of their creation?
- How can the products of a society, including works of art and written texts, be used to reflect the beliefs and practices of dominant groups?
- Why is it important to consider diverse perspectives of history?
- What can we learn about history from examining authentic sources?
- How does the correct use of vocabulary, verb tenses, and grammar structures support clear and coherent communication?

### **Lesson 1: *La narrativa histórica*, Activity 1: *Diario de a bordo del primer viaje de Cristóbal Colón (1492-1493)***

#### ***Primary Source:***

Colón, Cristóbal. *Diario de a bordo del primer viaje, Relación compendiada de Fray Bartolomé de las Casas*. Wikisource, 25 Apr. 2011. Wikisource.org, n.d. Web. 5 Aug. 2011.

<[http://es.wikisource.org/wiki/Diario\\_de\\_a\\_bordo\\_del\\_primer\\_viaje\\_de\\_Cristóbal\\_Colón:\\_texto\\_completo](http://es.wikisource.org/wiki/Diario_de_a_bordo_del_primer_viaje_de_Cristóbal_Colón:_texto_completo)>

#### ***Activity:***

Students will read two excerpts from Christopher Columbus' *Diario de a bordo* in order to gain an understanding of how identities are shaped and historical narratives are created. After reading the selections, students will discuss the text with a partner to infer what cultural values and beliefs are expressed by the author. Then, they will produce a summary of a section of the text (jigsaw) to present to the class. The comprehension questions on the reading are provided to help students understand the text and to guide them in preparing their presentations. The teacher should select short sections of the text to assign to pairs (or small groups) of students for this task. Depending on the readiness level of the students, the teacher can choose to begin the activity by reading a section of the text with the class and discussing the comprehension questions.

Students will also practice the use of adjective agreement by providing the correct form of the adjective to complete a narrative based on entries from Columbus' *Diario de a bordo*. This task can be completed as a homework assignment and corrected in class as a review of the grammar. As a follow-up to the discussion of the reading selections, the teacher can ask the students to write a short response to a prompt.

***Method of Assessment:***

- Comprehension questions for the readings: Informal assessment (homework assignment)
- Jigsaw discussion of the readings: Informal assessment or formal assessment with Oral Presentation Rubric
- Grammar practice on adjective agreement: Informal assessment (homework assignment)
- Writing prompt: Informal assessment (homework assignment) or formal assessment with Writing Rubric



Nombre: \_\_\_\_\_

**Lesson 1: La narrativa histórica, Activity 1: Diario de a bordo de Cristóbal Colón**

**Handout 1: Lectura, preguntas de comprensión**

*Lee las selecciones del Diario de a bordo del primer viaje de Cristóbal Colón y contesta las preguntas que siguen.*

1. ¿Cuáles acontecimientos relató Colón en la selección?
2. ¿De qué manera describió Colón las tierras que encontró en las islas?
3. ¿De qué manera describió Colón a la gente que encontró en las islas, en cuanto a su apariencia física y su manera de vestirse?
4. ¿Cuál es la actitud de Colón hacia esa gente? Dé unos ejemplos.
5. ¿Cuáles eran los motivos de la expedición?
6. ¿De qué manera les recomendó a los Reyes el valor de su viaje?
7. ¿Para quién escribió Colón esta narrativa?
8. Al leer el documento ¿cuál es tu reacción a lo que escribió Colón?

**Presentación:** *Después de contestar las preguntas sobre la lectura, trabaja con un/a compañero/a de clase para preparar una discusión sobre una parte del texto. Hay que explicar en detalle las ideas y motivos de Colón cuando él escribió este documento.*

**Trabajo escrito:** *Explica este refrán en el contexto de la discusión de la identidad: “Hasta que el león no escriba su historia el relato de la cacería [hunt] siempre glorifica el cazador [hunter].”*

Nombre: \_\_\_\_\_

**Lesson 1: La narrativa histórica, Activity 1: Diario de a bordo de Cristóbal Colón**

**Handout 2: Performance Assessment Rubric: Oral Presentation**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The presentation clearly and concisely defines the topic or theme and supports the main ideas with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The presentation clearly defines the topic or theme and supports the main ideas with relevant and accurate information. Ideas are synthesized to form insights.	The presentation attempts to define the topic or theme and supports the main ideas with some relevant and accurate information. Ideas are analyzed without forming insights.	The presentation ineffectively defines the topic or theme. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The presentation is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The presentation is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The presentation has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The presentation does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication</b>	Spoken language is very clear and comprehensible with very few pronunciation errors. The presenter speaks confidently with little or no need to check notes and effectively engages the audience.	Spoken language is clear and comprehensible with few pronunciation errors. The presenter speaks confidently occasionally checking notes and engages the audience.	Spoken language is generally clear and comprehensible with some pronunciation errors. The presenter speaks with some confidence frequently checking notes and attempts to engage the audience.	Spoken language is not very clear and comprehensible with many pronunciation errors. The presenter speaks with little confidence and/or reads from notes. There is no attempt to engage the audience.
<b>Target Language: Vocabulary</b>	The presentation contains rich, precise, and idiomatic vocabulary appropriate for the context and the audience.	The presentation contains accurate vocabulary which is used correctly in the context and is appropriate for the audience.	The presentation contains generally correct but limited vocabulary with some errors of word usage.	The presentation contains very limited vocabulary with numerous errors of word usage.
<b>Target Language: Grammar and Syntax</b>	The presentation demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The presentation demonstrates correct grammar usage. Any errors do not impede comprehension.	The presentation demonstrates a basic command of grammar usage. Some errors may impede comprehension.	The presentation demonstrates a limited command of grammar usage. Numerous errors may impede comprehension.

Nombre: \_\_\_\_\_

**Lesson 1: La narrativa histórica, Activity 1: Diario de a bordo de Cristóbal Colón**

**Handout 3: Práctica de gramática: la concordancia de los adjetivos**

Lee la narrativa sobre el primer viaje de Colón y pon la forma correcta del adjetivo.

1. En sus viajes, Cristóbal Colón visitó \_\_\_\_\_ [numeroso] islas, unas islas \_\_\_\_\_ [grande] y unas \_\_\_\_\_ [pequeño].
2. Colón navegó desde España hasta el mar Caribe, llegando en las islas Antillas, las Antillas \_\_\_\_\_ [Mayor] y las Antillas \_\_\_\_\_ [Menor].
3. En su \_\_\_\_\_ [primero] viaje, Colón encontró a los taínos, la gente \_\_\_\_\_ [indígena] de la región \_\_\_\_\_ [caribeño].

Colón escribió una descripción de la gente y las tierras de la región en su *Diario de a bordo*...

4. La \_\_\_\_\_ [primero] isla, una \_\_\_\_\_ [grande], tiene una laguna en medio, pero no hay \_\_\_\_\_ [ninguno] montaña,
5. \_\_\_\_\_ [Esto] isla está \_\_\_\_\_ [lleno] de árboles, que son muy \_\_\_\_\_ [verde].
6. En \_\_\_\_\_ [Otro] isla, un río \_\_\_\_\_ [ancho] pasa por un valle donde las tierras están \_\_\_\_\_ [labrado].
7. \_\_\_\_\_ [Todo] los árboles están \_\_\_\_\_ [lleno] de frutas de \_\_\_\_\_ [diverso] maneras.
8. Los caminos son \_\_\_\_\_ [ancho] y las hierbas \_\_\_\_\_ [florido] son muy \_\_\_\_\_ [alto].
9. El clima es \_\_\_\_\_ [dulce] con los aires \_\_\_\_\_ [fresco] como en abril en Castilla.
10. La gente es \_\_\_\_\_ [manso] y \_\_\_\_\_ [hermoso].
11. Las personas son de \_\_\_\_\_ [bueno] estatura de grandeza y \_\_\_\_\_ [bueno] gestos.
12. Ellos tienen los cabellos \_\_\_\_\_ [grueso], como sedas de caballo, y la frente muy \_\_\_\_\_ [ancho].
13. Todos tienen las piernas \_\_\_\_\_ [derecho] y los ojos \_\_\_\_\_ [hermoso] y no \_\_\_\_\_ [pequeño].

Nombre: \_\_\_\_\_

**Lesson 1: *La narrativa histórica*, Activity 1: *Diario de a bordo de Cristóbal Colón***

**Handout 4: Performance Assessment Rubric: Writing Task**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The writing clearly and concisely defines the topic. Well-developed concepts present a point of view or relate a narrative. Main ideas are supported with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The writing clearly defines the topic. Specific concepts present a point of view or relate a narrative. Main ideas are supported with relevant and accurate information. Ideas are synthesized to form insights.	The writing attempts to define the topic. Some specific concepts present a point of view or relate a narrative. Main ideas are supported with some relevant and accurate information. Ideas are analyzed without forming insights.	The writing ineffectively defines the topic. Specific concepts are insufficiently developed to present a point of view or relate a narrative. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The writing is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The writing is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The writing has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The writing does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication and Fluency</b>	Written expression is clear and comprehensible. Sentences connect coherently to each other and support the development of the themes. The text can be read quickly and without difficulty.	Written expression is comprehensible. Sentences connect coherently to each other. The text can be read with minimal difficulty.	Written expression is generally comprehensible. Sentences connect somewhat coherently to each other. The text can be read with some difficulty.	Written expression is generally not comprehensible. Sentences do not connect coherently to each other. The text is difficult to read.
<b>Target Language: Vocabulary</b>	The writing contains rich, precise, and idiomatic vocabulary which is used effectively and creatively in the context and attains an appropriate level of proficiency.	The writing contains accurate vocabulary which is used correctly in the context and approaches an appropriate level of proficiency.	The writing contains generally correct but limited vocabulary with some errors of word usage for the context. There may be some instances of second language interference.	The writing contains very limited vocabulary with numerous errors of word usage for the context. There may be many instances of second language interference.
<b>Target Language: Grammar and Syntax</b>	The writing demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The writing demonstrates correct grammar usage. Any errors do not impede comprehension.	The writing demonstrates a basic command of grammar usage. There may be some instances of second language interference and/or errors which impede comprehension.	The writing demonstrates a limited command of grammar usage. There may be many instances of second language interference and/or numerous errors which impede comprehension.

## ***Diario de a bordo del primer viaje\* de Cristóbal Colón (1492-1493)*** (Selecciones)

Ningún documento del primer viaje de Colón no se ha conservado en su forma original. El relato que existe en forma de copias del texto original es el trabajo del fray Bartolomé de las Casas:

*Este es el primer viaje y las derrotas y camino que hizo el Almirante don Cristóbal Colón cuando descubrió las Indias, puesto sumariamente, sin el prólogo que hizo a los Reyes, que va a la letra y comienza de esta manera: **In Nomine Domini Nostri Jesu Christi.***

### **Jueves, 11 de octubre**

...A las dos horas después de media noche pareció la tierra de la cual estarían dos leguas Amañaron todas las velas, y quedaron con el trece, que es la vela grande sin bonetas, y pusieron a la corda, temporizando hasta el día viernes, que llegaron a una isleta de los Lucayos, que se llamaba en lengua de indios Guanahani. Luego vinieron gente desnuda, y el Almirante salió a tierra en la barca armada, y Martín Alonso Pinzón y Vicente Yáñez, su hermano, que era capitán de la Niña. Sacó el Almirante la bandera real y los capitanes con dos banderas de la Cruz Verde, que llevaba el Almirante en todos los navíos por señal, con una F y una Y: encima de cada letra su corona, una de un cabo de la cruz y otra de otro. Puestos en tierra vieron árboles muy verdes y aguas muchas y frutas de diversas maneras. El Almirante llamó a los dos capitanes y a los demás que saltaron en tierra, y a Rodrigo de Escobedo, escribano de toda el armada, y a Rodrigo Sánchez de Segovia, y dijo que le diesen por fe y testimonio cómo él por ante todos tomaba, como de hecho tomó, posesión de la dicha isla por el Rey y por la Reina sus señores, haciendo las protestaciones que se requerían, como más largo se contiene en los testimonios que allí se hicieron por escrito. Luego se ajuntó allí mucha gente de la isla. Esto que se sigue son palabras formales del Almirante, en su libro de su primera navegación y descubrimiento de estas Indias. «Yo -dice él-, porque nos tuviesen mucha amistad, porque conocí que era gente que mejor se libraría y convertiría a nuestra Santa Fe con amor que no por fuerza, les di a algunos de ellos unos bonetes colorados y unas cuentas de vidrio que se ponían al pescuezo, y otras cosas muchas de poco valor, con que hubieron mucho placer y quedaron tanto nuestros que era maravilla. Los cuales después venían a las barcas de los navíos adonde nos estábamos, nadando, y nos traían papagayos e hilo de algodón en ovillos y azagayas y otras cosas muchas, y nos las trocaban por otras cosas que nos les dábamos, como cuentecillas de vidrio y cascabeles. En fin, todo tomaban y daban de aquello que tenían de buena voluntad. Mas me pareció que era gente muy pobre de todo. Ellos andan todos desnudos como su madre los parió, y también las mujeres, aunque no vi más de una harta moza. Y todos los que yo vi eran todos mancebos, que ninguno vi de edad de más de treinta años: muy bien hechos, de muy hermosos cuerpos y muy buenas caras: los cabellos gruesos casi como sedas de cola de caballo, y cortos: los cabellos traen por encima de las cejas, salvo unos pocos detrás que traen largos, que jamás cortan. De ellos se pintan de prieto, y ellos son de la color de los canarios ni negros ni blancos, y de ellos se pintan de blanco, y de ellos de colorado, y de ellos de lo que hallan, y de ellos se pintan las caras, y de ellos todo el cuerpo, y de ellos solos los ojos, y de ellos sólo el nariz. Ellos no traen armas ni las conocen, porque les mostré espadas y las tomaban por el filo y se cortaban con ignorancia. No tienen algún hierro: sus azagayas son unas varas sin hierro, y algunas de ellas tienen al cabo un diente de pez, y otras de otras cosas. Ellos todos a una mano Son de buena estatura de grandeza y buenos gestos, bien hechos. Yo vi algunos que tenían señales de heridas en sus cuerpos, y les hice señas qué era aquello, y ellos me mostraron cómo allí venían gente de otras islas que estaban cerca y les querían tomar y se defendían. Y yo creí y creo que aquí vienen de tierra firme

a tomarlos por cautivos. Ellos deben ser buenos servidores y de buen ingenio, que veo que muy presto dicen todo lo que les decía, y creo que ligeramente se harían cristianos; que me pareció que ninguna secta tenían. Yo, placiendo a Nuestro Señor, llevaré de aquí al tiempo de mi partida seis a Vuestras Altezas para que aprendan a hablar. Ninguna bestia de ninguna manera vi, salvo papagayos, en esta isla.» Todas son palabras del Almirante.

### **Sábado, 13 de octubre**

« Luego que amaneció vinieron a la playa muchos de estos hombres, todos mancebos, como dicho tengo, y todos de buena estatura, gente muy hermosa: los cabellos no crespos, salvo corredios y gruesos, como sedas de caballo, y todos de la frente y cabeza muy ancha más que otra generación que hasta aquí haya visto, y los ojos muy hermosos y no pequeños, y ellos ninguno prieto, salvo de la color de los canarios, ni se debe esperar otra cosa, pues está Este Oeste con la isla de Hierro, en Canaria, bajo una línea. Las piernas muy derechas, todos a una mano, y no barriga, salvo muy bien hecha. Ellos vinieron a la nao con almadías, que son hechas del pie de un árbol, como un barco luengo, y todo de un pedazo, y labrado muy a maravilla, según la tierra, y grandes, en que en algunas venían cuarenta o cuarenta y cinco hombres, y otras más pequeñas, hasta haber de ellas en que venía un solo hombre. Remaban con una pala como de hornero, y anda a maravilla; y si se le trastorna, luego se echan todos a nadar y la enderezan y vacían con calabazas que traen ellos. Traían ovillos de algodón hilado y papagayos y azagayas y otras cositas que sería tedio de escribir, y todo daban por cualquier cosa que se los diese. Y yo estaba atento y trabajaba de saber si había oro, y vi que algunos de ellos traían un pedazuelo colgado en un agujero que tienen a la nariz, y por señas pude entender que yendo al Sur o volviendo la isla por el Sur, que estaba allí un rey que tenía grandes vasos de ello, y tenía muy mucho. Trabajé que fuesen allá, y después vi que no entendían en la ida. Determiné de aguardar hasta mañana en la tarde y después partir para el Sudeste, que según muchos de ellos me enseñaron decían que había tierra al Sur y al Sudoeste y al Noroeste, y que éstas del Noroeste les venían a combatir muchas veces, y así ir al Sudoeste a buscar el oro y piedras preciosas. Esta isla es bien grande y muy llana y de árboles muy verdes y muchas aguas y una laguna en medio muy grande, sin ninguna montaña, y toda ella verde, que es placer de mirarla; y esta gente harto mansa, y por la gana de haber de nuestras cosas, y temiendo que no se les ha de dar sin que den algo y no lo tienen, toman lo que pueden y se echan luego a nadar; que hasta los pedazos de las escudillas y de las tazas de vidrio rotas rescataban hasta que vi dar dieciséis ovillos de algodón por tres ceotís de Portugal, que es una blanca de Castilla, y en ellos habría más de una arroba de algodón hilado. Esto defendiera y no dejara tomar a nadie, salvo que yo lo mandara tomar todo para Vuestras Altezas si hubiera en cantidad. Aquí nace en esta isla, mas por el poco tiempo no pude dar así del todo fe. Y también aquí nace el oro que traen colgado a la nariz; más, por no perder tiempo quiero ir a ver si puedo topar a la isla de Cipango [*Japón*]. Ahora, como fue noche, todos se fueron a tierra con sus almadías.»

### **Jueves, 13 de diciembre**

Volviéron los tres hombres que había enviado el Almirante con la mujer a tres horas de la noche, y no fueron con ella hasta la población, porque les pareció lejos o porque tuvieron miedo. Dijeron que otro día vendría mucha gente a los navíos, porque ya debían de estar asegurados por las nuevas que daría la mujer. El Almirante, con deseo de saber si había alguna cosa de provecho en aquella tierra, y por haber alguna lengua con aquella gente por ser la tierra tan hermosa y fértil, y tomasen gana de servir a los Reyes, determinó de tornar a enviar a la población, confiando en las nuevas que la india habría dado de los cristianos ser buena gente, para lo cual escogió nueve hombres bien aderezados de armas y aptos para semejante negocio, con los cuales

fue un indio de los que traía. Estos fueron a la población que estaba cuatro leguas y media al Sudeste, la cual hallaron en un grandísimo valle y vacía, porque, como sintieron ir los cristianos, todos huyeron, dejando cuanto tenían, la tierra dentro. La población era de mil casas y de más de mil hombres. El indio que llevaban los cristianos corrió tras ellos dando voces, diciendo que no hubiesen miedo, que los cristianos no eran de Cariba, mas antes eran del cielo, y que daban muchas cosas hermosas a todos los que hallaban. Tanto les impresionó lo que decía, que se aseguraron y vinieron juntos de ellos más de dos mil, y todos venían a señal de gran reverencia y amistad, los cuales estaban todos temblando hasta que mucho los aseguraron. Dijeron los cristianos que, después que ya estaban sin temor, iban todos a sus casas, y cada uno les traía de lo que tenía de comer, que es pan de niames, que son unas raíces como rábanos grandes que nacen, que siembran y nacen y plantan en todas sus tierras, y es su vida, y hacen de ellas pan y cuecen y asan y tienen sabor propio de castañas, y no hay quien no crea comiéndolas que no sean castañas. Dábanles pan y pescado y de lo que tenían. Y porque los indios que traía en el navío tenían entendido que el Almirante deseaba tener algún papagayo, parece que aquel indio que iba con los cristianos díjoles algo de esto, y así les trajeron papagayos y les daban cuanto les pedían sin querer nada por ello. Rogábanles que no se viniesen aquella noche y que les darían otras muchas cosas que tenían en la sierra. Al tiempo que toda aquella gente estaba junto con los cristianos, vieron venir una gran batalla o multitud de gente con el marido de la mujer que había el Almirante honrado y enviado, la cual traían caballera sobre sus hombros, y venían a dar gracias a los cristianos por la honra que el Almirante le había hecho y dádivas que le había dado. Dijeron los cristianos al Almirante que era toda gente más hermosa y de mejor condición que ninguna otra de las que habían hasta allí hallado; pero dice el Almirante que no sabe cómo puedan ser de mejor condición que las otras, dando a entender que todas las que habían en las otras islas hallado era de muy buena condición. Cuanto a la hermosura, dicen los cristianos que no había comparación, así en los hombres como en las mujeres, y que son blancos más que los otros, y que entre los otros vieron dos mujeres mozas tan blancas como podían ser en España. Dijeron también de la hermosura de las tierras que vieron, que ninguna comparación tienen las de Castilla las mejores en hermosura y en bondad, y el Almirante así lo veía por las que ha visto y por las que tenía presentes, y decíanle que las que veía ninguna comparación tenían con aquellas de aquel valle, ni la campiña de Córdoba llegaba a aquélla con tanta diferencia como tiene el día de la noche. Decían que todas aquellas tierras estaban labradas y que por medio de aquel valle pasaba un río muy ancho y grande que podía regar todas las tierras. Estaban todos los árboles verdes y llenos de fruta y las hierbas todas floridas y muy altas; los caminos muy anchos y buenos, los aires eran como en abril en Castilla, cantaba el ruiseñor y otros pajaritos como en el dicho mes en España, que dicen que era la mayor dulzura del mundo. Las noches cantaban algunos pajaritos suavemente; los grillos y ranas se oían muchas; los pescados como en España. Vieron muchos almácigos y liñáloe y algodinales; oro no hallaron, y no es maravilla que en tan poco tiempo no se halle. Tomó aquí el Almirante experiencia de qué horas era el día y la noche, y de sol a sol halló que pasaron veinte ampolletas, que son de a media hora, aunque dice que allí puede haber defecto, o porque no la vuelven presto o deja de pasar algo. Dice también que halló por el cuadrante que estaba de la línea equinoccial treinta y cuatro grados.

\*WikiSource: [http://es.wikisource.org/wiki/Diario\\_de\\_a\\_bordo\\_del\\_primer\\_viaje\\_de\\_Cristóbal\\_Colón](http://es.wikisource.org/wiki/Diario_de_a_bordo_del_primer_viaje_de_Cristóbal_Colón)

## **Lesson 1: *La narrativa histórica*, Activity 2: *Los cuadros de castas***

### ***Primary Sources:***

“Constructing Race with Images.” Casta Collections, Race in Colonial Mexico. Web. 12 August 2013. <<http://race-in-colonial-mexico.net/colonialrace/items>>

Miguel, José. “Miguel Cabrera y la pintura de castas.” *Ab laeva rite probatum*. April 24, 2013. Web. 30 July 2013. <<http://ablaevariteprobatum.blogspot.com/2013/04/miguel-cabrera-y-la-pintura-de-castas.html>>

“Pinturas de castas (México, s. XVIII).” Capítulo 1: La Ilustración en España e Hispanoamérica (siglo XVIII). *Culturas hispánicas II: de la Ilustración a la época contemporánea*, Columbia University. 2013. Web. 30 July 2013  
<[http://www.columbia.edu/cu/spanish/courses/spanish3350/01ilustracion/castas\\_lecturas.html](http://www.columbia.edu/cu/spanish/courses/spanish3350/01ilustracion/castas_lecturas.html)>

### ***Activity:***

Working in small groups, students will examine details of some examples of *casta* paintings in order to gain practice in observing images and talking about what they see in Spanish. (See: *Primary Sources*, Activity 2, for sources to access images of the *casta* paintings.) By using an authentic source, students will gain an understanding of how cultural identities are created and how historical narratives shape our ideas about different groups of people. In addition, students will discuss how cultural values, beliefs, and practices are revealed and disseminated through works of art.

Depending on the readiness level of the students, the teacher can choose to select specific examples of the *casta* paintings to assign to the small groups for this task or lead a discussion with the whole class on one painting before assigning the remaining paintings to the small groups. The teacher should review the guiding questions to ensure that students understand the activity (See: *Handout 4*). After responding to guiding questions, which will help them focus their observations, the small groups of students will share their ideas and opinions in a discussion about the cultural values of colonial Latin American society as depicted in the *casta* paintings. Students will also practice the use of adjective agreement by providing the correct form of the adjective to complete a narrative. This task can be completed as a homework assignment and corrected in class as a review of the grammar.

As a follow-up to the class discussion, students will write an essay in Spanish to discuss their own identity and the problem of imposing identities on diverse groups of people. The teacher can provide a composition guide to help students organize their ideas (See: *Handout 8*) and/or a vocabulary list to supplement thematic vocabulary from the students’ text. (See: *List of Key Places, People and Vocabulary*.)

### ***Method of Assessment:***

- Guiding questions for talking about the paintings: Informal assessment (optional)
- Small group discussion of the paintings: Informal assessment or formal assessment with Oral Presentation Rubric
- Grammar practice on adjective agreement: Informal assessment (homework assignment)
- Writing task: Formal assessment with Writing Rubric





Nombre: \_\_\_\_\_

**Lesson 1: *La narrativa histórica*, Activity 2: *Los cuadros de castas***

**Handout 6: Performance Assessment Rubric: Oral Presentation**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The presentation clearly and concisely defines the topic or theme and supports the main ideas with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The presentation clearly defines the topic or theme and supports the main ideas with relevant and accurate information. Ideas are synthesized to form insights.	The presentation attempts to define the topic or theme and supports the main ideas with some relevant and accurate information. Ideas are analyzed without forming insights.	The presentation ineffectively defines the topic or theme. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The presentation is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The presentation is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The presentation has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The presentation does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication</b>	Spoken language is very clear and comprehensible with very few pronunciation errors. The presenter speaks confidently with little or no need to check notes and effectively engages the audience.	Spoken language is clear and comprehensible with few pronunciation errors. The presenter speaks confidently occasionally checking notes and engages the audience.	Spoken language is generally clear and comprehensible with some pronunciation errors. The presenter speaks with some confidence frequently checking notes and attempts to engage the audience.	Spoken language is not very clear and comprehensible with many pronunciation errors. The presenter speaks with little confidence and/or reads from notes. There is no attempt to engage the audience.
<b>Target Language: Vocabulary</b>	The presentation contains rich, precise, and idiomatic vocabulary appropriate for the context and the audience.	The presentation contains accurate vocabulary which is used correctly in the context and is appropriate for the audience.	The presentation contains generally correct but limited vocabulary with some errors of word usage.	The presentation contains very limited vocabulary with numerous errors of word usage.
<b>Target Language: Grammar and Syntax</b>	The presentation demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The presentation demonstrates correct grammar usage. Any errors do not impede comprehension.	The presentation demonstrates a basic command of grammar usage. Some errors may impede comprehension.	The presentation demonstrates a limited command of grammar usage. Numerous errors may impede comprehension.

Nombre: \_\_\_\_\_

Lesson 1: *La narrativa histórica*, Activity 2: *Los cuadros de castas*

Handout 7: Práctica de gramática: la concordancia de los adjetivos

Lee la narrativa sobre la pintura de casta y pon la forma correcta del adjetivo.

### La pintura de casta

En la Nueva España (México) y el Perú del siglo XVIII el *sistema de casta* representó una manera de organizar la población por medio de la raza de las personas. La *pintura de casta* ilustró ejemplos de la jerarquía \_\_\_\_\_ [*social*] y \_\_\_\_\_ [*económico*] de la gente de esta sociedad. Estos cuadros eran \_\_\_\_\_ [*popular*] en España y en la América Latina durante la época \_\_\_\_\_ [*colonial*].

Las pinturas de este género describen las diferencias \_\_\_\_\_ [*específico*] entre los tres grupos \_\_\_\_\_ [*principal*] del Nuevo Mundo: los indios, los africanos y los españoles. La mayoría de los artistas eran \_\_\_\_\_ [*anónimo*], pero eran todos \_\_\_\_\_ [*colonial*] que pintaron los retratos de una manera \_\_\_\_\_ [*clásico*]. Por lo general, una serie \_\_\_\_\_ [*completo*] consta de dieciséis cuadros. Cada obra de una serie muestra una familia \_\_\_\_\_ [*representativo*] que incluye un padre, una madre y uno o dos niños. La raza del padre y la de la madre, que siempre son \_\_\_\_\_ [*distinto*], se escriben en el cuadro \_\_\_\_\_ [*mismo*]. Esta diferencia es la fuente de la raza \_\_\_\_\_ [*mixto*] de los niños del matrimonio.

Los cuadros presentan imágenes \_\_\_\_\_ [*detallado*] y \_\_\_\_\_ [*realista*] de la manera de vivir de la gente. Eso es decir que las pinturas de casta revelan el nivel \_\_\_\_\_ [*social*] y la condición \_\_\_\_\_ [*económico*] de las familias, que se encuentran en su casa o donde trabajan, en una \_\_\_\_\_ [*pequeño*] tienda o en la calle, por ejemplo. Todos hacen actividades \_\_\_\_\_ [*cotidiano*] de personas de su raza y clase. Con frecuencia, ellos muestran productos \_\_\_\_\_ [*lucrativo*], como el tabaco o los textiles, y unas frutas \_\_\_\_\_ [*exótico*] de las Américas.

Es evidente, por su manera de vestirse, que algunas familias son \_\_\_\_\_  
[rico] y otras \_\_\_\_\_ [pobre]. Los hombres \_\_\_\_\_  
[próspero], funcionarios o comerciantes, llevan chaquetas de terciopelo \_\_\_\_\_  
[azul] y sombreros \_\_\_\_\_ [elegante]. Las mujeres de estas familias llevan  
vestidos de seda de \_\_\_\_\_ [vario] colores y encajes  
\_\_\_\_\_ [blanco]. Las personas menos \_\_\_\_\_  
[acomodado], cocheros, sastres, zapateros, tabaqueros o vendedores de comida, llevan telas más  
\_\_\_\_\_ [rudo]. Los más pobres pueden tener prendas  
\_\_\_\_\_ [harapiento]. Los indios no llevan ropa \_\_\_\_\_  
[tradicional] pero tienen plumas \_\_\_\_\_ [rojo] y  
\_\_\_\_\_ [verde].

Durante el siglo XVIII, las series de estos cuadros se encontraron en edificios del gobierno  
virreinal, en residencias \_\_\_\_\_ [oficial] o en casas de los ricos o de los  
clérigos. Para nosotros, las imágenes que presentan las pinturas de casta son  
\_\_\_\_\_ [raro], aunque la narrativa de estas obras es  
\_\_\_\_\_ [fácil] a entender. Los cuadros muestran una sociedad bien  
\_\_\_\_\_ [ordenado], una gente \_\_\_\_\_ [próspero] o,  
por lo menos, \_\_\_\_\_ [trabajador]. Sólo, a veces, los cuadros muestran  
escenas de conflicto \_\_\_\_\_ [domestico] y violencia para criticar el carácter  
de las personas de las clases más \_\_\_\_\_ [bajo].

La pintura de casta tenía la función de mostrar la imagen \_\_\_\_\_  
[idealizado] de un mundo *nuevo*, donde el imperio era \_\_\_\_\_ [poderoso],  
la sangre era \_\_\_\_\_ [puro] y las clases tenían su lugar. En realidad, no era  
posible fijar la identidad de las razas en una sociedad tan \_\_\_\_\_  
[dinámico].

See: Deans-Smith, Susan. "Casta Paintings: Visualizing Racial Mixing in Colonial Spanish America." Not  
Even Past: <http://www.notevenpast.org/discover/casta-paintings> and Munroe, Tara. "Casta Paintings." *Hidden  
Histories*, Casta Paintings.org: [http://castapaintings.org/?page\\_id=13](http://castapaintings.org/?page_id=13).

**Nombre:** \_\_\_\_\_

**Lesson 1: La narrativa histórica, Activity 2: Los cuadros de castas**

**Handout 8: Guía del trabajo escrito**

**Título: ¿Quién soy yo?**

*Escribe una composición para describir tu identidad personal y analizar los problemas que resultan de imponer identidades en grupos de personas. ¡Ojo! Hay que pensar en el vocabulario y la gramática.*

### **Esquema de la composición**

- Mi identidad
  - Una descripción física
  - Mi personalidad
  - Mi familia y mi comunidad
  - Mis intereses y mis planes
- El problema de la identidad
  - Los estereotipos: ¿A quién se describe?
  - Las categorías: ¿Cómo se puede identificarse?

### **Unas preguntas para organizar las ideas**

- ¿Cómo se describe a las personas en nuestra sociedad?
- ¿Hay una jerarquía social en nuestra sociedad?
- ¿Cuál es la influencia de las narrativas tradicionales en formar opiniones sobre los diversos grupos de personas en nuestra sociedad?
- ¿Cuál es la influencia de los medios de comunicación (noticias, medios sociales, películas, bellas artes, y/o literatura) en formar opiniones sobre los diversos grupos de personas en nuestra sociedad?
- ¿Cuál es el efecto de imponer categorías de identidad sobre los individuos en nuestra sociedad?
- ¿Por qué es importante considerar diversos puntos de vistas en una sociedad?

Nombre: \_\_\_\_\_

**Lesson 1: *La narrativa histórica*, Activity 2: *Los cuadros de castas***

**Handout 9: Performance Assessment Rubric: Writing Task**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The writing clearly and concisely defines the topic. Well-developed concepts present a point of view or relate a narrative. Main ideas are supported with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The writing clearly defines the topic. Specific concepts present a point of view or relate a narrative. Main ideas are supported with relevant and accurate information. Ideas are synthesized to form insights.	The writing attempts to define the topic. Some specific concepts present a point of view or relate a narrative. Main ideas are supported with some relevant and accurate information. Ideas are analyzed without forming insights.	The writing ineffectively defines the topic. Specific concepts are insufficiently developed to present a point of view or relate a narrative. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The writing is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The writing is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The writing has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The writing does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication and Fluency</b>	Written expression is clear and comprehensible. Sentences connect coherently to each other and support the development of the themes. The text can be read quickly and without difficulty.	Written expression is comprehensible. Sentences connect coherently to each other. The text can be read with minimal difficulty.	Written expression is generally comprehensible. Sentences connect somewhat coherently to each other. The text can be read with some difficulty.	Written expression is generally not comprehensible. Sentences do not connect coherently to each other. The text is difficult to read.
<b>Target Language: Vocabulary</b>	The writing contains rich, precise, and idiomatic vocabulary which is used effectively and creatively in the context and attains an appropriate level of proficiency.	The writing contains accurate vocabulary which is used correctly in the context and approaches an appropriate level of proficiency.	The writing contains generally correct but limited vocabulary with some errors of word usage for the context. There may be some instances of second language interference.	The writing contains very limited vocabulary with numerous errors of word usage for the context. There may be many instances of second language interference.
<b>Target Language: Grammar and Syntax</b>	The writing demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The writing demonstrates correct grammar usage. Any errors do not impede comprehension.	The writing demonstrates a basic command of grammar usage. There may be some instances of second language interference and/or errors which impede comprehension.	The writing demonstrates a limited command of grammar usage. There may be many instances of second language interference and/or numerous errors which impede comprehension.

## **Curricular Lessons**

### **Lesson 2: *La historia en el arte contemporáneo***

#### ***Lesson Specific Objectives:***

Through the examination of a contemporary social and political issue students will:

- Watch the film, *También la lluvia*, in order to understand the impact of stereotyping on particular groups within a society and to gain insights into how historical narratives are presented in an artistic production.
- Read selected articles on the “Cochabamba Water War” to learn why it is important to consider cultural values, practices, and perspectives when studying diverse groups within a society.
- Discuss the role of art in shaping our ideas about historical figures and events, as well as current social and political issues.
- Practice the correct use of vocabulary, verb tenses, and grammar structures in oral and written communication.

#### ***Lesson Specific Essential Questions:***

Students will explore the following questions:

- How do established historical narratives shape our ideas about different groups of people?
- How do established historical narratives shape our understanding of the past and the present?
- How can historical narratives be used to favor the interests of dominant groups within a society?
- How can the products of a society, including works of art and written texts, be used to reflect the beliefs and practices of dominant groups?
- Why is it important to consider diverse perspectives of history?
- How does the correct use of vocabulary, verb tenses, and grammar structures support clear and coherent communication?

### **Lesson 2: *La historia en el arte contemporáneo*, Activity 1: *También la lluvia***

#### ***Primary Source:***

*También la lluvia* (*Even the Rain*). Director, Icíar Bollaín. Image Entertainment, 2012, DVD.

Writer: Paul Laverty

Performers:

Luis Tosar (*Costa*)

Gael García Bernal (*Sebastián*)

Karra Elejalde (*Antón/Colón*)

Juan Carlos Aduviri (*Daniel/Hatuey*)

Carlos Santos (*Fray Bartolomé de las Casas*)

Raúl Arévalo (*Fraile Montesinos*)

Cassandra Ciangherotti (*María*)

Milena Soliz (*Belén/Panuca*)

Leónidas Chiri (*Teresa*)

**Activity:**

Students will watch the film, *También la lluvia*, in order to understand how discrimination in society and stereotyping in art can impact a contemporary indigenous people. Students will also gain insights into how historical narratives and contemporary social issues are presented in an artistic production. After watching segments of the film, students will answer comprehension questions about the characters and events in selected scenes. These questions can be completed as daily homework assignments and discussed in class the next day to practice communication in Spanish and to review the film before watching the next segment.

When the students have finished watching the film, they will discuss the themes of the production, including the representation of historical figures and events, as well as contemporary people and issues. Students will prepare responses to analysis questions in order to organize their ideas for the discussion. The teacher can determine if the activity should be conducted as a whole class discussion with each student sharing his/her ideas, or if the students would benefit from conversing in small groups first and then sharing their ideas as a group with the rest of the class. Each group would be responsible for discussing a specific question or questions. This determination can be made based on the interests and/or the readiness level of the class.

In completing oral and written tasks, students will be expected to communicate in the target language at the appropriate level of proficiency for their course of study.

As an extension activity, the teacher can ask the students to write a response to a prompt based on the ideas they have discussed: *¿Cuál es el rol del arte en formar nuestras ideas y opiniones en cuanto a las figuras y los acontecimientos históricos?*

**Method of Assessment:**

- Comprehension questions for scenes from the film: Informal assessment (homework assignment)
- Discussion questions for the themes of the film: Informal assessment or formal assessment with Oral Presentation Rubric
- Writing prompt: Informal assessment (homework assignment) or formal assessment with Writing Rubric





**Nombre:** \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity 1: *También la lluvia***

**Handout 11: Discusión de los temas**

*Después de ver la película, escribe respuestas completas para las preguntas que siguen.*

1. ¿De qué trata la película que ruedan\* los españoles? ¿Qué motivo tienen, en relación con la historia colonial, en hacer este proyecto?
2. ¿Por qué tomaron los españoles (Sebastián y Costa) la decisión de rodar la película en Bolivia? ¿Por qué es irónica esta decisión en cuanto al motivo del proyecto?
3. ¿Por qué hay conflictos entre los españoles (Sebastián y Costa) y los actores indígenas durante la producción de la película? Da ejemplos. ¿Por qué es irónica esta situación?
4. ¿Por qué hay violencia en Cochabamba durante la producción de la película? ¿Qué revela esta situación en cuanto a la discriminación de la gente indígena en su país?
5. ¿Cómo reaccionan los españoles al maltrato de la gente indígena por las autoridades en Cochabamba? ¿Por qué es irónica su reacción?
6. ¿Cómo se refleja en esta situación contemporánea el tratamiento de la gente indígena de la época colonial? Da ejemplos.
7. Entre Sebastián y Costa ¿quién cambia más al final de la película? ¿Por qué?
8. ¿Cuál es el mensaje de la película? Da ejemplos para explicar tus ideas.

\*rodar = *to film*

Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity 1: *También la lluvia***

**Handout 12: Performance Assessment Rubric: Oral Presentation**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The presentation clearly and concisely defines the topic or theme and supports the main ideas with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The presentation clearly defines the topic or theme and supports the main ideas with relevant and accurate information. Ideas are synthesized to form insights.	The presentation attempts to define the topic or theme and supports the main ideas with some relevant and accurate information. Ideas are analyzed without forming insights.	The presentation ineffectively defines the topic or theme. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The presentation is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The presentation is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The presentation has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The presentation does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication</b>	Spoken language is very clear and comprehensible with very few pronunciation errors. The presenter speaks confidently with little or no need to check notes and effectively engages the audience.	Spoken language is clear and comprehensible with few pronunciation errors. The presenter speaks confidently occasionally checking notes and engages the audience.	Spoken language is generally clear and comprehensible with some pronunciation errors. The presenter speaks with some confidence frequently checking notes and attempts to engage the audience.	Spoken language is not very clear and comprehensible with many pronunciation errors. The presenter speaks with little confidence and/or reads from notes. There is no attempt to engage the audience.
<b>Target Language: Vocabulary</b>	The presentation contains rich, precise, and idiomatic vocabulary appropriate for the context and the audience.	The presentation contains accurate vocabulary which is used correctly in the context and is appropriate for the audience.	The presentation contains generally correct but limited vocabulary with some errors of word usage.	The presentation contains very limited vocabulary with numerous errors of word usage.
<b>Target Language: Grammar and Syntax</b>	The presentation demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The presentation demonstrates correct grammar usage. Any errors do not impede comprehension.	The presentation demonstrates a basic command of grammar usage. Some errors may impede comprehension.	The presentation demonstrates a limited command of grammar usage. Numerous errors may impede comprehension.

Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity 1: *También la lluvia***

**Handout 13: Performance Assessment Rubric: Writing Task**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content</b>	The writing clearly and concisely defines the topic. Well-developed concepts present a point of view or relate a narrative. Main ideas are supported with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The writing clearly defines the topic. Specific concepts present a point of view or relate a narrative. Main ideas are supported with relevant and accurate information. Ideas are synthesized to form insights.	The writing attempts to define the topic. Some specific concepts present a point of view or relate a narrative. Main ideas are supported with some relevant and accurate information. Ideas are analyzed without forming insights.	The writing ineffectively defines the topic. Specific concepts are insufficiently developed to present a point of view or relate a narrative. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The writing is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The writing is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The writing has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The writing does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication and Fluency</b>	Written expression is clear and comprehensible. Sentences connect coherently to each other and support the development of the themes. The text can be read quickly and without difficulty.	Written expression is comprehensible. Sentences connect coherently to each other. The text can be read with minimal difficulty.	Written expression is generally comprehensible. Sentences connect somewhat coherently to each other. The text can be read with some difficulty.	Written expression is generally not comprehensible. Sentences do not connect coherently to each other. The text is difficult to read.
<b>Target Language: Vocabulary</b>	The writing contains rich, precise, and idiomatic vocabulary which is used effectively and creatively in the context and attains an appropriate level of proficiency.	The writing contains accurate vocabulary which is used correctly in the context and approaches an appropriate level of proficiency.	The writing contains generally correct but limited vocabulary with some errors of word usage for the context. There may be some instances of second language interference.	The writing contains very limited vocabulary with numerous errors of word usage for the context. There may be many instances of second language interference.
<b>Target Language: Grammar and Syntax</b>	The writing demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The writing demonstrates correct grammar usage. Any errors do not impede comprehension.	The writing demonstrates a basic command of grammar usage. There may be some instances of second language interference and/or errors which impede comprehension.	The writing demonstrates a limited command of grammar usage. There may be many instances of second language interference and/or numerous errors which impede comprehension.

## **Lesson 2: *La historia en el arte contemporáneo*, Activity 2: “La guerra del agua”**

### ***Primary Source:***

Alcócer Caero, Gisela. “Cochabamba ganó la guerra y perdió el agua.” *Los Tiempos*, 5 April 2009, los tiempos.com, Editorial Canelas, 2008-2013. Web. 21 Aug. 2013.

<[http://www.lostiempos.com/diario/actualidad/local/20090405/cochabamba-gano-la-guerra-y-perdio-el-agua\\_1533\\_2529.html](http://www.lostiempos.com/diario/actualidad/local/20090405/cochabamba-gano-la-guerra-y-perdio-el-agua_1533_2529.html)>

### ***Activity:***

Students will read the article, “Cochabamba ganó la guerra y perdió el agua,” or selected sections of the article in order to learn about the events of the “Cochabamba Water War” in Cochabamba, Bolivia in 2000 and the impact of water supply issues on the population in the following decade.

After reading the article for homework, students will answer comprehension questions, which are provided to help them understand the text and to guide them in preparing their presentations. Depending on the readiness level of the students, the teacher can choose to begin the activity by reading a section of the text with the class and discussing the comprehension questions.

The following day, working in small groups, students will discuss the importance of considering the cultural values, practices, and perspectives of diverse groups within the societies they are studying. They will also discuss the ability of dominant groups to impose their interests on indigenous peoples. Then, they will prepare a summary of a section of the article (jigsaw) to present to the class. The teacher should select short sections of the text to assign to the small groups for this task.

As a final activity, student will participate in a Socratic Seminar\* in which they will discuss the value of understanding contemporary issues within the framework of the historical narrative that preceded them.

### ***Method of Assessment:***

- Comprehension questions for the article: Informal assessment (homework assignment)
- Small group discussion and presentation: Informal assessment or formal assessment with Oral Presentation Rubric
- Writing prompt for the Socratic Seminar: Informal assessment (homework assignment) or formal assessment with Writing Rubric
- Discussion for the Socratic Seminar: Formal assessment with Socratic Seminar Rubric

\*In the Socratic Seminar, students engage in a structured conversation in which they analyze ideas and exchange points of view about a topic or a text in order to gain a deeper understanding of the key concepts of the lesson or unit. It is essential that students work cooperatively in this activity in order to ensure the quality of the discussion. They should prepare in advance by reading assigned materials and reviewing what they have learned. They can organize their ideas in writing by answering questions or responding to a prompt. During the discussion, it is important to listen carefully, take turns speaking, and respond constructively to the previous speaker. Students should cite examples to support their ideas and opinions. The purpose of the conversation is to interpret meaning, evaluate ideas, and formulate a point of view, rather than conduct a debate. Students should be active participants and maintain the use of the target language throughout the activity.



Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity 2: “La guerra del agua”**

**Handout 15: Performance Assessment Rubric: Oral Presentation**

<b>CRITERIA</b>	<b>Excellent</b>	<b>Good</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>
<b>Content</b>	The presentation clearly and concisely defines the topic or theme and supports the main ideas with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The presentation clearly defines the topic or theme and supports the main ideas with relevant and accurate information. Ideas are synthesized to form insights.	The presentation attempts to define the topic or theme and supports the main ideas with some relevant and accurate information. Ideas are analyzed without forming insights.	The presentation ineffectively defines the topic or theme. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The presentation is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The presentation is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The presentation has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The presentation does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication</b>	Spoken language is very clear and comprehensible with very few pronunciation errors. The presenter speaks confidently with little or no need to check notes and effectively engages the audience.	Spoken language is clear and comprehensible with few pronunciation errors. The presenter speaks confidently occasionally checking notes and engages the audience.	Spoken language is generally clear and comprehensible with some pronunciation errors. The presenter speaks with some confidence frequently checking notes and attempts to engage the audience.	Spoken language is not very clear and comprehensible with many pronunciation errors. The presenter speaks with little confidence and/or reads from notes. There is no attempt to engage the audience.
<b>Target Language: Vocabulary</b>	The presentation contains rich, precise, and idiomatic vocabulary appropriate for the context and the audience.	The presentation contains accurate vocabulary which is used correctly in the context and is appropriate for the audience.	The presentation contains generally correct but limited vocabulary with some errors of word usage.	The presentation contains very limited vocabulary with numerous errors of word usage.
<b>Target Language: Grammar and Syntax</b>	The presentation demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The presentation demonstrates correct grammar usage. Any errors do not impede comprehension.	The presentation demonstrates a basic command of grammar usage. Some errors may impede comprehension.	The presentation demonstrates a limited command of grammar usage. Numerous errors may impede comprehension.

Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity final: Socratic Seminar**

**Handout 16: Respuesta escrita y discusión**

*Para organizar tus ideas y preparar una discusión sobre los temas de la lección, tú vas a escribir una respuesta detallada a la declaración que sigue:*

Una persona que estudia los acontecimientos de la historia puede mejor entender los asuntos contemporáneos.

***Preguntas para organizar las ideas:***

¿Quién escribe la narrativa histórica de una gente?

¿Qué impacto tiene una clase dominante dentro de una sociedad?

¿Cómo se compone la identidad cultural de una gente?

¿Cuál es el rol del arte en crear la identidad de una gente?

¿Cuál es el rol del arte en crear la narrativa histórica?

¿Cuál es el impacto de la narrativa histórica en el presente?

¿Cuál es el valor de considerar distintas perspectivas sobre la historia de una gente?



Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity final: Socratic Seminar**

**Handout 17: Performance Assessment Rubric: Writing Task**

<b>CRITERIA</b>	<b>Excellent</b>	<b>Good</b>	<b>Satisfactory</b>	<b>Needs Improvement</b>
<b>Content</b>	The writing clearly and concisely defines the topic. Well-developed concepts present a point of view or relate a narrative. Main ideas are supported with relevant, accurate, and detailed information. Ideas are synthesized to form thoughtful insights.	The writing clearly defines the topic. Specific concepts present a point of view or relate a narrative. Main ideas are supported with relevant and accurate information. Ideas are synthesized to form insights.	The writing attempts to define the topic. Some specific concepts present a point of view or relate a narrative. Main ideas are supported with some relevant and accurate information. Ideas are analyzed without forming insights.	The writing ineffectively defines the topic. Specific concepts are insufficiently developed to present a point of view or relate a narrative. Main ideas are not supported by relevant information, and there may be inaccuracies. Ideas are not analyzed and no insights are formulated.
<b>Organization</b>	The writing is logically and thoughtfully structured and reaches a coherent conclusion. It is interesting and creative, and promotes a clear understanding of the topic.	The writing is logically structured and reaches a coherent conclusion. It is interesting and promotes an understanding of the topic.	The writing has a generally logical structure and reaches a conclusion. It is somewhat interesting and attempts to promote an understanding of the topic.	The writing does not have a logical structure and does not reach a conclusion. There may be some interesting points, but it does not promote an understanding of the topic.
<b>Communication and Fluency</b>	Written expression is clear and comprehensible. Sentences connect coherently to each other and support the development of the themes. The text can be read quickly and without difficulty.	Written expression is comprehensible. Sentences connect coherently to each other. The text can be read with minimal difficulty.	Written expression is generally comprehensible. Sentences connect somewhat coherently to each other. The text can be read with some difficulty.	Written expression is generally not comprehensible. Sentences do not connect coherently to each other. The text is difficult to read.
<b>Target Language: Vocabulary</b>	The writing contains rich, precise, and idiomatic vocabulary which is used effectively and creatively in the context and attains an appropriate level of proficiency.	The writing contains accurate vocabulary which is used correctly in the context and approaches an appropriate level of proficiency.	The writing contains generally correct but limited vocabulary with some errors of word usage for the context. There may be some instances of second language interference.	The writing contains very limited vocabulary with numerous errors of word usage for the context. There may be many instances of second language interference.
<b>Target Language: Grammar and Syntax</b>	The writing demonstrates a superior command of grammar usage with virtually no errors and an ease of expression.	The writing demonstrates correct grammar usage. Any errors do not impede comprehension.	The writing demonstrates a basic command of grammar usage. There may be some instances of second language interference and/or errors which impede comprehension.	The writing demonstrates a limited command of grammar usage. There may be many instances of second language interference and/or numerous errors which impede comprehension.

Nombre: \_\_\_\_\_

**Lesson 2: *La historia en el arte contemporáneo*, Activity final: Socratic Seminar**

**Handout 18: Performance Assessment Rubric: Socratic Seminar**

CRITERIA	Excellent	Good	Satisfactory	Needs Improvement
<b>Content and Reasoning</b>	The student's comments are clear, concise, and pertinent to the discussion. Remarks are presented in a logical and organized manner, and opinions are supported by relevant, accurate, and detailed information from various sources, including texts, media, and previous class discussions. Ideas are synthesized to form thoughtful insights.	The student's comments are clear and pertinent to the discussion. Most remarks are presented in a logical manner, and opinions are supported by relevant and accurate information from various sources, including texts, media, and previous class discussions. Ideas are synthesized to form insights.	The student makes some comments that are pertinent to the discussion. Remarks may not be presented in a logical manner, but the student may offer some relevant and accurate information from a text or other source to support his/her opinions. Ideas are analyzed without forming insights.	The student's comments may not be pertinent to the discussion or presented in a logical manner. He/She may not offer information from a text or other source to support his/her opinions, or the information may be inaccurate or irrelevant. Ideas are not analyzed and no insights are formulated.
<b>Participation</b>	The student is an active participant in the discussion, remains focused at all times, listens respectfully, waits for a turn to speak, and engages other students by speaking to them directly.	The student is an active participant in the discussion, listens respectfully, waits for a turn to speak, and speaks directly to other students most of the time.	The student participates in the discussion most of the time, listens respectfully, occasionally speaks to the other students, but may not address them directly.	The student occasionally participates in the discussion, but may be too distracted to listen to the other students. If the student speaks, he/she may not address the others directly.
<b>Discussion</b>	Spoken language is very clear and comprehensible. The student stays on the topic and offers new perspectives. He/She references the comments of others and invites their participation.	Spoken language is clear and comprehensible. The student stays on the topic and offers relevant ideas. He/She waits for a turn to speak and responds to the comments of others.	Spoken language is generally clear and comprehensible. The student stays generally on the topic and offers some ideas. He/She waits for a turn to speak but may not respond to the comments of others.	Spoken language is not clear or comprehensible. The student may not stay on the topic or offer any relevant ideas. He/She may not wait for a turn to speak or may not speak in response to the comments of others.
<b>Target Language</b>	The student uses rich, precise, and idiomatic vocabulary appropriate for the context and the audience. He/She demonstrates a superior command of grammar usage with virtually no errors and an ease of expression. There are few pronunciation errors.	The student uses accurate vocabulary which is correct for the context and appropriate for the audience. He/She demonstrates a good command of grammar usage. Any errors do not impede comprehension. There are some pronunciation errors.	The student uses generally correct but limited vocabulary with some errors of word usage. He/She demonstrates a basic command of grammar usage. Some errors may impede comprehension. There are various pronunciation errors.	The student uses very limited vocabulary with numerous errors of word usage. He/She demonstrates a limited command of grammar usage. Numerous errors may impede comprehension. There are numerous pronunciation errors.

## **Resource List**

### ***List of Key Places, People, and Vocabulary:***

Perry-Castañeda Library Map Collection, University of Texas Libraries. 23 July 2013.  
University of Texas at Austin. Web. 31 July 2013. <<http://www.lib.utexas.edu/maps>>  
The Perry-Castañeda Library Map Collection provides numerous maps of all regions of the world.

### ***Lesson 1, Activity 1:***

Colón, Cristóbal. *Diario de a bordo del primer viaje, Relación compendiada de Fray Bartolomé de las Casas*. Wikisource, 25 Apr. 2011. Wikisource.org, n.d. Web. 5 Aug. 2011.  
<[http://es.wikisource.org/wiki/Diario\\_de\\_a\\_bordo\\_del\\_primer\\_viaje\\_de\\_Cristóbal\\_Colón:\\_texto\\_completo](http://es.wikisource.org/wiki/Diario_de_a_bordo_del_primer_viaje_de_Cristóbal_Colón:_texto_completo)>

This document is the complete text in Spanish of the ship's log from Columbus' first voyage as related by Bartolomé de las Casas.

### ***Lesson 1, Activity 2:***

"Constructing Race with Images." Casta Collections, Race in Colonial Mexico. Web. 12 August 2013. <<http://race-in-colonial-mexico.net/colonialrace/items>>

This website provides numerous examples of *casta* paintings.

Miguel, José. "Miguel Cabrera y la pintura de castas." *Ab laeva rite probatum*. April 24, 2013. Web. 30 July 2013. <<http://ablaevariteprobatum.blogspot.com/2013/04/miguel-cabrera-y-la-pintura-de-castas.html>>

This webpage presents information in Spanish about *casta* painting, the artist Miguel Cabrera, and images of *casta* paintings.

"Pinturas de castas (México, s. XVIII)." Capítulo 1: La Ilustración en España e Hispanoamérica (siglo XVIII). *Culturas hispánicas II: de la Ilustración a la época contemporánea*, Columbia University. 2013. Web. 30 July 2013.

<[http://www.columbia.edu/cu/spanish/courses/spanish3350/01ilustracion/castas\\_lecturas.html](http://www.columbia.edu/cu/spanish/courses/spanish3350/01ilustracion/castas_lecturas.html)>

This webpage presents information in Spanish about *casta* painting and images of *casta* paintings.

### ***Lesson 2, Activity 1:***

*También la lluvia (Even the Rain)*. Director, Icíar Bollaín. Image Entertainment, 2012, DVD.

This film presents the story of a director and his crew making a film about Christopher Columbus in Bolivia in 2000, where they are caught up in the events of the Cochabamba Water War.

### ***Lesson 2, Activity 2:***

Alcócer Caero, Gisela. "Cochabamba ganó la guerra y perdió el agua." *Los Tiempos*, 5 April 2009, los\_tiempos.com, Editorial Canelas, 2008-2013. Web. 21 Aug. 2013.

<[http://www.lostiempos.com/diario/actualidad/local/20090405/cochabamba-gano-la-guerra-y-perdio-el-agua\\_1533\\_2529.html](http://www.lostiempos.com/diario/actualidad/local/20090405/cochabamba-gano-la-guerra-y-perdio-el-agua_1533_2529.html)>

This article from *Los Tiempos*, a newspaper published in Cochabamba, Bolivia, discusses the "Water War" of 2000 and water supply issues that arose during the subsequent decade.

## **Photo Credit**

### *Introduction:*

“Casta Painting.” Wikimedia Commons. 11 March 2013. Web. 30 July 2013.

<[https://commons.wikimedia.org/wiki/File:Casta\\_painting\\_all.jpg](https://commons.wikimedia.org/wiki/File:Casta_painting_all.jpg)>

This example of an 18<sup>th</sup> century Mexican *casta* painting illustrates a typical “set” of sixteen racial combinations.

## **Additional Resources**

### History and Race in the New World:

Fuentes, Carlos. *The Buried Mirror: Reflections on Spain and the New World*. Boston, Houghton Mifflin Company, 1992.

In this text Fuentes examines the history of Spain and Latin America from the period of the European conquest, focusing on culture, race, and identity.

“Hispanics and Race.” *Get to Know the Hispanics Around You*. Language Resource Center, Salem State University. 2012. Web. 30 July 2013.

<<http://www.lrc.salemstate.edu/hispanics/index.htm>>

This website presents information on Hispanic identity and culture with a focus on history and contemporary issues.

Lockhart, James and Stuart B. Schwartz. *Early Latin America: A History of Colonial Spanish America and Brazil*. Cambridge, U.K. Cambridge University Press, 1983.

This text presents a general history of Latin America, including Spanish America and Brazil, from the period of the European conquest to the time of independence.

Martínez, María Elena. “Social Order in the New Spanish World.” *When Worlds Collide*. 2010.

Web. 22 July 2013. <<http://www.pbs.org/kcet/when-worlds-collide/essays/social-order-in-the-spanish-new-world.html>>

In this essay, the author examines the cultural values and social practices of colonial Latin American society, including the *casta* system.

“The People,” *When Worlds Collide*. 2010. Web. 31 July 2013.

<<http://www.pbs.org/kcet/when-worlds-collide/people>>

This website provides information on historical figures of the period of the European conquest and after, including Isabella and Ferdinand and Bartolomé de las Casas.

### *Casta Painting:*

“Casta.” Wikipedia, 11 July 2013. Web. 26 July 2013. <<https://es.wikipedia.org/wiki/Casta>>

This webpage presents the history of the *casta* system and *casta* painting in Latin America. The text is in Spanish.

“Casta Painting.” Wikimedia Commons. 11 March 2013. Web. 30 July 2013.

<[https://commons.wikimedia.org/wiki/File:Casta\\_painting\\_all.jpg](https://commons.wikimedia.org/wiki/File:Casta_painting_all.jpg)>

This webpage presents an image of a set of 18<sup>th</sup> century Mexican *casta* paintings by an anonymous artist.

Castro Morales, Efraín. "Los cuadros de castas de la Nueva España." Language Resource Center, Salem State University. 2012. Web. 30 July 2013.

<[http://www.lrc.salemstate.edu/hispanics/other/los\\_cuadros\\_de\\_castas\\_de\\_la\\_nueva\\_espana\\_castro.pdf](http://www.lrc.salemstate.edu/hispanics/other/los_cuadros_de_castas_de_la_nueva_espana_castro.pdf)>

This article examines the *casta* system in colonial Latin America and the history of *casta* painting. The text is in Spanish.

Deans-Smith, Susan. "Casta Paintings: Visualizing Racial Mixing in Colonial Spanish America." 9 Nov 2013. Not Even Past. 2010. Web. 26 July 2013.

<<http://www.notevenpast.org/discover/casta-paintings>>

This website examines the history of *casta* painting.

Deans-Smith, Susan. "Creating the Colonial Subject: Casta Paintings, Collectors, and Critics in Eighteenth-Century Mexico and Spain." *Colonial Latin American Review* Vol. 14, No. 2, December 2005, pp. 169 /204. <[http://artsci.wustl.edu/~ymiki/49YM/course-readings/deans-smith\\_-\\_casta\\_paintin.pdf](http://artsci.wustl.edu/~ymiki/49YM/course-readings/deans-smith_-_casta_paintin.pdf)>

This article discusses the cultural values of colonial Latin American society and the history of *casta* painting with a focus on attitudes towards the genre.

Earle, Rebecca. "Casta Painting: Art, Race and Identity in Colonial Mexico." 27 June 2013. Department of History, University of Warwick. 2013. Web. 30 July 2013.

<[http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma\\_studies/mamodules/hi972/](http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies/mamodules/hi972/)>

This webpage provides a list of resources on *casta* painting, along with images of some paintings.

Katzew, Iona, *Casta Painting: Images of Race in Eighteenth-century Mexico*. New Haven. Yale University Press, 2004.

This text presents the history of *casta* painting, along with numerous illustrations.

"Miguel Cabrera," Wikipedia. 11 July 2013. Web. 12 August 2013.

<[http://es.wikipedia.org/wiki/Miguel\\_Cabrera](http://es.wikipedia.org/wiki/Miguel_Cabrera)>

This webpage provides information about the Mexican *casta* painter. The text is in Spanish.

Munroe, Tara. "Casta Paintings." *Hidden Histories*, Casta Paintings.org. 2011. Web. 26 July 2013. <[http://castapaintings.org/?page\\_id=13](http://castapaintings.org/?page_id=13)>

This website explains the *casta* system, the terminology of racial classification, and the history of *casta* painting.

*También la lluvia:*

*La conquista española y la resistencia indígena*. Pontífica Universidad de Chile, n.d. Web. 22 Aug. 2013. <[http://www.uc.cl/sw\\_educ/historia/conquista/parte2/html/index.html](http://www.uc.cl/sw_educ/historia/conquista/parte2/html/index.html)>

This website presents information on Columbus' arrival in the New World, colonization, and resistance by indigenous peoples. The text is in Spanish.

Riba, José María. *'También la lluvia'* rememora la guerra del agua en Cochabamba. 5 Jan. 2011. Google Noticias, Google.com, 2013. Web. 21 Aug. 2013.  
<<http://www.google.com/hostednews/afp/article/ALeqM5inCRdvzBJ6hN5HEbPiyGf3NWnghg?docId=CNG.e094e2c79d5a011cecc0c7f72d6012bc.731&hl=es>>

This article discusses the themes and the production of the film in Bolivia. The text is in Spanish.

*Taíno*. Wikipedia, 13 Aug. 2013. Wikipedia.org, n.d. Web. 22 Aug. 2013.  
<<http://es.wikipedia.org/wiki/Taíno>>

This article presents information about Taino history and culture. The text is in Spanish.

*También la lluvia*. IMDb.com, Inc. 1990-2013. IMDb.com. Web. 21 Aug. 2013.  
<<http://www.imdb.com/title/tt1422032>>

This webpage presents information about the film.

*También la lluvia*. Wikipedia, 17 Oct. 2012. Wikipedia.org, n.d. Web. 21 Aug. 2013.  
<[http://es.wikipedia.org/wiki/Tambi%C3%A9n\\_la\\_lluvia](http://es.wikipedia.org/wiki/Tambi%C3%A9n_la_lluvia)>

This webpage presents information about the film. The text is in Spanish.

*También la lluvia*, Original Spanish Trailer. YouTube, LLC, 2013. Youtube.com Web. 21 Aug. 2013. <<http://www.youtube.com/watch?v=w8ZN43npGzI>>

This video, in Spanish with English subtitles, is the original trailer for the film.

#### Historical Figures:

##### Christopher Columbus:

*Cristóbal Colón*. Biografías y vidas. Biografiasyvidas.com, 2004-2013. Web. 22 Aug. 2013.  
<<http://www.biografiasyvidas.com/monografia/colon/>>

This website presents information about the life of Christopher Columbus. The text is in Spanish.

*Cristóbal Colón*. Wikipedia, 21 Aug. 2013. Wikipedia.org, n.d. Web. 22 Aug. 2013.  
<[http://es.wikipedia.org/wiki/Cristóbal\\_Colón](http://es.wikipedia.org/wiki/Cristóbal_Colón)>

This website presents information about the life of Christopher Columbus, including a detailed account of his voyages to the New World. The text is in Spanish.

##### Hatuey:

Guerra y Sánchez, Dr. Ramiro. *Hatuey*. Historia elemental de Cuba, Capítulo III, 1 June 2006. Guije.com, 2009. Web. 22 Aug. 2013. <<http://www.guije.com/libros/historia01/c03/index.htm>>

This website presents information about the history of Cuba during the conquest period and the life of Hatuey, a Taino cacique. The text is in Spanish.

##### Antonio de Montesinos:

*Antonio de Montesinos*. Wikipedia, 6 Aug. 2013. Wikipedia.org, n.d. Web. 22 Aug. 2013.  
<[http://es.wikipedia.org/wiki/Antonio\\_de\\_Montesinos](http://es.wikipedia.org/wiki/Antonio_de_Montesinos)>

This website presents information about the life of Antonio de Montesinos and information about the sermons in which he criticized the treatment of the indigenous people by the Spanish. The text is in Spanish.

##### Bartolomé de las Casas:

*Bartolomé de las Casas*. Biografías y vidas. Biografiasyvidas.com, 2004-2013. Web. 22 Aug. 2013. <[http://www.biografiasyvidas.com/biografia/l/las\\_casas.htm](http://www.biografiasyvidas.com/biografia/l/las_casas.htm)>  
This website presents information about the life of Bartolomé de las Casas. The text is in Spanish.

*Bartolomé de las Casas*. Wikipedia, 21 Aug. 2013. Wikipedia.org, n.d. Web. 22 Aug. 2013. <[http://es.wikipedia.org/wiki/Bartolomé\\_de\\_las\\_casas](http://es.wikipedia.org/wiki/Bartolomé_de_las_casas)>  
This website presents information about the life of Bartolomé de las Casas and his work as the Defender of the Indians. The text is in Spanish.

Cochabamba y la “guerra de agua”:

Barrera Cordero, Juan. “La guerra del agua en Cochabamba: un caso de palabras que hablan mal.” *Investigación ambiental Ciencia y política pública*, 1 (1), 2009. Instituto Nacional de Ecología, México, D. F. Web. 21 Aug. 2013.  
<<http://www2.inecc.gob.mx/publicaciones/gacetas/604/guerra.pdf>>  
This study, written in Spanish, discusses the privatization of water distribution systems, including the history of the Cochabamba “Water War” in Bolivia.

Finnegan, William. “Leasing the Rain.” *The New Yorker*, 8 April 2002. Condé Nast, 2013. Web. 21 Aug. 2013. <[http://www.newyorker.com/archive/2002/04/08/020408fa\\_FACT1](http://www.newyorker.com/archive/2002/04/08/020408fa_FACT1)>  
Also available at *Bolivia\_Leasing the Rain*. PBS: Frontline/World, June 2002. WGBH Educational Foundation, 2002-2011. Web. 21 Aug. 2013.  
<<http://www.pbs.org/frontlineworld/stories/bolivia/leasing.html>>  
This article, originally published in *The New Yorker*, discusses the issue of global water shortages and the privatization of water distribution systems, as well as the history of the Cochabamba “Water War” in Bolivia.

Sadiq, Sheraz. “Timeline: Cochabamba Water Revolt.” *Bolivia\_Leasing the Rain*. PBS: Frontline/World, June 2002. WGBH Educational Foundation, 2002-2011. Web. 21 Aug. 2013.  
<<http://www.pbs.org/frontlineworld/stories/bolivia/timeline.html>>  
This timeline provides details of the Cochabamba “Water War” in Bolivia.

Vásquez, K. “A seis años de la guerra, ‘los sin agua’ están igual.” *Los Tiempos*, 9 April 2006, los tiempos.com, Editorial Canelas, 2008-2013. Web. 22 Aug. 2013.  
<[http://www.lostiempos.com/diario/actualidad/local/20060409/a-seis-anos-de-la-guerra-los-sin-agua-estan-igual\\_7601\\_7601.html](http://www.lostiempos.com/diario/actualidad/local/20060409/a-seis-anos-de-la-guerra-los-sin-agua-estan-igual_7601_7601.html)>  
This article from *Los Tiempos*, a newspaper published in Cochabamba, Bolivia, discusses water supply issues that have continued to exist following the “Water War” of 2000. The text is in Spanish.

Maps:

Map of Central American and the Caribbean, Perry-Castañeda Library Map Collection, University of Texas Libraries. 23 July 2013. University of Texas at Austin. Web. 22 Aug. 2013. <[http://www.lib.utexas.edu/maps/americas/america\\_caribbean\\_pol\\_97.jpg](http://www.lib.utexas.edu/maps/americas/america_caribbean_pol_97.jpg)>  
This map from the Perry-Castañeda Library Map Collection shows the region of the Caribbean where Columbus arrived in the New World.

Map of South America, Perry-Castañeda Library Map Collection, University of Texas Libraries. 23 July 2013. University of Texas at Austin. Web. 22 Aug. 2013.

<[http://www.lib.utexas.edu/maps/americas/south\\_america\\_ref02.jpg](http://www.lib.utexas.edu/maps/americas/south_america_ref02.jpg)>

This map from the Perry-Castañeda Library Map Collection shows the location of Cochabamba in Bolivia.

Socratic Seminar:

Socratic Seminar,” International Reading Association, National Council of Teachers of English. 2013. Web. 22 Aug. 2013. <<http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html>>

This webpage explains the purpose of the Socratic Seminar and provides strategies for using the Socratic Seminar in a class.

“Socratic Seminar,” Northwest Association for Biomedical Research. Nwabr.org. 2013. Web. 22 Aug. 2013. <<http://nwabr.org/sites/default/files/SocSem.pdf>>

This webpage explains the purpose of the Socratic Seminar, as well as how to plan and conduct a Socratic Seminar in a class.

“Socratic Seminar Rubric,” Northwest Association for Biomedical Research. Nwabr.org. 2013. Web. 22 Aug. 2013. <<http://nwabr.org/sites/default/files/RubricsAssess.pdf>>

This webpage provides a sample rubric for scoring student performance in a Socratic Seminar.



**Angela Dominguez-Newball**

**Yale Peabody Museum-PIER-CLASS 2013 Summer Institute for High School Teachers**

**Curricular Unit: Spanish Culture: Native Tainos and Europeans in the Caribbean Islands**

**Introduction**

**Title: Early Encounters: Native Tainos and Europeans Explorers**

**Teacher:** Angela Dominguez-Newball

**Subject Area:** Spanish

**Grade Level(s):** Intermediate

**Number of Lessons in the Unit:** Two

**Time Frame to Allow for Unit:** Three weeks (pacing of lesson will be taken into consideration)

“The people of this Island have such a generosity that they would give away their own hearts.”

- Christopher Columbus, 1492

**Introduction:**

The slaughter of the Tainos/Arawak people began with this statement. When Columbus arrived on the islands of the Caribbean in 1492, he encountered a civilization of people that had existed for thousands of years. These people are called Arawak/Taino and they greeted Columbus and his men in a friendly fashion. Columbus and his counterparts nearly destroyed a culture of over two million people. More than 1,500 years ago, the Arawak people of South America began to migrate northwards, eventually navigating the Orinoco River and exploring what are now the Caribbean and the Antilles. This migration would continue for hundreds of years, until there was a presence of Arawak/Taino on most Caribbean islands, including Cuba, Jamaica, Hispaniola and Puerto Rico.

Although the tribes descended from the Arawak went under different names like Lokono, Lucayan, Carib or Ciboney, the Taino, which stood for “for the good people” in Arawak, was the largest indigenous group under the umbrella of Arawak Indians, and would be the first group of indigenous people to make contact with European settlers.

## **Overview of the Unit**

On December 6<sup>th</sup>, 1492 Christopher Columbus landed at Mole St. Nicholas in northern Haiti. Thus began a totally new phase of life on the island of Hispaniola (name given by Columbus on arrival). Most people are aware that Christopher Columbus landed at San Salvador on October 12<sup>th</sup>, 1492, thus “**discovering**” the “**New World**” for Spain. Less known is that his second land fall was at Mole St. Nicholas, Haiti on December 1492, or that the first settlement in the “New World” was La Navidad, on Haiti’s north coast. This settlement, which houses sailors from the Santa Maria, which sank off Haiti’s coast, was founded on December 24<sup>th</sup>, 1492.

## **The Taino**

The Taino had dark golden-brown skin, and were average in stature with dark, flowing, coarse hair, and large, slightly oblique eyes. The Taino were, in fact, highly skilled at weaving cotton and clothing. Clothing, or lack thereof, was used as an identifier of class and rank within the society. Men generally went naked or wore loincloth, called a nagua. Single women walk around naked, and married women covered their genitals with aprons made of cotton or palm fibers, the length of which was a sign of rank. Both sexes painted their bodies on special occasions, and wore earrings, nose rings and necklaces, which were sometimes made of gold.

## **Taino Kingdoms in Quisquilla (Hispaniola)**

The Taino people lived in organized, hierarchically arranged kingdoms. Communities were divided into three social classes: the noborians, who were the working class, the nitainos or sub-chiefs and noblemen, which included the bohiques or priests and medicine men, and the Caciques or chiefs. Each Taino kingdom was ruled by a Taino Cacique, or chieftain, and at the time of Columbus’s arrival there were five Taino kingdoms in Quisquilla (Hispaniola).

Cacique Guacanarix’s kingdom was in the province of Marien, which is now known as Samana. Cacique Caonabo, one of the most famous Taino chieftains, ruled the province of Ciguayos. Cacique Guarionex, leader of a Taino revolt, ruled the province of Magua Huhabo. Cacique Behechio held dominion over the province of Xaragua, which was in the southwestern peninsula, and Cacique Cotubanama or Cayacoa ruled the province of Higüey.

Though the Taino kingdoms were ruled by Taino chieftains, it is a little-known fact that Taino societies were matriarchal in nature. The reasoning behind this fact is that though men wield a considerable

amount of power in the communities; it was the Taino women who actually chose the Caciques in the particular kingdoms. In this regard women were important because unlike men, the Tainos could trace royal lineage through women. It was only after Columbus's arrival that the family structure was change drastically. The Taino people practiced polygamy. Most men had 2 or 3 wives, but the Caciques had as many as 30. It was a great honor for a woman to be married to a Cacique. She would enjoy a materially superior lifestyle, and her children were held in high esteem.

## **Housing**

The Caciques lived in rectangular huts called caneyes, located in the center of the village, facing the batey. It's believed that the size of Taino settlements ranged from single families to groups of 3,000 people. The general population lived in circular buildings with poles providing the primary support and these were covered with woven straw and palm leaves. They were somewhat like North American teepees except rather than being covered with skins they needed to reflect the warmth of the climate and simply used straw and palm leaves. Despite the difference in shape, and the considerably larger buildings, the same materials were used. When the Africans came beginning in 1507 they introduced mud and wattle as primary building materials. However, there is no record of the Arawak/Tainos having used these materials.

The houses did not contain much furniture. People slept in cotton hammocks or simply on mats of banana leaves. They also made wooden chairs with woven seats, couches and built cradles for their children.

In this unit students will be given the opportunity to practice different style of writing, student informal and formal writing assessing it at least once a week. They will have 10 minutes to read a question and write a short response. Students will explore and identify concepts of ethnicity, race, and class in both Taino's and colonial Spanish societies.

Spanish vocabulary will be emphasize in addition, Taino vocabulary will be introduced to help students understand how and why many of these word are use in today's Spanish language.

## **Lesson 1 How contact with the Spanish Explorers changed the lives of the Taino people in the Caribbean.**

**From Columbus diary:** “On this voyage I observe that the will of God hath miraculously been set forth (as may be seen from this journal) by the many signal miracles that He hath shown on the voyage and for myself, who for so great a time was in the court of Your Highnesses, with the opposition and against the opinion of so many high personages of you household, who were all against me, alleging this undertaking to be folly, which I hope in Our Lord will be to the greater glory of Christianity, which to some slight extent has already occurred.”

### **Essential Question (s)**

1. What was the impact of contact on the Taino’s World?
2. How did the Taino/Arawak people react to the cultural religious changes in their society?
3. What were some of the methods used to convert the Taino/Arawak people to this new religion?
4. After 500 hundred plus years of contact, where are the Taino/Arawak people now?

### **Teaching Objectives:**

- Students will develop an understanding of:
- The collision of the two cultures which was transmitted through contact.
- Historian’s myth and narrative used as a way to create an identity of people.
- Works of art can be created and used to validate dominant group historical role.
- Effective communication in Arawak-Spanish depends on the accurate use of language.

### **Activity:**

Excerpts from Christopher Columbus’ **Diario de a bordo** will be given to students as reading material in order to gain an understanding of how a historical narrative is created. Students will discuss the text with a partner to infer what cultural and marketing values and beliefs are express by the author. The teacher will have flexibilities to adjust the lesson and time according to the level of the students. Students will practice subject-verb agreement to complete a narrative based on entries from Columbus diary.

**Method of Assessment:**

Graphic Organizer

Responses to questions

Homework assignments

Presentation and essay/report

Discussions

Nombre: \_\_\_\_\_

**Lesión 1: Actividad: “Diario de a bordo de Cristóbal Colon”**

Lee y contesta las preguntas que siguen.

1. ¿Cuales acontecimientos relata Colon en la selección?
2. ¿Cómo describe Colon las tierras de las islas?
3. ¿De que manera describe Colon a la gente Taina/Arawaka, en cuanto a apariencia física y manera de vestir?
4. ¿Cuál es la actitud de Colon hacia los Tainos? Dar ejemplos.
5. ¿Cuáles fueron los motivos originales de la exploración?
6. Colon escribió dos diarios. ¿Por qué?
7. ¿Para quién o quienes escribió Colon?
8. ¿Cual es tu reacción luego de leer lo que escribió Colon?

## **Materials/Resources:**

When Worlds Collide: The People

<http://www.pbs.org/keet/when-worlds-collided/people>

When Worlds Collide: The Story – Chapter 4: How Contact Changed the New World

<http://www.pbs.org/keet/when-worlds-collide/story/story-chapter-4.html>

When Worlds Collide: Video – Contact Changes the New World

[http://www.pbs.org/keet/when-words-collide/video/\(27:40-45:25\)](http://www.pbs.org/keet/when-words-collide/video/(27:40-45:25))

La conquista española y la Resistencia indígena. Pontifica Universidad de Chile, n.d. Web.22 Aug. 2013.

[http://www.uc.cl/sw\\_educ/historia/conquista/parte2/html/indes.html](http://www.uc.cl/sw_educ/historia/conquista/parte2/html/indes.html)

Cristóbal Colon. Biografías y vidas. Biografiasyvidas.com, 2004-213.Web.22 Aug. 2013

<http://www.biografias.com/monografia.colon/>

Bartolomé de las Casas. Biografías y vidas. Biografiasyvidas.com, 2004-2013, Web.22 Aug. 2013

[http://www.biografiasyvidas.com/biografia/1/las\\_casas.htm](http://www.biografiasyvidas.com/biografia/1/las_casas.htm)

When Worlds Collide People: Bartolomé de las Casas (1884-1566)

<http://www.pbs.org/keet/when-worlds-collide/people/bartolome-de-las-casas.html>

What Became of the Taino? People and Places

[Http://www.smithsonianmag.com/people-places/what-became-of-the ta...](http://www.smithsonianmag.com/people-places/what-became-of-the-ta...)

Bob Corbett, Pre-Columbian Hispaniola-Arawak/Taino Indians

<http://www.hartford-hwp.com/archives/41/325.html>

The Slaughter that came with the Arrival of Chris...

<http://www.indio.net/aymaco/slaughter.htm>

Tainos of Puerto Rico, a cultural site

<http://elboricua.com/history.html>

Cuban Tainos in 1492 A History of Cuba

<http://www.historyofcuba.com/history/oriente/taimos.htm>

The Tainos Indians of Cuba – Indigenous projects at The Onaway Trust

<http://www.onaway.org/indig/taimo2htm>

Taino Indians: Caribbean Native American Indian Tribes. The Taino Indians

<http://www.healing-arts.org/spider/tainoindians.htm>

Spanish Influence on the Tainos-Essay-Rac031393

<http://www.studymode.com/essays/Spanish-influence-On-The> Taino..

The Indigenous People of the Caribbean and Florida: Introduction an...

<http://members.dandy.net/-orocobix/faq2.html>

Pre-Columbian Dominican Republic: Who were the Taino?

<http://drl.com/articles/taino.shtml>

King Ferdinand & Queen Isabella Spain/ Gloverove

<http://gloverove.com/spain/king-ferdinand-queen-isabell-spain/1012>



# **La gran historia de la papa ordinaria**

## The Grand and Glorious History of the Ordinary Potato

Lynn Fernandez  
Monte Vista High School, Danville, CA  
Spanish 3 and Honors 4  
Grades 10-11

### **INTRODUCTION**

The history of the ordinary potato is anything but ordinary. This adaptable, nutritious crop was the subject of much agricultural experimentation by the expert Andean farmers of South America for hundreds of years before making its way to Europe, where it has been credited with nothing less than changing the balance of power among the European nations in the 18<sup>th</sup> and 19<sup>th</sup> centuries.

Number of lessons in the unit: 1

Time frame to allow for unit: Three 30-minute sessions and two 45-minute sessions.

### ***Unit Teaching Objectives:***

*Students will be able to answer the Essential Questions via class discussion, student notebook, and optional performance tasks.*

### ***Unit Essential Questions:***

1. *¿Cómo se cambió el mundo a causa de la papa?*  
How did the potato change the world?
2. *¿Por qué es tan popular la papa en la cultura popular?*  
Why is the potato so popular in pop culture?
3. *¿Cómo se refleja el contraste entre los valores del Nuevo Mundo y los del Viejo Mundo en la historia de la papa?*  
How is the contrast between New and Old World values reflected in the history of the potato?
4. *¿Cuándo pueden ser grandes las cosas pequeñas?*  
When can small things be a big deal?
5. *¿Cuándo puede ser extraordinario lo ordinario?*  
When can the ordinary be extraordinary?

### **Materials needed for this Lesson**

- Lesson Plan
- Cuestionario: las papas
- PowerPoint: La gran historia de la papa ordinaria
- PowerPoint Teacher Script
- Student Notebook (a copy for each student)
- Student Notebook Answer Key
- Extension Activity: Menu de papas (to be posted and completed electronically) and Prezi Presentation
- Extension Activity: Words worksheet for original Ode.

### **1. Activity 1: Feel and Draw; Essential Questions; Survey (30 minutes)**

- a. Put one or two potatoes into each of several brown paper bags. It works well to put different sizes and varieties in the various bags so every group doesn't have the same sample. Put up on the screen, board,

or simply write on the bags “*Una cosa ordinaria que cambió el equilibrio del poder mundial*” (Something ordinary that changed the balance of world power).

- b. Group student desks and give one bag to each group. Tell them in advance that they cannot comment in any way on what they feel or offer guesses as to what it is (they will easily figure it out). Have students reach into the bag, feel the contents, and draw what they feel.
- c. Have students add 5 words to their drawings that describe the object.
- d. Have students share their drawings to the class.
- e. Introduce the Essential Questions for the lesson. Have students discuss the questions in small groups and make notes about their thoughts.
- f. For homework: Have students complete survey via an electronic platform such as Google Forms. Post the results for the class to see.

**2. Activity 2: Just for Fun: *La papa en la cultura popular* (The Potato in Pop Culture) (30 minutes)**

- a. In small groups have students discuss and complete questions #1-10 “*La papa en la cultura popular en los Estados Unidos*”
  - i. Debrief questions and answers
  - ii. Have students discuss briefly why the potato might appear so often in pop culture today.
- b. Give students a few minutes to enjoy the Mr. Potato Head cartoon. Have them discuss why the potato might be so popular in both Spanish-speaking and non-Spanish-speaking cultures around the world.
- c. In class or for homework have students read the CNN interview with Señor Cara de Papa and answer the questions. Debrief with the class.
- d. In class or for homework have students watch the 60<sup>th</sup> birthday video from Lima honoring Sr. Cara de Papa and answer the questions. Debrief with the class.

**3. Activity 3: “Papa antropomorfa de la cultura mochica” (20 minutes)**

- a. Have students examine the photo of the “*Papa antropomorfa de la cultura mochica, Perú, 400 d.C.*” and note what they observe (textual evidence).
- b. Clarify the meaning of “antropomorfa.” Have students discuss and write down the anthropomorphic characteristics of the object, and why they think this object was given these characteristics. Students should come to realize that this technique is often used to allow the observer to relate in a more personal way to the subject and to make the subject more endearing to the observer.
- c. Ask students to discuss the following in small groups, supporting their opinions with evidence from their observations.
  - i. Connections with previous discussions (and previous knowledge if appropriate)
  - ii. Inferences about the culture based on this object
  - iii. Predictions about the importance of the potato in the history of the world based on their examination of the potato in popular culture.

**4. Activity 4: Vocabulary (10 minutes)**

- a. For homework, have students find the meanings of the words in the vocabulary list. Debrief in class. Be sure to emphasize that “papa” is what the potato is called in the Americas, “patata” is what it is called in Spain. They will need this information for the poem they will read later.

**5. Activity 5: “*La gran historia de la papa ordinaria.*” (45 minutes)**

- a. Show PowerPoint with script and have students take notes and answer #1-16 in the *cuaderno* section “*La historia de la papa.*”
- b. If time allows/permits, have students discuss their answers from the PowerPoint, filling in any gaps in their understanding.
- c. Have students discuss in small groups “*Las paradojas de la papa*” and note their thoughts.
  - i. The potato was the cause of huge improvements in the health of the northern European nations and allowed them to be free of the episodic famines that had continued to weaken the

population, yet it was also the cause of the devastation Irish potato famine in the mid-nineteenth century.

- ii. The potato has been of major importance historically for its nutritional value, yet many of the ways in which it is eaten today make it an unhealthy nutritional choice.

**6. Activity 6: Poem “Oda a la papa,” Pablo Neruda (45 minutes)**

- a. Have students read the poem through once to get a general idea of what it is about and who the subject is.
- b. Then students should do subsequent readings to answer the remaining questions. Have them note the line number of any textual evidence they cite in their answers and discussions. The objective of this exercise is for them to look at the types of words and phrases that Neruda uses, to find patterns, and to come to a conclusion about the tone and author’s intent.
  - i. Have them compare the words Neruda uses to describe the potato with the words they used to describe the potato in Activity 1.
- c. You may want to guide them to see some of the following:
  - i. The subject is a very common, ordinary thing
  - ii. The language as praising, affectionate, intimate, celebratory and emotional
  - iii. There are several literary devices, including similes, metaphors, hyperbole, and anthropomorphism, specifically addressed by question #6, asking students to make a connection between this poem and the Mochica cultural object they examined in Lesson 3 Activity 3.
  - iv. The poet directly addresses the potato; he talks to him, not about him
- d. Depending on what is appropriate for your class, you may want to also discuss the following:
  - i. The ode is an old form of poetry, originally meant to be sung
  - ii. Typically the ode is written in praise of the subject
  - iii. This is one of Neruda’s many odes written to celebrate common, everyday things (Ode to My Socks, Ode to a Tomato) in which he establishes an intimate relationship with ordinary things, making them extraordinary through his use of language.

**7. Extension Activity #1: Performance Task “Menú de papas y un Prezi”**

*In addition to practicing vocabulary related to health and nutrition, this is a further opportunity for students to think about the second paradox of the potato discussed in Activity 5: that the potato has been of major importance historically for its nutritional value, yet many of the ways in which it is eaten today make it an unhealthy nutritional choice.*

- a. The materials for this activity should be delivered via an electronic platform such as a wiki or Google Docs.
- b. Have students complete the percentage of importance they would place on the “deliciousness” of a food and the percentage of importance they would place on its health benefits (located at the bottom of the page).
- c. On each of four days of the unit, students can choose a virtual potato dish from the menu that they would like to eat, including any condiments they want to go with it. If the electronic platform allows, they should copy and paste the photos into their “Platos virtuales de papas” page.
- d. For each dish they have selected, students should look up the nutritional information noted at the bottom of the page. They should also give each dish a score (1-5) for flavor, and also for health benefits, according to the chart at the bottom of the page. They should then complete the mathematical formula to give each dish a final, composite score for flavor and health benefits.

**8. Extension Activity #2: Performance Task “Oda a mi comida favorita”**

- a. Have students write an ode to their favorite food, using the elements of Pablo Neruda’s odes discussed in Activity 6.
- b. Make it more visual by having students arrange the words and lines of the poem into the shape of the subject of the poem, either by filling in the shape with the words, or by using the words to make an outline of the subject.

## 9. Assessments

- a. Evaluation of student notebook
- b. Informal evaluation of student group discussions
- c. Either or both extension activities can be graded

### RESOURCE LIST OF MATERIALS USED

<p>"El Señor Cara de Papa cumple 60 y está más joven que nunca," <i>CNN Edition: International</i>. 24 Febrero 2012. Web. 10 April 2013. <a href="http://cnnespanol.cnn.com/2012/02/24/el-senor-cara-de-papa-cumple-60-y-esta-mas-joven-que-nunca/">http://cnnespanol.cnn.com/2012/02/24/el-senor-cara-de-papa-cumple-60-y-esta-mas-joven-que-nunca/</a></p>
<p>"The Columbian Exchange Learning Guide," <i>Smoop</i>. n.d. Web. 10 April 2014. <a href="http://www.shmoop.com/columbian-exchange/">http://www.shmoop.com/columbian-exchange/</a></p>
<p>Becoming Global: "The Renaissance and the World." n.d. <a href="http://globalrenaissance.ws.gc.cuny.edu/">http://globalrenaissance.ws.gc.cuny.edu/</a></p>
<p>Crosby, Alfred W., "The Columbian Exchange: Plants, Animals, and Disease between the Old and New Worlds," <i>National Humanities Center</i>. n.d. Web. 10 April 2014. <a href="http://nationalhumanitiescenter.org/tserve/nattrans/ntecoin/essays/columbian.htm">http://nationalhumanitiescenter.org/tserve/nattrans/ntecoin/essays/columbian.htm</a></p>
<p>Crosby, Alfred W., "The World Wide Impact of the Columbian Exchange," University of Texas at Austin, 18 August 2011. Web. 10 April 2014. <a href="http://www.utexas.edu/opa/blogs/research/2011/08/18/old-world-meets-new-in-the-columbian-exchange/">http://www.utexas.edu/opa/blogs/research/2011/08/18/old-world-meets-new-in-the-columbian-exchange/</a></p>
<p>Crouthamel, Steven J., "Columbian Exchange," <i>Palomar College, San Marcos, CA</i>. n.d. Web. 14 April 2014. <a href="http://www2.palomar.edu/users/scrouthamel/colexc.htm">http://www2.palomar.edu/users/scrouthamel/colexc.htm</a></p>
<p>Kiple, Kenneth F. and Kriemhild Conee Ornelas, "Potatoes (White)," <i>The Cambridge World History of Food</i>. n.d. Web. 10 April 2014. <a href="http://www.cambridge.org/us/books/kiple/potatoes.htm">http://www.cambridge.org/us/books/kiple/potatoes.htm</a></p>
<p>Mann, Charles C. "How the Potato Changed the World," <i>Smithsonian Magazine</i>, November 2011. Web. 10 April 2014. <a href="http://www.smithsonianmag.com/history/how-the-potato-changed-the-world-108470605/?no-ist">http://www.smithsonianmag.com/history/how-the-potato-changed-the-world-108470605/?no-ist</a></p>
<p>Neruda, Pablo, "Oda a la papa," <i>Reocities</i>. n.d. Web. 1 June 2014. <a href="http://www.reocities.com/SouthBeach/Balcony/8201/poem/spud.html">http://www.reocities.com/SouthBeach/Balcony/8201/poem/spud.html</a></p>
<p>Weatherford, Jack. <i>Indian Givers</i>. New York: Three Rivers Press (2010). Print.</p>

# La gran historia de la papa ordinaria

## Preguntas importantes

1. ¿Cómo cambió el mundo a causa de la papa?
2. ¿Cómo ha influido la cultura popular?
3. ¿Cómo podemos ver el contraste entre los valores del Nuevo Mundo y los del Viejo Mundo reflejados en la historia de la papa?
4. ¿Cuándo pueden ser grandes las cosas pequeñas?
5. ¿Cuándo puede ser extraordinario lo ordinario?

## La papa en la cultura popular

### En los Estados Unidos

- |     |   |
|-----|---|
| 1.  | En 1987, llegó a ser “spokespud” del <i>Great American Smokeout</i> cuando entregó su pipa al cirujano general C. Everett Koop en Washington D.C. |
| 2.  | En inglés, una cosa o idea que se espera que cause problemas.   |
| 3.  | El número de papas en toda Irlanda en el año 1491.  |
| 4.  | En inglés, una cosa o idea que no se considera importante.  |
| 5.  | En inglés, una persona que siempre quiere sentarse en el sofá para ver la televisión.   |
| 6.  | En inglés, una persona muy joven y pequeño.   |
| 7.  | En inglés, un baile de moda de 1962.  |
| 8.  | En inglés, así se refieren a los niños del señor y señora Cara de Papa.   |
| 9.  | Este producto inició la famosa frase “I think, therefore I yam.”  |
| 10. | En 1985, el Señor Cara de Papa recibió cuatro votos para alcalde de esta ciudad, verificado por Guinness World Records                            |

### En los países hispanohablantes



Durante las últimas seis décadas, se han producido 100 millones del señor y señora Cara de Papa que se han vendido en 30 países.



### Entrevista del Señor Cara de Papa con CNN en la ocasión de su cumpleaños número 60

1. ¿Cómo se refiere a su esposa el Señor Cara de Papa?
2. ¿Qué consejo tiene para mantener fuerte una relación matrimonial?
3. ¿Cuál es la pieza favorita del Señor Cara de Papa?

-LIMA. En 2012 Hasbro Perú realizó una celebración para conmemorar los 60 años del Señor Cara de Papa.

1. El Sr. Cara de Papa era el primer juguete del mundo de tener su propio \_\_\_\_\_.
2. El Sr. Cara de Papa ha lucido modelos de varios personajes famosos como:
  - 
  - 
  -
3. En el video, ¿qué color es la bolsa de la Sra. Cara de Papa?



### En el Perú anciano



*Papa antropomorfa, cultura mochica, Perú., 400 d.C.*

1. Examina este objeto. ¿Qué observas?
2. ¿Qué quiere decir “antropomorfa?” ¿Cuáles son las características antropomorfas de este objeto? ¿Para qué razones piensas que los mochicas usaban características antropomorfas para este objeto?
3. ¿Qué observaciones podemos hacer sobre la cultura que produjo este objeto?

4. ¿Por qué tendrá la papa tanta popularidad en la cultura popular de hoy y también en la cultura anciana?



## Vocabulario



la papa	los incas
la patata	indígena
la batata	los habitantes
el alimento	población
la nutrición	la hambre
nutritivo	la hambruna
cultivar	la terraza
los cultivos	la agricultura
las cosechas	los agricultores
la variedad	agrícola

## La historia de la papa

1. ¿Quiénes eran los incas? ¿Dónde vivían?
2. ¿De qué eran grandes expertos y experimentadores?
3. ¿Qué usaban para poder hacer cosechas en las regiones montañosas?
4. Hay varias opiniones sobre porqué se construyó el sitio de Machu Picchu. ¿Qué es una de las posibilidades presentada en la clase? ¿Qué evidencia tenemos que sugiere esta posibilidad?
5. ¿Qué es uno de los cultivos más importantes para los incas?
6. ¿Cuántas variedades de papas estaban cultivando los agricultores andinos cuando llegaron los españoles?
7. ¿Qué era la actitud cultural que percipitaba el desarrollo de tantas variedades?
8. ¿Cuál es un proceso importante para preservar las papas que inventaron los agricultores andinos? ¿Cómo se llama este producto? ¿Cuáles son algunas ventajas de preservar las papas de esta manera?
9. ¿Por qué no sufrieron las hambrunas episódicas las incas tanto como los europeos?

10. ¿Cuáles son las desventajas de cultivar los granos? ¿Qué efecto tenía esto en la distribución del poder entre los países y regiones de Europa?
11. ¿Cuáles son las ventajas de la cultivación de las papas?
12. ¿Qué influencia tenía la papa sobre la distribución del poder en Europa? ¿Por qué tenía tanta influencia?
13. ¿Cómo se desarrolló la cultivación de la papa y la batata en los países asiáticos?
14. ¿Qué puede ser una de las causas de la plaga de la patata en Irlanda en el siglo XIX? ¿Qué es una razón por la que no tenían que aguantar problemas similares los incas?
15. ¿Qué país es el mayor productor mundial de la papa?
16. ¿Qué era el primer alimento que se ha cultivado en el espacio?
17. Trivia inca: ¿Qué raper americano tenía el mismo nombre que el último emperador del imperio inca?

## Las paradojas de la papa

<b>¿Qué paradojas puedes encontrar en la historia de la papa?</b>
<p>1. En cuanto a las hambrunas episódicas en Europa, antes y después de la llegada de la papa a Europa:</p> 
<p>2. En cuanto a las varias maneras de comer la papa a través de su historia y hasta el presente:</p> 



## Oda a la papa, Pablo Neruda

<p>1 <i>Papa,</i>                  2 <i>te llamas,</i>                  3 <i>papa</i>                  4 <i>y no patata,</i>                  5 <i>no naciste con barba,</i>                  6 <i>no eres castellana:</i>                  7 <i>eres oscura</i>                  8 <i>como</i>                  9 <i>nuestra piel,</i>                  10 <i>somos americanos,</i>                  11 <i>papa</i>                  12 <i>somos indios.</i>                  13 <i>Profunda</i>                  14 <i>y suave eres,</i>                  15 <i>pulpa pura, purísima</i>                  16 <i>rosa blanca</i>                  17 <i>enterrada,</i>                  18 <i>floreces,</i>                  19 <i>allá adentro</i>                  20 <i>en la tierra,</i>                  21 <i>en tu lluviosa</i>                  22 <i>tierra</i>                  23 <i>originaria</i>                  24 <i>en las islas mojadas</i>                  25 <i>de Chile tempestuoso,</i>                  26 <i>en Chiloé marino,</i>                  27 <i>en medio de la esmeralda que</i>                  28 <i>abre</i>                  29 <i>su luz verde</i>                  30 <i>sobre el austral océano</i>                  31 <i>Honrada eres</i>                  32 <i>como</i>                  33 <i>una mano</i>                  34 <i>que trabaja en la tierra,</i>                  35 <i>familiar</i>                  36 <i>eres</i>                  37 <i>como</i>                  38 <i>una gallina,</i>                  39 <i>compacta como un queso</i>                  40 <i>que la tierra elabora</i>                  41 <i>en sus ubres</i>                  42 <i>nutricias,</i>                  43 <i>enemiga del hambre,</i>                  44 <i>en todas</i>                  45 <i>las naciones</i>                  46 <i>se enterró tu bandera</i>                  47 <i>vencedora</i>                  48 <i>y pronto allí</i></p>	<p>1. ¿Qué o quién es el sujeto de este poema? ¿De qué se trata en general?</p> <hr/> <p>2. ¿Por qué dice Neruda “te llamas papa y no patata?”</p> <hr/> <p>3. Examina con cuidado las <u>palabras</u> y <u>frases</u> del poema. Escribe las palabras y frases que se refieren a la historia de la papa, con el número de la línea de cada una.</p> <hr/> <p>4. ¿Qué tipos de palabras son?</p> <hr/> <p>5. ¿Cuáles recursos literarios se encuentran en el poema?</p> <hr/> <p>6. ¿Qué recurso literario se encuentra que es similar al objeto de la cultura mochica del Perú en la página 2?</p>
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49	<i>en el frío o en la costa</i>	7. ¿Por qué es importante el uso de ese recurso en el poema de Neruda tanto como en el objeto del Perú anciano?
50	<i>quemada</i>	
51	<i>apareció</i>	
52	<i>tu flor</i>	
53	<i>anónima</i>	
54	<i>anunciando la espesa</i>	
55	<i>y suave</i>	
56	<i>natalidad de tus raíces</i>	
57	<i>Universal delicia,</i>	
58	<i>no esperabas</i>	
59	<i>mi canto,</i>	
60	<i>porque eres sorda</i>	
61	<i>y ciega</i>	
62	<i>y enterrada.</i>	
63	<i>Apenas</i>	
64	<i>si hablas en el infierno</i>	
65	<i>del aceite</i>	
66	<i>o cantas</i>	
67	<i>en las freiduras</i>	
68	<i>de los puertos,</i>	
69	<i>cerca de las guitarras,</i>	
70	<i>silenciosa,</i>	
71	<i>harina de la noche</i>	
72	<i>subterránea,</i>	
73	<i>tesoro interminable</i>	
74	<i>de los pueblos.</i>	

## Preguntas importantes

1. ¿Cómo cambió el mundo a causa de la papa?
2. ¿Cómo ha influido la cultura popular?
3. ¿Cómo podemos ver el contraste entre los valores del Nuevo Mundo y los del Viejo Mundo reflejados en la historia de la papa?
4. ¿Cuándo pueden ser grandes las cosas pequeñas?
5. ¿Cuándo puede ser extraordinario lo ordinario?

# La gran historia de la papa ordinaria

## Preguntas importantes

1. ¿Cómo cambió el mundo a causa de la papa?
2. ¿Cómo ha influido la cultura popular?
3. ¿Cómo podemos ver el contraste entre los valores del Nuevo Mundo y los del Viejo Mundo reflejados en la historia de la papa?
4. ¿Cuándo pueden ser grandes las cosas pequeñas?
5. ¿Cuándo puede ser extraordinario lo ordinario?

## La papa en la cultura popular

### En los Estados Unidos

1.	En 1987, llegó a ser “spokespud” del <i>Great American Smokeout</i> cuando entregó su pipa al cirujano general C. Everett Koop en Washington D.C.	<b>Sr. Cara de Papa</b>
2.	En inglés, una cosa o idea que se espera que cause problemas.	<b>hot potato</b>
3.	El número de papas en toda Irlanda en el año 1491.	<b>zero</b>
4.	En inglés, una cosa o idea que no se considera importante.	<b>small potatoes</b>
5.	En inglés, una persona que siempre quiere sentarse en el sofá para ver la televisión.	<b>couch potato</b>
6.	En inglés, una persona muy joven y pequeño.	<b>small fry</b>
7.	En inglés, un baile de moda de 1962.	<b>the mashed potato</b>
8.	En inglés, así se refieren a los niños del señor y señora Cara de Papa.	<b>tater tots</b>
9.	Este producto inició la famosa frase “I think, therefore I yam.”	<b>la batata; sweet potato</b>
10.	En 1985, el Señor Cara de Papa recibió cuatro votos para alcalde de esta ciudad, verificado por Guinness World Records	<b>Boise, Idaho</b>

### En los países hispanohablantes



Durante las últimas seis décadas, se han producido 100 millones del señor y señora Cara de Papa que se han vendido en 30 países.



### Entrevista del Señor Cara de Papa con CNN en la ocasión de su cumpleaños número 60

1. ¿Cómo se refiere a su esposa el Señor Cara de Papa?  
[“mi dulce patata” Dice “solo tengo ojos para ella”]
2. ¿Qué consejo tiene para mantener fuerte una relación matrimonial? [Divertirte]
3. ¿Cuál es la pieza favorita del Señor Cara de Papa? [Su sonrisa]

-LIMA. En 2012 Hasbro Perú realizó una celebración para conmemorar los 60 años del Señor Cara de Papa.

1. El Sr. Cara de Papa era el primer juguete del mundo de tener su propio \_\_\_\_\_.  
[Anuncio en la televisión]
2. El Sr. Cara de Papa ha lucido modelos de varios personajes famosos como:
  - Elvis Presley
  - Spiderman
  - Darth Vader
3. En el video, ¿qué color es la bolsa de la Sra. Cara de Papa? [Rosado]



### En el Perú anciano



*Papa antropomorfa, cultura mochica, Perú., 400 d.C.*

1. Examina este objeto. ¿Qué observas?
2. ¿Qué quiere decir “antropomorfa?” ¿Cuáles son las características antropomorfas de este objeto? ¿Para qué razones piensas que los mochicas usaban características antropomorfas para este objeto?
3. ¿Qué observaciones podemos hacer sobre la cultura que produjo este objeto?

4. ¿Por qué tendrá la papa tanta popularidad en la cultura popular de hoy y también en la cultura anciana?



## Vocabulario



la papa	<b>potato (en las Américas)</b>	los incas	<b>Incas</b>
la patata	<b>potato (en España)</b>	indígena	<b>indigenous</b>
la batata	<b>sweet potato</b>	los habitantes	<b>inhabitants</b>
el alimento	<b>food</b>	población	<b>population</b>
la nutrición	<b>nutrition</b>	el hambre	<b>hunger</b>
nutritivo	<b>nutritious</b>	la hambruna	<b>famine</b>
cultivar	<b>cultivate</b>	la terraza	<b>terrace</b>
los cultivos	<b>crops</b>	la agricultura	<b>agriculture</b>
la cosecha	<b>harvest</b>	los agricultores	<b>farmers</b>
la variedad	<b>variety</b>	agrícola	<b>agricultural</b>

## La historia de la papa

1. ¿Quiénes eran los incas? ¿Dónde vivían? ¿Cuándo? <b>[Gente indígena de la región de los Andes en Sudamérica durante los siglos XIII-XVI]</b>
2. ¿De qué eran grandes expertos y experimentadores? <b>[De la agricultura]</b>
3. ¿Qué usaban para poder hacer cosechas en las regiones montañosas? <b>[Las terrazas]</b>
4. Hay varias opiniones sobre porqué se construyó el sitio de Machu Picchu. ¿Qué es una de las posibilidades presentada en la clase? ¿Qué evidencia tenemos que sugiere esta posibilidad? <b>[Es posible que era un lugar para experimentos de agricultura; las terrazas no son bastante grandes para cosechas extensivas.]</b>
5. ¿Qué es uno de los cultivos más importantes para los incas? <b>[la papa]</b>
6. ¿Cuántas variedades de papas estaban cultivando los agricultores andinos cuando llegaron los españoles? <b>[3000]</b>
7. ¿Qué era la actitud cultural que percipitaba el desarrollo de tantas variedades? <b>[En vez de tratar de tener sólo una variedad de papa para muchas condiciones diferentes, los incas querían desarrollar muchas variedades distintos para los varios climas y tierras, y también para usos diferentes]</b>
8. ¿Cuál es un proceso importante para preservar las papas que inventaron los agricultores andinos? ¿Cómo se llama este producto? ¿Cuáles son algunas ventajas de preservar las papas de esta manera? <b>[la papa helada, que se llama chuño. Es fácil de transportar y almacenar por mucho tiempo.]</b>
9. ¿Por qué no sufrieron las hambrunas episódicas las incas tanto como los europeos? <b>[A causa de la diversidad genética que tenían las papas que cultivaban los incas.]</b>

10. ¿Cuáles son las desventajas de cultivar los granos? ¿Qué efecto tenía esto en la distribución del poder entre los países y regiones de Europa? <b>[Los granos son mas susceptibles al mal tiempo, los insectos y los animales. Por eso, los países en climas mejores para los granos salieron más poderosos porque no sufrían tanto de las hambrunas.]</b>
11. ¿Cuáles son las ventajas de la cultivación de las papas? <b>[Crecen debajo de la tierra, y así no son tan susceptibles al mal tiempo como los granos.]</b>
12. ¿Qué influencia tenía la papa sobre la distribución del poder en Europa? ¿Por qué tenía tanta influencia? <b>[Cuando los países del norte empezaron a cultivar la papa, la nutrición se mejoró y no sufrieron tanto de las hambrunas. Sus poblaciones se aumentaron y así salieron más poderosos que antes.]</b>
13. ¿Cómo se desarrolló la cultivación de la papa y la batata en los países asiáticos? <b>[En Asia, la gente adoptó la batata, que tuvo un efecto similar allí como la papa común tenía en Europa.]</b>
14. ¿Qué puede ser una de las causas de la plaga de la patata en Irlanda en el siglo XIX? ¿Qué es una razón por que no tenían que aguantar problemas similares los incas? <b>[La falta de diversidad genética. Los incas tenían muchas variedades de papas, y los europeos no.]</b>
15. ¿Qué país es el mayor productor mundial de la papa? <b>[China]</b>
16. ¿Qué era el primer alimento que se ha cultivado en el espacio? <b>[La batata, a bordo del transbordador espacial Columbia en 1995.]</b>
17. Trivia inca: ¿Qué rapper americano tenía el mismo nombre que el último emperador del imperio inca? <b>[Tupac Amaru Shakur (Túpac Amaru, el último emperador inca)]</b>

## Las paradojas de la papa

¿Qué paradojas puedes encontrar en la historia de la papa?	
1. En cuanto a las hambrunas episódicas en Europa, antes y después de la llegada de la papa a Europa:	
2. En cuanto a las varias maneras de comer la papa a través de su historia y hasta el presente:	

## Oda a la papa, Pablo Neruda

<p>1 <i>Papa,</i> 2 <i>te llamas,</i> 3 <i>papa</i> 4 <i>y no patata,</i> 5 <i>no naciste con barba,</i> 6 <i>no eres castellana:</i> 7 <i>eres oscura</i> 8 <i>como</i> 9 <i>nuestra piel,</i> 10 <i>somos americanos,</i> 11 <i>papa</i> 12 <i>somos indios.</i> 13 <i>Profunda</i> 14 <i>y suave eres,</i> 15 <i>pulpa pura, purísima</i> 16 <i>rosa blanca</i> 17 <i>enterrada,</i> 18 <i>floreces,</i> 19 <i>allá adentro</i> 20 <i>en la tierra,</i> 21 <i>en tu lluviosa</i> 22 <i>tierra</i> 23 <i>originaria</i> 24 <i>en las islas mojadas</i> 25 <i>de Chile tempestuoso,</i> 26 <i>en Chiloé marino,</i> 27 <i>en medio de la esmeralda que</i> 28 <i>abre</i> 29 <i>su luz verde</i> 30 <i>sobre el austral océano</i> 31 <i>Honrada eres</i> 32 <i>como</i> 33 <i>una mano</i> 34 <i>que trabaja en la tierra,</i> 35 <i>familiar</i> 36 <i>eres</i> 37 <i>como</i> 38 <i>una gallina,</i> 39 <i>compacta como un queso</i> 40 <i>que la tierra elabora</i> 41 <i>en sus ubres</i> 42 <i>nutricias,</i> 43 <i>enemiga del hambre,</i> 44 <i>en todas</i> 45 <i>las naciones</i> 46 <i>se enterró tu bandera</i> 47 <i>vencedora</i> 48 <i>y pronto allí</i></p>	<p>1. ¿Qué o quién es el sujeto de este poema? ¿De qué se trata en general?</p> <hr/> <p>2. ¿Por qué dice Neruda “te llamas papa y no patata?”</p> <hr/> <p>3. Examina con cuidado las <u>palabras</u> y <u>frases</u> del poema. Escribe las palabras y frases que se refieren a la historia de la papa, con el número de la línea de cada una.</p> <hr/> <p>4. ¿Qué tipos de palabras son?</p> <hr/> <p>5. ¿Cuáles recursos literarios se encuentran en el poema?</p> <hr/> <p>6. ¿Qué recurso literario se encuentra que es similar al objeto de la cultura mochica del Perú en la página 2?</p>
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49	<i>en el frío o en la costa</i>	7. ¿Por qué es importante el uso de ese recurso en el poema de Neruda tanto como en el objeto del Perú anciano?
50	<i>quemada</i>	
51	<i>apareció</i>	
52	<i>tu flor</i>	
53	<i>anónima</i>	
54	<i>anunciando la espesa</i>	
55	<i>y suave</i>	
56	<i>natalidad de tus raíces</i>	
57	<i>Universal delicia,</i>	
58	<i>no esperabas</i>	
59	<i>mi canto,</i>	
60	<i>porque eres sorda</i>	
61	<i>y ciega</i>	
62	<i>y enterrada.</i>	
63	<i>Apenas</i>	
64	<i>si hablas en el infierno</i>	
65	<i>del aceite</i>	
66	<i>o cantas</i>	
67	<i>en las freiduras</i>	
68	<i>de los puertos,</i>	
69	<i>cerca de las guitarras,</i>	
70	<i>silenciosa,</i>	
71	<i>harina de la noche</i>	
72	<i>subterránea,</i>	
73	<i>tesoro interminable</i>	
74	<i>de los pueblos.</i>	

## Preguntas importantes

1. ¿Cómo cambió el mundo a causa de la papa?
2. ¿Cómo ha influido la cultura popular?
3. ¿Cómo podemos ver el contraste entre los valores del Nuevo Mundo y los del Viejo Mundo reflejados en la historia de la papa?
4. ¿Cuándo pueden ser grandes las cosas pequeñas?
5. ¿Cuándo puede ser extraordinario lo ordinario?



## Cuestionario: Las papas

1.	Por lo general, yo creo que las papas son <ol style="list-style-type: none"><li>muy nutritivas</li><li>más o menos nutritivas</li><li>poco nutritivas</li><li>comida basura</li></ol>
2.	Yo como papas <ol style="list-style-type: none"><li>3-5 veces a la semana</li><li>1 vez a la semana</li><li>menos de 1 vez a la semana</li><li>casi nunca</li></ol>
3.	¿Qué tipo de papas FRITAS te gustan más? <ol style="list-style-type: none"><li>MacDonald's</li><li>Papas fritas con chile y queso</li><li>"Tater tots"</li><li>Batatas fritas</li><li>No me gustan las papas fritas</li></ol>
4.	Para el desayuno, me gustan más <ol style="list-style-type: none"><li>las papas "home fries"</li><li>las papas "hash browns"</li><li>"corned beef hash" con papas</li><li>no como las papas para el desayuno</li></ol>
5.	Con una cena deliciosa, prefiero <ol style="list-style-type: none"><li>papas al horno</li><li>puré de papas</li><li>cacerola de papas con queso</li><li>ninguno de estos platos</li></ol>
6.	Para el Día de Gracias, prefiero <ol style="list-style-type: none"><li>batatas al horno</li><li>puré de batatas</li><li>cacerola de batatas con marshmallows</li><li>ninguno de estos platos</li></ol>

# Menú de papas

				
Papa al horno ("baked")	Puré de papas	Papas cortadas al horno ("roasted")	Cacerola de papas con queso	Ensalada de papas
				
"Wedges" de papas al horno	Papas fritas	Papas fritas con chile y queso	Batatas fritas	"Tater tots"
				
"Hash browns"	"Home fries"	"Chips" de papa	"Potato skins"	Cacerola de batatas con malvavisco
				
	Batatas al horno	Puré de batatas	Pastel de batata	

**Puedes echarle a cualquier plato los condimentos siguientes al gusto:**

						
Mantequilla	Crema	Pedacitos de tocino	Salsa de tomate	Pico de gallo	Ranch	Queso

## Platos virtuales de papas

Cada día escoge un plato diferente de papas que te gustaría comer y copia la fotografía del menú. Échale los condimentos al gusto. Después, busca la información nutritiva para cada plato, da las calificaciones del sabor y de la salud, y calcula el valor compuesto.

1.	2.	3.	4.
Calorías:	Calorías:	Calorías:	Calorías:
Carbohidratos:	Carbohidratos:	Carbohidratos:	Carbohidratos:
Grasa:	Grasa:	Grasa:	Grasa:
Vitaminas:	Vitaminas:	Vitaminas:	Vitaminas:
Índice del sabor: _____ x _____% = _____	Índice del sabor: _____ x _____% = _____	Índice del sabor: _____ x _____% = _____	Índice del sabor: _____ x _____% = _____
Índice de la salud: _____ x _____% = _____	Índice de la salud: _____ x _____% = _____	Índice de la salud: _____ x _____% = _____	Índice de la salud: _____ x _____% = _____
Valor compuesto: _____	Valor compuesto: _____	Valor compuesto: _____	Valor compuesto: _____

Índice del sabor:	Índice del sabor:	Información nutritiva	Índice del sabor:	Índice de la salud:
¿Qué importancia tiene el sabor para ti?	¿Qué importancia tiene la nutrición para ti?		5 = sabrosísima	5 = muy saludable
_____ %	_____ %		4 = bastante sabrosa	4 = bastante saludable
			3 = está bien	3 = más o menos saludable
			2 = no es mi favorita	2 = no muy saludable
			1 Qué asco!	1 = horrible para la salud

## Platos de papas favoritas Presentación

**Prepara una presentación con PREZI que describe los platos de papas virtuales que “comiste.” Para cada plato explica:**

- la información nutritiva
- el índice del sabor y el índice de la salud
- el valor compuesto
- 2 recomendaciones empleando dos diferentes verbos de influencia con 2 diferentes verbos en el subjuntivo.

*Debes dar tu presentación sin apuntes; 2 minutos máximo*

Rubrica:	Puntos	Puntos
Verbos: correct conjugation and appropriate usage of present and preterite verbs; correct use of verbs of influence with subjunctive; variety of verbs and subjects used	8	
Correct sentence construction, agreement, spelling	3	
Correct use of vocab	3	
Pronunciation and fluidity	3	
Follow directions, creativity, effort, successful use of technology	3	
Inglés -1		
TOTAL	20	

## Información de nutrición

<http://nutritiondata.self.com/>

### Image sources:

[http://en.wikipedia.org/wiki/Baked\\_potato#mediaviewer/File:BakedPotatoWithButter.jpg](http://en.wikipedia.org/wiki/Baked_potato#mediaviewer/File:BakedPotatoWithButter.jpg)

[http://en.wikipedia.org/wiki/Mashed\\_potato#mediaviewer/File:MashedPotatoes.jpg](http://en.wikipedia.org/wiki/Mashed_potato#mediaviewer/File:MashedPotatoes.jpg)

[http://en.wikipedia.org/wiki/Potato\\_wedges#mediaviewer/File:Wedges\\_with\\_cheese\\_and\\_bacon.jpg](http://en.wikipedia.org/wiki/Potato_wedges#mediaviewer/File:Wedges_with_cheese_and_bacon.jpg)

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[http://en.wikipedia.org/wiki/Cheese\\_fries#mediaviewer/File:Chili\\_Cheese\\_fries\\_\(cropped\).jpg](http://en.wikipedia.org/wiki/Cheese_fries#mediaviewer/File:Chili_Cheese_fries_(cropped).jpg)

[http://en.wikipedia.org/wiki/Sweet\\_potato#mediaviewer/File:Veggie\\_burger\\_flickr\\_user\\_bandita\\_creative\\_commons.jpg](http://en.wikipedia.org/wiki/Sweet_potato#mediaviewer/File:Veggie_burger_flickr_user_bandita_creative_commons.jpg)

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[http://en.wikipedia.org/wiki/Potato\\_chip#mediaviewer/File:Potato-Chips.jpg](http://en.wikipedia.org/wiki/Potato_chip#mediaviewer/File:Potato-Chips.jpg)

[http://en.wikipedia.org/wiki/Potato\\_skins#mediaviewer/File:Potato\\_skins\\_arranged\\_on\\_a\\_plate\\_as\\_an\\_appetizer.jpg](http://en.wikipedia.org/wiki/Potato_skins#mediaviewer/File:Potato_skins_arranged_on_a_plate_as_an_appetizer.jpg)

[http://en.wikipedia.org/wiki/Sweet\\_potato\\_pie#mediaviewer/File:SweetPotatoPie.jpg](http://en.wikipedia.org/wiki/Sweet_potato_pie#mediaviewer/File:SweetPotatoPie.jpg)

[http://en.wikipedia.org/wiki/Potato\\_salad#mediaviewer/File:Potato\\_salad\\_with\\_egg\\_and\\_mayo.jpg](http://en.wikipedia.org/wiki/Potato_salad#mediaviewer/File:Potato_salad_with_egg_and_mayo.jpg)

[http://en.wikipedia.org/wiki/Gratin#mediaviewer/File:Potatoes\\_gratin%C3%A9.JPG](http://en.wikipedia.org/wiki/Gratin#mediaviewer/File:Potatoes_gratin%C3%A9.JPG)

[http://en.wikipedia.org/wiki/Potato\\_wedges#mediaviewer/File:Potato\\_Wedges.jpeg](http://en.wikipedia.org/wiki/Potato_wedges#mediaviewer/File:Potato_Wedges.jpeg) (roasted)

[http://en.wikipedia.org/wiki/Sweet\\_potato#mediaviewer/File:5aday\\_sweet\\_potato.jpg](http://en.wikipedia.org/wiki/Sweet_potato#mediaviewer/File:5aday_sweet_potato.jpg) (baked)

[http://es.wikipedia.org/wiki/Mantequilla#mediaviewer/Archivo:NCI\\_butter.jpg](http://es.wikipedia.org/wiki/Mantequilla#mediaviewer/Archivo:NCI_butter.jpg)

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[http://upload.wikimedia.org/wikipedia/commons/1/10/Organic\\_Heinz\\_Tomato\\_Ketchup.jpg](http://upload.wikimedia.org/wikipedia/commons/1/10/Organic_Heinz_Tomato_Ketchup.jpg)

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[http://en.wikipedia.org/wiki/Ranch\\_dressing#mediaviewer/File:Ranch\\_dressing.jpg](http://en.wikipedia.org/wiki/Ranch_dressing#mediaviewer/File:Ranch_dressing.jpg)

<http://commons.wikimedia.org/wiki/File:Somerset-Cheddar.jpg>

<http://www.myrecipes.com/recipe/traditional-sweet-potato-casserole-1000001673131/> (not wiki)

# Oda a mi comida favorita

Mi comida favorita, y el sujeto de mi poema es:

Dos dibujos diferentes de mi comida favorita:

Palabras que definan mi comida favorita. Piensa en estas cosas.

- Su apariencia
- Su sabor/olor
- Cómo se cultiva/ cómo se produce/cómo se prepara
- Sentimientos tuyos cuando lo comes
- Cuentos personales tuyos
- Información histórica o cultural

Verbos

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- 
- 

Sustantivos

- 
- 
- 

Adjetivos

- 
- 
- 

Adverbios

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- 
- 

Símiles

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- 
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Metáforas

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- 
- 

Características antropomorfas

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- 
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Características de una oda

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- 
-

**Lesson extension for**  
**Lesson 5 Voices and Visions of the Conquest**  
for use in AP Spanish Literature and Culture

I plan to use Lesson 5 *Voices and Visions of the Conquest* almost exactly as described; except for Activity 5, the group research, I will include the two readings from the Spanish AP Literature and Culture required reading list which directly relate to this topic. Therefore my extension will be included prior to Activity 5.

**Activity 5 a**

Students will brainstorm as a class what they already know about Hernán Cortés from Activity 3, from the Michael Wood documentary *Conquistadors* and the PBS online learning adventure. Any other important biographical information which especially pertains to him as author of *Las cartas de relación* will be added here by the teacher. Also, using the first three essential questions as a focus, the class will discuss Cortés' audience for the *Cartas*, his personal motivation in writing, and the impact on the king and wider audience in Europe.

After an introduction to aspects of the language in the 1500's and review of important vocabulary, names and places, such as *Moctezuma*, *Tenochtitlan*, and *náhuatl*; students will begin reading in class and finish reading for homework "*Segunda carta de relación*,"

<http://www.columbia.edu/cu/spanish/courses/spanish3349/05conquista/pdfs/cortes.pdf>

They are to answer comprehension questions in Spanish (see Handout attached) about such aspects of the reading as: which details of the arrival of Moctezuma and the meeting of Cortés and Moctezuma are emphasized, the tone of the letter, Cortés' supposed quoting of Moctezuma, Cortés' representation of himself, the lists of what is sold at the market, and Cortés' impression of the systems and hierarchy in the Aztec capital.

The next reading is a fragment from Miguel León-Portilla's *Crónicas indígenas: Visión de los vencidos*. The selection we read is based directly on the works of Fray Bernardino de Sahagún and also the náhuatl texts in the book XII of the *Códice Florentino*. Prior to reading we will watch *Visión de los Vencidos, 500 años después* (<http://www.youtube.com/watch?v=tfVCxMPb0t8>) which includes narration by Miguel León-Portilla and visual representation of the *presagios*. Students will read the "*Presagios de la venida de los españoles*" and make a list of all the predictions. Then the class will read the chapter "*Se ha perdido el pueblo mexicana*."

<http://201.147.150.252:8080/xmlui/bitstream/handle/123456789/1313/Leon-Portilla%2520Miguel%2520-%2520-%2520La%2520Vision%2520de%2520los%2520Vencidos.pdf?sequence=1>

After reading the two accounts of the conquest, students will discuss in class: in what way do the perspectives of Cortés and other conquistadors affect the representation of the events of the conquest? Even though the events recounted in indigenous voices in the "*Presagios*" are not the exact same ones, how is the tone different in the two texts?

After completing the readings, comprehension questions, and a discussion; students will divide into groups to prepare a presentation from the perspective of one of the groups involved, and thus continue with Activity 5 the Group Research: Voices of the Conquest. Each group must use as one of their sources either the Cortés or the León-Portilla work.



Preguntas de comprensión  
“Segunda carta de relación” de Hernán Cortés

1. Cortés narra uno de los momentos más importantes de la historia mundial en esta selección, el primer encuentro entre dos grandes civilizaciones: los mexicas y los españoles. Analiza el punto de vista literal y narrativo en este pasaje: ¿Cómo ve y cómo presenta Cortés la llegada de Moctezuma y el encuentro entre ellos? ¿Cómo describirías el tono de la relación?
2. ¿Qué detalles destaca (detalles de ambiente, de la manera de vestirse, de los regalos que se presentan)?
3. Cortés pretende representar las palabras mismas de Moctezuma cuando describe la historia de sus antepasados y cómo tiene lugar la recepción de los españoles. ¿Cuál es el retrato que pinta de Moctezuma? Señala las frases y palabras que mejor representan el carácter del gran líder azteca. ¿Qué razones habrá tenido Cortés para representar un Moctezuma tan humilde y acogedor a los españoles?
4. ¿Cómo se representa Cortés a sí mismo? ¿Qué entiendes cuando él dice en las líneas: “Yo le [a Moctezuma] repondí ...satisfaciendo a aquello que me pareció que convenía, en especial en hacerle creer que vuestra majestad [Carlos V] era a quien ellos [los aztecas] esperaban...?”

5. ¿Cuál es el efecto de las listas de “todos los géneros de mercaderías que en todas las tierras se hallan” que enumeran todo lo que se vende en las plazas de Temixtitan y qué recursos literarios usa Cortés para realizarlo?

6. ¿Presenta Cortés a Moctezuma como héroe? ¿Hay una contradicción entre la manera en que según Cortés Moctezuma se presenta en sus propias palabras, “Véisme aquí que soy de carne y hueso como vos y como cada uno, y que soy mortal y palpable,” y como Cortés lo presenta en la última sección sobre sus servidores con sus “seiscientos señores y personas principales? Nombra los detalles específicos del servicio de Moctezuma para explicar mejor el significado de su persona en su palacio.

7. Cortés parece estar muy impresionado con los sistemas de orden y jerarquía en la capital azteca. Señala tres ejemplos y explica lo que parecen demostrar sobre la naturaleza y características de los habitantes.

¿Qué nos dice sobre las creencias de su época el hecho de que Cortés describe en una frase habitaciones llenas de jaulas con animales salvajes y en la siguiente frase otra casa con seres humanos con deformidades?

¿Por qué crees que Cortés entra en tantos detalles sobre la forma en que Moctezuma come y se viste?