

**Yale University Peabody Museum of Natural History  
2014 Indigenous Peoples of the Americas Teacher Institute  
The Indigenous Atlantic: Encounters, Exchanges and Endurance**

*The 2014 Summer Institute is made possible by generous support from the Arthur Vining Davis Foundations.*

**UNIT OF STUDY:** Europeans and Indigenous Peoples in Contact  
**TITLE OF ACTIVITY:** Study of *Columbus at the Court of Barcelona*

---

**Name:** Elise Weisenbach  
**School:** Branford High School  
**Subject Area:** Spanish  
**Grade Level(s):** Levels 4/5

**Introduction:** The study of *Columbus at the Court of Barcelona* (1893), a print by L Prang & Co., is a one period activity to complement the study of Europeans and Indigenous Peoples in Contact

**Essential questions:**

- How can works of art enhance our understanding of history?
- From whose perspective are we examining history?
- Why did explorers and conquerors tell the court of their experiences in the Americas?
- How can we examine the accuracy of these reports?
- How can resources at Library of Congress or other databases help us understand the exploration and conquest of the Americas?

**Objectives:** Students will

- locate *Columbus at the Court of Barcelona* on line at the Library of Congress.
- use guided observation and object based learning strategies to examine the print
- complete the graphic organizer
- participate in class discussion and share their ideas about the print

**Directions for teachers:**

- Students will have completed homework and seen a PowerPoint presentation about the Age of Exploration.
- This activity will be followed by a discussion of multiple perspectives of the contact period and a discussion of Columbus reconsidered  
<https://www.icloud.com/photostream/#AEG4TcsmGCl6xv>
- Homework: Students will write a creative paragraph/dialogue about the scene.
- Next class: Students will read a selection from Columbus' log in which he describes the Americas to the royal court in Barcelona.

**Resources and materials:**

Prang, L. "Columbus at the Court of Barcelona." Print. *Library of Congress*. 20 June 2014  
<<http://www.loc.gov/pictures/item/91721156/>>

Graphic Organizer

Photostream-Columbus Reconsidered

<https://www.icloud.com/photostream/#AEG4TcsmGCl6xv>

Title of Activity *Columbus at the Court of Barcelona*

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

Course Name \_\_\_\_\_

Date: \_\_\_\_\_

Examine *Columbus at the Court of Barcelona* for 2-3 minutes. What do you see? Note your observations on the attached organizer and complete the activity. Be prepared to share your observations with the class.



(L. Prang. Library of Congress LC-USZC2-1589)

<p>1. What do you see in the print? (2-3 Min.)</p>	<p>2. What stands out? What details do you notice? (5 min. with a partner)</p>
<p>3. What do the details tell us? What is the message of the print?</p>	<p>4. Whose perspective is this print portraying? What do you think other actors are saying, thinking?</p>
<p>5. Apply what you know about the history of the Americas and Europe in the 15th century to your observations.</p>	<p>6. Observe the print again. Have your opinions changed? Do you have additional ideas? Write your conclusions.</p>

<p>1. ¿Qué ve Ud. en esta obra? (2-3 Min.)</p>	<p>2. ¿Qué destaca? ¿Cuáles son los detalles? (5 min. con un compañero)</p>
<p>3. ¿Cómo se siente? Tranquilo, alegre, triste...</p>	<p>4. ¿Qué nos dicen los detalles?</p>
<p>5. Aplique lo que Ud. sabe de la historia de las Américas y Europa en el siglo XVI- XVII a sus observaciones.</p>	<p>6. Observe Ud. el cuadro otra vez. ¿Ha cambiado sus opiniones? ¿Tiene Ud. ideas adicionales? Escriba sus conclusiones.</p>



Suggested questions for *Columbus at the Court of Barcelona*.

The following questions should be guided by the details you notice, the conclusions can you draw and the evidence you have to back up your ideas.

1. Why would Columbus go to Barcelona to visit the royal couple?
2. What is going on in the painting? Who are the key figures? Who are secondary figures?
3. What do you think Columbus is saying? The courtiers? The religious figures? The indigenous people?
4. What are their attitudes? How do they react to each other?
5. What are the connotations of body position? How does body language help us understand the painting? Examine the body language: bending forward, hand on head, leaning against someone, looking upward, head cocked etc.
6. What do the facial expressions tell us?
7. What are the objects in the scene? Why are they important? Why did the artist include them in this work?
8. What is the decor? Style of architecture? What are the people wearing? Or not...
9. What is the artist telling the viewer? What is his reason for creating the scene?
10. If you had the opportunity to retitile the piece, what would you name it?

# Object-Based Learning Strategies

Adapted from materials by Jessica Sack, Yale Art Gallery, and Cyra Levenson, Yale Center for British Art

Begin by having students closely observe an object or work of art, 2 – 5 minutes depending on how much time you have and the complexity of the object or work of art. If you are using a museum exhibit, cover the label or encourage them not to look at it.

Proceed by asking questions about the object or work of art, in the following order:

## 1. What do you see?

With this purely objective question, they are generating a list of words or statements, using only their eyes. This can be an inventory-like list if they are looking at a painting or a diorama, and more of a list of adjectives if looking at a single object. You can encourage them to toss out words as they come to mind.

## 2. What do you notice?

This goes deeper, and is intended to walk the line between objective and subjective. You may remind them not to include their opinion if you want to keep this more objective. Here, they should begin to point out relationships. They may also discuss how it appears to have been made. If they have an object in front of them that they are allowed to touch, they can use other senses at this point to learn more about it.

## 3. What do you think about what you see? What are your interpretations of the evidence you observed?

Finally you are asking here for their interpretation and opinion – if a painting, what is going on in the piece, what is the narrative – if an artifact, why might it have been made, what might it have been used for?

## 4. Follow answers to steps 2 and 3 with: What do you see that makes you say that?

This makes students accountable for their observations/interpretations by citing visual evidence, and can also help keep students from heading off in the wrong direction or intentionally derailing the process.

## 5. Finally, ask more guided questions, especially if you have a specific area of focus you are trying to

bring to your students' attention. You can also ask: "What questions do you have about it?" and "How can you find answers to these questions?" If in a museum, let them read the exhibit label at this point and ask them if that changes anything about their interpretation. If an artifact, you can now give more detail and history, and begin a more productive discussion about its cultural and chronological context.

Variation: There is a good opportunity to have students DRAW the object between steps 2 and 3, and then write a story about/featuring their object, which gets at the same interpretive thinking as step 3 but gives an opportunity for creative writing.

Usually, before you even have students start observing you would give them some context (specific artists, time periods, cultures) or the focus/objectives of the session – this helps steer their observations into a more narrow and manageable subset.

# Guided Observation Worksheet

Adapted from materials from the Yale Art Gallery and the Yale Center for British Art

Find an object or work of art, and spend 2 – 5 minutes closely observing it. If you are in a museum, do not read the exhibit label that gives information about the object or work of art.

After your observation time, answer the following questions in the following order. For questions 1 and 2, lists are fine (complete sentences not necessary).

1. What do you see?

2. What do you notice?

3. How was it made and what does it appear to be made from?

SEE BACK

4. If you are looking at an artifact, why might it have been made? What might it have been used for? If you are looking at a work of art, why do you think the artist produced this work? What is going on in the piece?

5. Now read the exhibit label (if there is one) and record:

Name/Title of object or work of art: \_\_\_\_\_

If an artifact, where in the world it is from: \_\_\_\_\_

If a work of art, artist's name and year of completion: \_\_\_\_\_

Any other descriptive information from the exhibit label:

Nicole A Caracciolo - One Day Activity - **WAMPUM BELTS**

Yale University Peabody Museum of Natural History  
2014 Indigenous Peoples of the Americas Teacher Institute  
The Indigenous Atlantic: Encounters, Exchanges and Endurance

The 2014 Summer Institute is made possible by generous support from the Arthur Vining Davis Foundations.

UNIT OF STUDY: **Indigenous Art: Means of Communication**

TITLE OF ACTIVITY: **WAMPUM BELTS**

Name: Nicole A Caracciolo  
School: Abington Senior High School  
Subject Area: Art  
Grade Level(s): 10-12

**Introduction: (how this activity fits in to the unit)**

The Wampum Belt activity will be an introduction to the overall unit "Indigenous Art: Means of Communication". This activity will teach students how to participate in guided observation of art objects to learn about their deeper meaning.

**Essential questions:**

1. How do people communicate? People from the same culture? People from different cultures?
2. What is a symbol/pictogram? Are there universal symbols/pictograms?
3. What purpose/s can a work of art serve? Is it a work of art?
4. How can works of art be used as methods of communication?
5. How can the materials used to create work of art give us information about a particular region/land?

**Objectives: (Students will...)**

1. Students will learn how to observe objects closely
2. Students will learn why the Haudenosaunee created wampum belts
3. Students will learn the materials used in creating wampum belts
4. Students will learn the meaning of the patterns on wampum belts

**Directions for teachers:**

1. Teacher should read the following resources on Wampum Belts:  
Smithsonian Museum (pages 6 and 7)  
<http://nmai.si.edu/sites/1/files/pdf/education/HaudenosauneeGuide.pdf>  
Iroquois Museum - <http://www.iroquoismuseum.org/ve11.html>  
Native American Technology and Art - <http://www.nativetech.org/wampum/wamphist.htm>
2. Teacher should print out and laminate photos of different Wampum Belts
3. Teacher should photocopy the hand out on guided observation
4. Teacher should explain that the class will be broken up into groups and they will be doing an exercise where they look at an image of an object (do not call the object art)
5. Teacher should hand out the guided observation worksheet and the wampum belt images
6. Teacher should break students up into groups and each group should fill out the guided observation worksheet. (15-20 minutes)

7. Teacher should lead a conversation on students' observations.
8. Teacher should collect worksheets and images.
9. Teacher should have an interactive PowerPoint Presentation where they introduce the Wampum Belts and help students begin to think about and answer the "Essential Questions".
10. Let students know that the Wampum belts are only one way that Native Peoples used art as a means of communication and that we will be looking at others.
11. For homework each student should create a pattern using graph paper that conveys a message. Show students an example of one already created and have them guess what they think the message of this drawing may be.
12. At the beginning of the next class students will trade their images and for homework they should write on the back of the image, in pencil, what message they think the image is conveying.

#### OPTIONAL EXTENDED ASSIGNMENT

Instead of having students individually design a Wampum Belt have students stay in their original groups for another extended project (three periods). Each group could be given one of the six Iroquois Tribes. They would then research their tribe (one and a half periods) and create a Wampum belt that represents some aspect of their tribe (one period) and have each group present their Wampum belt (one period).

### **Resources and materials:**

#### **Websites:**

Smithsonian Museum: <http://nmai.si.edu/sites/1/files/pdf/education/HaudenosauneeGuide.pdf>

Iroquois Museum: <http://www.iroquoismuseum.org/ve11.html>

Native American Technology and Art <http://www.nativetech.org/wampum/wamphist.htm>

Wampum: America's First <http://www.mohicanpress.com/mo08017.html>

Preserving a past. Providing a future. Ganondagan  
<http://www.ganondagan.org/Learning/Wampum>

#### **Books:**

Iroquois Corn In a Culture-Based Curriculum

A Framework for Respectfully Teaching About Cultures

Author: Carol Cornelius

1999, State University of New York Press, Albany

Wampum Belts of the Iroquois

Author: Tehanetorens – Ray Fadden

1999, Book Publishing Company

The Complete Guide to Traditional Native American Beadwork

A Definitive Study of Authentic Tools, Materials, Techniques, and Styles

Author: Joel Monture

1993, Macmillian Publishing Company

Iroquois Art, Power, and History

Author: Neal B. Keating

2012, University of Oklahoma Press

## **Student directions handout**

Title of Activity: Traditional Native American Communication – What is This Object?

Student Name:

Class Name:

Date:

1. You will be looking at an image of an object or a physical object and completing a guided observation worksheet with a partner or a group. Please take the time to answer each question completely and thoughtfully. (15-20 minutes)
2. Once you have completed the worksheet we will have a group discussion. (5-10 minutes)
3. During the next class we will then learn more in-depth information regarding the images of the objects you are observing.(20-25 minutes)
4. Next week there will be a homework assignment that relates to what we are observing today. It will be due next week at the beginning of class. TWO ASSIGNMENTS: 1. After learning about Wampum Belts students can create a modern day Wampum belt on graph paper. This design should convey an image that has meaning. 2. For a more in-depth project you could have students, working with same observation group, research one of the Six Haudenosaunee Tribes and create a belt design that illustrates their particular tribe and either a treaty that this tribe created or a myth from this tribe.



# GUIDED OBSERVATION WORKSHEET

GROUP NAMES \_\_\_\_\_

One person in the group should be the secretary who will record the group answers.  
Using your object or image of the object answer the following questions:

1. What do you see? Please generate a list of words or statements about the image/object.  
Each individual should toss out words as they come to mind.

2. What do you notice? Look more closely and begin to answer questions such as how do you think this object was made? Using all of your senses discuss particulars about the object.

3. What do you think about what you see? What are your interpretations of the evidence you observed? Using the knowledge you have about Native American Peoples, Why do you think this object was made and what do you think it could be used for?

4. Look at your answers to questions 2 and 3: What do you see that makes you say that?

5. After looking at this object what questions do you have about it? How can you begin to find out answers to these questions? How can you dig deeper as a group or individual?

## **American Histories: Native Peoples of the Eastern Coast Curricular Unit**

### **Introduction**

***Title of the curricular unit:*** Indigenous Beading/Quillwork Techniques in the North East

***Name:*** Marie Monks

***School:*** Branford High School

***Subject Area:*** Art (Crafts)

***Grade Level(s):*** 9-12

***Number of Lessons in the Unit:*** 2

***Time Frame Allow for Unit:*** 2 Weeks

### ***Brief Narrative Describing the Unit:***

This unit will begin with a brief lesson on the way of life of the indigenous people of North America with a specific focus on the North East tribes. The unit consists of a class discussion and a project. For the discussion, students will observe and analyze different materials that were used in beading/quillwork and discuss the origin and specific purpose of these materials and how they have changed over time. Students will then create a bracelet design with porcupine quills and/or glass beads using similar techniques as the indigenous tribes.

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

By researching and discussing the history and works of art from the Native American tribes of the North East, students will learn what materials were used and the techniques used for creating quill/beadwork designs.

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

What is the role of art for indigenous cultures?

Where did the indigenous people get the materials for their beadwork/quillwork from?

How did the materials that were used change after European contact?

### ***Assessment Question***

What cultures are indigenous to the North East?

How did/do they live?

What does Indigenous artwork of the North East look like?

***Vocabulary:***

**Lesson 1:**

Wampanoag  
Narragansett  
Pequot  
Quinnipiac  
Algonquian  
Iroquois  
Schaghticoke  
The Columbian Exchange

**Lesson 2:**

Whelk  
Quahog  
Sinew  
Wampum  
Awl  
Quills

## **Indigenous Beadwork/Quillwork in the North East of America**

**Lesson 1:** Indigenous Cultures, their way of life and their bead/quillwork in the North East

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

Students will:

- Present and discuss a brief Summary of the North East tribes.
- Observe and analyze a variety of materials
- Discuss the uses of the materials and how they changed after European contact.

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

What cultures are indigenous to the North East?

What materials were used in indigenous artwork?

How did indigenous 'artwork' and their way of life change after European encounter?

### ***Lesson 1:***

- Students will have completed a reading/answer question homework assignment (Handout #1) and see a PowerPoint presentation. The Power Point will address the indigenous cultures that lived in the North East, the materials that were used in everyday life by these people.
- Students will observe and analyze the material set before them before they are given any information about what they are or how they are used. (Handout #2) Students will be asked to guess what the materials were used for and if they are from pre or post European contact.
- A discussion will follow and students will be shown an additional Power Point presentation to further discuss a brief history and to reveal how the materials were used and what they were used for and how European contact changed things.

### **Key Points to Cover:**

- Brief History past/present of the North East Tribes
- Materials used by indigenous tribes before European contact
- Materials used after European contact and how/why they changed.

### **For Homework (optional):**

Handout #1 – Homework Assignment

## Note to Teachers:

- The homework assignment could also serve as a way to assess how much prior knowledge students may have regarding indigenous art work, materials and techniques used by Native Americans in the North East.
- Next class: Students will begin to create their own beadwork/quillwork bracelet with porcupine quills/glass beads.

## ***Lesson 1 Handout:***

Handout #1- Homework Assignment

Handout #2- Guided Observation Worksheet

## ***Lesson 1 Resources:***

### **Books:**

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

Lavin, Lucianne. *Connecticut's Indigenous Peoples: What Archaeology, History, and Oral Traditions Teach Us about Their Communities and Culture*. Connecticut: Yale University Press, 2013.

National Museum of the American Indian –Smithsonian. *Do All Indians Live in Tipis?* New York: HarperCollins Publishers, 2007.

### **Websites:**

History. Native American Culture. 2014

<http://www.history.com/topics/native-american-history/native-american-cultures>

NativeTech: Native American Technology and Art. Bead and Pendant Types of the North East. 2014. <http://www.nativetech.org/beadpen/beadpen.php>

NativeTech: Native American Technology and Art. Native American Beadwork. 2014. <http://www.nativetech.org/beadwork/beadwork.html>

NativeTech: Native American Technology and Art. Native American Beadwork: Introduction and Use of Glass Beads. 2014. <http://www.nativetech.org/glasbead/glaswork.html>

NativeTech: Native American Technology and Art. Native American Beadwork: Introduction and Use of Glass Beads. 2014. <http://www.nativetech.org/glasbead/glasvalu.html>

**Videos:**

Native American Cultures Videos: The Buffalo and Native Americans

<http://www.history.com/topics/native-american-history/native-american-cultures/videos/the-buffalo-and-native-americans>

***Lesson 2: Creating A Bracelet using Native Techniques and Decoration******Lesson Specific Essential Questions:***

What materials, techniques and tools were used in Native American beadwork/quillwork?

What were these decorations used for?

**Materials Needed:**

- Porcupine quills
  - Glass seed beads
  - Leather
  - Bone Awl
  - Embroidery needles
  - Thread/Waxed linen
  - Sinew
  - Graph paper
  - Colored Pencils
- (Supplies purchased from [www.crazycrow.com](http://www.crazycrow.com))

**Instructions:**

1. Students will observe a teacher demonstration on how to create a bracelet using a strip of leather and decorate it with beads and/or quills. (Handout #1 and Handout #2)
2. Students will start their assignment by brainstorming designs for their beadwork/quillwork bracelet using colored pencil and graph paper.
3. After their design is finalized, students will cut a piece of leather to the desired size and start to attached the beads/quills to create the design they chose.
4. Upon completion of their bracelet design, students will take part in a class critique/discussion and complete a self-reflection on the process and outcome of their bracelet design. (Handout #3)

**Note to Teachers:**

Quillwork is more challenging to learn than beadwork . The choice to try quillwork is up to the individual student or it is reserved for students who would like an extra challenge and/or learn the technique if they are advanced and already know how to do beadwork.

***Lesson 2 Assessment:***

Class participation

Comprehension questions

Class discussions

Final outcome

Final written critique and self-reflection



***Lesson 2 Handout:***

Handout #1- Beading Technique  
Handout #2 – Quilling Technique  
Handout #3 – Self-Reflection

***Lesson 2 Resources:***

**Books:**

Heinbuch, Jean. *A Quillwork Companion*. Utah. Eagle's View Publishing, 1990.

Orchard, William C., *The Technique of Porcupine Quill Decoration Among the Indians of North America*. Utah. Eagle's View Publishing, 1984.

Stanley- Millner, Pamela. *North American Indian Beadwork Patterns*. Dover Publications, 1996.

Sutton, Scott. *Beadwork Techniques of the Native Americans*. Crazy Crow, 2008.

Wilbur, C. Keith. *The Woodland Indians*. Connecticut. The Globe Pequot Press, 1995.

**Websites:**

NativeTech: Native American Technology and Art. Porcupine Quillwork and Hair. 2014  
<http://www.nativetech.org/quill/index.php>

NativeTech: Native American Technology and Art. Beads and Beadwork. 2014.  
<http://www.nativetech.org/beadwork/index.php>

***Lesson Unit Resources:***

**Location:**

The Institute for American Indian Studies Museum & Research Center  
38 Curtis Road, Washington, CT  
[www.iaismuseum.org](http://www.iaismuseum.org)

Mashantucket Pequot Museum and Research Center  
110 Pequot Trl, Mashantucket, CT  
[www.pequotmuseum.org](http://www.pequotmuseum.org)

Peabody Museum of Natural History  
170 Whitney Avenue, New Haven, CT  
[peabody.yale.edu](http://peabody.yale.edu)

**Books:**

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

Heinbuch, Jean. *A Quillwork Companion*. Utah. Eagle's View Publishing, 1990.

Lavin, Lucianne. *Connecticut's Indigenous Peoples: What Archaeology, History, and Oral Traditions Teach Us about Their Communities and Culture*. Connecticut: Yale University Press, 2013.

Menta, John. *The Quinnipiac: Cultural Conflict in Southern New England*. New Haven: Yale University Publications in Anthropology, 2003.

National Museum of the American Indian –Smithsonian. *Do All Indians Live in Tipis?* New York: HarperCollins Publishers, 2007.

Orchard, William C., *The Technique of Porcupine Quill Decoration Among the Indians of North America*. Utah. Eagle's View Publishing, 1984.

Stanley- Millner, Pamela. *North American Indian Beadwork Patterns*. Dover Publications, 1996.

Sutton, Scott. *Beadwork Techniques of the Native Americans*. Crazy Crow, 2008.

Weaver, Jace. *The Red Atlantic: American Indigenes and the Making of the New World*. North Carolina: University of North Carolina Press, 2014.

Wilbur, C. Keith. *The Woodland Indians*. Connecticut. The Globe Pequot Press, 1995.

**Video:**

Native American Cultures Videos: The Buffalo and Native Americans

<http://www.history.com/topics/native-american-history/native-american-cultures/videos/the-buffalo-and-native-americans>

**Websites:**

NativeTech: Native American Technology and Art. Porcupine Quillwork and Hair. 2014.

<http://www.nativetech.org/quill/index.php>

NativeTech: Native American Technology and Art. Beads and Beadwork. 2014.

<http://www.nativetech.org/beadwork/index.php>

History. Native American Culture. 2014

<http://www.history.com/topics/native-american-history/native-american-cultures>

NativeTech: Native American Technology and Art. Bead and Pendant Types of the North East.

2014. <http://www.nativetech.org/beadpen/beadpen.php>

NativeTech: Native American Technology and Art. Native American Beadwork. 2014.

<http://www.nativetech.org/beadwork/beadwork.html>

NativeTech: Native American Technology and Art. Native American Beadwork: Introduction and Use of Glass Beads. 2014. <http://www.nativetech.org/glasbead/glaswork.html>

NativeTech: Native American Technology and Art. Native American Beadwork: Introduction and Use of Glass Beads. 2014. <http://www.nativetech.org/glasbead/glasvalu.html>

**Map:**

National Geographic. North American Indian Cultures Map.

<http://maps.nationalgeographic.com/maps/print-collection/north-american-indian-cultures.html>

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

Class \_\_\_\_\_

## **Native American Beadwork in the North East**

Go to the following websites and read the information provided. Consider the information you read to help you answer the questions below.

### **Bead and Pendant Types of the North East**

<http://www.nativetech.org/ beadpen/ beadpen.php>

### **Beads and Pendants of the Eastern Forest: Meaning in Native American Life**

<http://www.nativetech.org/ beadwork/ beadwork.html>

1. What materials did Native Americans create their beads from?
2. How do you think these materials were discovered? How do you think they were converted into beads and other decorative elements? What techniques and/or tools were used to create them?
3. Where did Native Americans find these materials?
4. Why did Native Americans use these materials?

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

## Guided Observation Worksheet

You will be given an object or work of art. Spend 2-5 minutes closely observing it. After your observation time, answer the following questions in the following order. For questions 1 and 2, lists are fine.

**1. What do you see?**

**2. What do you notice?**

**3. How was it made and/or what does it appear to be made from?**

**4. What do you think it is used for?**

**5. Do you think it is from pre or post-European contact?**

**6. Now that the answers have been revealed to you, answer these questions about your object:**

What is it? \_\_\_\_\_

What/where does it come from? \_\_\_\_\_

\_\_\_\_\_

What is it used for? \_\_\_\_\_

\_\_\_\_\_

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

## **Bead/Quillwork Bracelet (Reflection and Rubric)**

**Describe the process and the outcome of your bead/quillwork bracelet? Are you happy with the finished results? Why/Why not?**

**Did your design or your approach to the design change during the construction of your piece? If so, how and why?**

**What was the most challenging part of creating this piece?**

**What would you have done differently if you were to create this again?**

## **Rubric Evaluation:**

**Maximum: 12**

**Students should be able to:**

- **Reflect critically on their own artistic development and processes at different stages of their work**
- **Evaluate their work**
- **Use feedback to improve their artistic development and processes.**

**The student...**

- 0** -Lacks ability or desire to reflect and evaluate his or her own work.
- 1-3** -Records his or her artistic development and processes with little reflection.  
-Carries out a limited evaluation of his or her work, with guidance.
- 4-6** -Reflects on his or her artistic development and processes.  
-Carries out a satisfactory evaluation of his or her work. Some aspects of the evaluation may be unrealistic or incomplete.  
-Attempts to use feedback in his or her artistic development and processes, with guidance.
- 7-9** -Reflects critically on his/ her artistic development and processes at different stages of his or her work.  
-Carries out a good evaluation of his or her work. The evaluation includes an appraisal of the quality of work produced and an identification of some areas of improvement.  
-Uses feedback in his or her artistic development with little guidance, which informs his or her own artistic development and processes.
- 10-12** -reflects critically and in depth on his or her artistic development and processes at different stages of his or her work.  
-carries out an excellent evaluation of his or her work. This shows a considered appraisal of the quality of work produced and details of improvements that could be made.  
-Intentionally uses feedback in his or her artistic development, which shows an appropriate consideration of his or her artistic processes.



# First Americans and European Contact: The Quinnipiac and the English Settlement at New Haven, 1638-1774

Lauren Goldberg, Ph.D.  
Curriculum Coordinator  
The Foote School, New Haven, CT

7<sup>th</sup> Grade Social Studies/Humanities

## UNIT CONTENTS

<b>ESSENTIAL QUESTIONS</b>	<b>3</b>
<b>CURRICULUM STANDARDS AND LEARNING OUTCOMES</b>	<b>4</b>
<b>INSTRUCTIONAL FOCUS</b>	<b>6</b>
<b>TEACHING AND LEARNING SEQUENCE: LESSON 1: ENVISIONING HISTORY</b>	<b>7</b>
<b>LESSON 2: PRELUDE TO THE FIRST TREATY</b>	<b>14</b>
<b>LESSON 3: TREATY AND THE FIRST 10 YEARS</b>	<b>22</b>
<b>LESSON 4: EXPANSION OF THE NEW HAVEN COLONY</b>	<b>29</b>
<b>LESSON 5: NEW HAVEN DURING KING PHILIP'S WAR</b>	<b>30</b>
<b>LESSON 6: 100 YEARS FROM KING PHILIP TO THE REVOLUTION</b>	<b>31</b>
<b>CULMINATING ASSESSMENT TASK</b>	<b>34</b>
<b>RESOURCES CONSULTED</b>	<b>35</b>

## **Introduction/Context:**

Our seventh grade curriculum focuses on the people and history of North America, from approximately 1000 CE through the American Civil War.

In the first six weeks of the school year, students begin to approach human history (between 1000 CE and approximately 1600 CE) from an archaeological perspective. Through a study of habitats, environmental conditions, and artifacts, they engage in a survey of the various regions of North America. The essential question that drives this exploration is “How do people in different areas meet their needs for food, shelter, and clothing?”

The second major unit of the year, for which the following lessons serve as a starting point, spans another 4 weeks and approximately 150 years, (approximately 1600 CE through 1750 CE) focusing on the impact of cultural contact between European settlers and indigenous Americans.

## **Essential Questions:**

During the course of the year, students consider the implications of culture, power, and worldview through studies of indigenous people, Europeans, colonists, and the emergence of the United States. Each unit of study is anchored by the following essential questions.

1. Can people who view the world differently share the world?
2. How can conflict be resolved?
3. What is the role of power in society?
4. How do we know what happened long ago or far away?

## Curriculum Standards and Learning Outcomes:

This unit provides opportunities for exploration and study in all ten of the *Themes for Teaching and Learning*, as defined by the National Council for the Social Studies (NCSS) as well as in the College, Career, and Civic Life (C3) dimensions that align with the Common Core State Standards. The lessons and activities described below are designed to engage students in higher-order thinking skills and analytical reasoning based on their interpretations and investigation of primary sources, historical records, images, and documents.

### NCSS Themes

- 1) **Culture:** Through experience, observation, and reflection, students will identify elements of culture as well as similarities and differences among cultural groups across time and place.
- 2) **Time, Continuity, and Change:**
  - a. Knowing how to read, reconstruct, and interpret the past allows us to answer questions about the relevance of sources, the roots of political and economic systems, changes in the world, and evolving perspectives.
  - b. Through a more formal study of history, students in the middle grades continue to expand their understanding of the past and are increasingly able to apply the research methods associated with historical inquiry.
- 3) **People, Places, and Environments:** During their studies, learners develop an understanding of spatial perspectives, and examine changes in the relationship between peoples, places, and environments.
- 4) **Individual Development and Identity:** Personal identity is shaped by an individual's culture, by groups, by institutional influences, and by lived experiences shared with people inside and outside the individual's own culture throughout his or her development.
- 5) **Individuals, Groups, and Institutions:** Institutions are the formal and informal political, economic, and social organizations that help us carry out, organize, and manage our daily affairs.
- 6) **Power, Authority, and Governance:** In exploring this theme, students confront questions about the purposes, functions, legitimacy, scope, and limits of authority. They examine individual rights and responsibilities, and the conflicts among fundamental principles.
- 7) **Production, Distribution, and Consumption:** In exploring this theme, students confront questions about decision making, production, distribution, and consumption of goods.

- 8) **Science, Technology, and Society:** Science, and its practical application, technology, have had a major influence on social and cultural change, and on the ways people interact with the world.
- 9) **Global Connections:** In exploring this theme, students confront questions about the spread of ideas, changes to societies, benefits and problems of global interdependence, and the balance between local and global needs.
- 10) **Civic Ideals and Practices:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship, which is the central purpose of social studies.

### **C3 Framework for Social Studies State Standards:**

**Dimension 1: Constructing Compelling Questions:** By the end of Grade 8, students (individually and with others) will

1. Explain how a question represents key ideas in the field.
2. Explain points of agreement experts have about interpretations and applications of disciplinary concepts and ideas associated with a compelling question.
3. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of views represented in the sources.

**Dimension 2: Applying Disciplinary Concepts and Tools:** By the end of Grade 8, students (individually and with others) will

1. Examine the origins, purposes, and impact of constitutions, laws, treaties, and international agreements.
2. Assess specific rules and laws as means of addressing public problems.
3. Compare historical and contemporary means of changing societies, and promoting the public good.
4. Explain how economic decisions affect the well-being of individuals, businesses, and society.
5. Use maps, satellite images, photographs, and other representations to explain relationships between the locations of places and regions, and changes in their environmental characteristics.
6. Explain how the physical and human characteristics of places and regions are connected to human identities and cultures.
7. Classify series of historical events and developments as examples of change and/or continuity.
8. Analyze how people's perspectives influenced what information is available in the historical sources they created.
9. Organize applicable evidence into a coherent argument about the past.

**Dimension 3: Evaluating Sources and Using Evidence:** By the end of Grade 8, students (individually and with others) will

1. Identify evidence that draws information from multiple sources to support claims, noting evidentiary limitations.

**Dimension 4: Communicating Conclusions and Taking Informed Action:** By the end of Grade 8, students (individually and with others) will

1. Construct explanations using reasoning, correct sequence, examples, and details with relevant information and data, while acknowledging the strengths and weaknesses of the explanations.
2. Critique arguments for credibility.

## **Instructional Focus:**

In the course of this unit, students will read and interpret primary source documentation of events, people, and locations in and around the area now known as New Haven, Connecticut during the 17<sup>th</sup> and 18<sup>th</sup> centuries. Individually and with others, they will:

- Investigate cross-cultural exchanges and contact between English settlers and the native people of what is now New England, with a focus on
  - The mounting tensions between the people of both cultures as they competed for land and natural resources
  - The different perspectives held by both cultures in cultivating land, raising animals, and managing communal resources
  - The impact of the colonial government on the Native American way of life
  - Long-term implications of conflict between the two cultures
- Describe and identify the characteristics of pre-contact Native American culture with regard to basic needs as well as social structure, including
  - Farming and cultivation of plants
  - Fishing and shellfish gathering techniques
  - Connections to the natural habitat and environment
  - Housing
  - Family structure and child rearing
  - Rituals and spiritual beliefs
- Engage in critical thinking and analysis to compare accounts from a variety of sources surrounding the first encounters between indigenous people and Europeans.

## Teaching and Learning Sequence

### Lesson 1: Envisioning History

**Lesson Format:** Two to three class periods, including analysis of images, comparison and contrast of elements from images, generation of questions for framing research and further investigation of the first contact between English and Quinnipiac people at New Haven.

#### Resources Needed:

- Image of Indians on the shore as British ships sail into New Haven harbor
- Image of the British ship landing and unloading on shore.
- Digital images depicting the area now known as New Haven, Connecticut
  - G.M. Durrie’s painting of West Rock
  - Adrian Block’s 1614 map of the region
- Image of the Quinnipiac monument at Fort Wooster
- “First Sunday at New Haven” illustration from William Cullen Bryant’s 1881 book

#### Implementation:

Begin with a review of the regional groups that have been studied over the past weeks. Explain that for the next few weeks, we will be “digging deeper” into the impact of English settlement on our local area. The essential questions that will drive our first lessons are

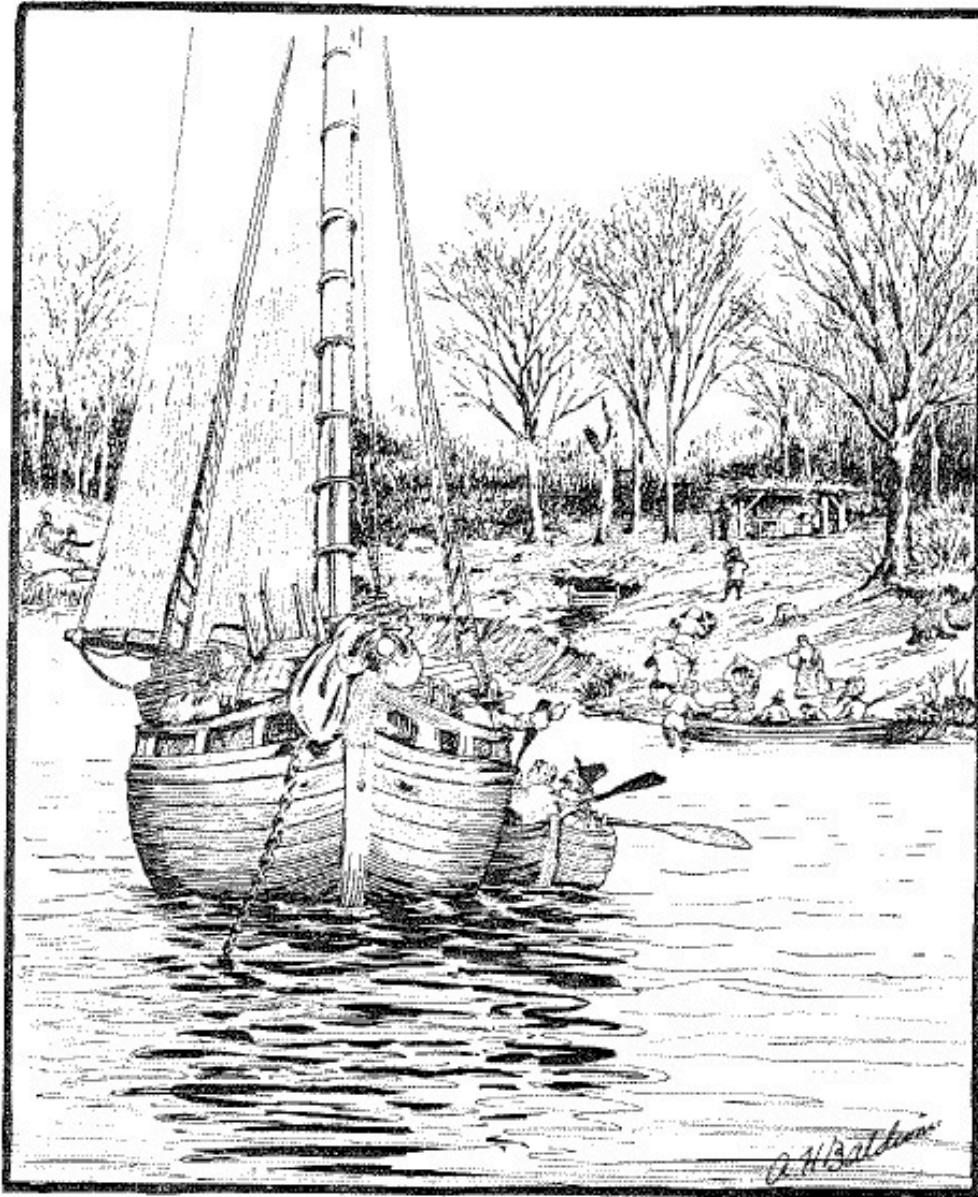
- 1) How do we know what happened long ago or far away?
- 2) Can people who view the world differently share the world?

Ask the students what they already know, or what they might have heard, about the time, place, and details of the first arrival of English people to New Haven. Responses might include specific names of people (Davenport and Eaton), locations of landmarks (East Rock or the landing site), or comments about the Puritan religion practiced by the English. Make note of these responses and encourage the students to consider as many details (plausible or factual) as possible as they engage in the image survey.

Show the first image, “Landing at Quinnipiac,” which illustrates the landing of the British ship (which had left Boston two weeks earlier, carrying about 250 people with the purpose of building a settlement). This is a woodcut without color.



If you wish, rather than (or in addition to) displaying the image, you can distribute copies to the students so they can look at it more closely. Ask, “What do you see here?” Remember, we are thinking about this image from the point of view of our first essential question. Can we rely on this image as an accurate depiction of this event?



LANDING AT QUINNIPIAC IN 1638.

Next, show a slightly different image: “Indians Watching Ship,” which is intended to capture the same scene from the vantage point of the Quinnipiac people on shore who would certainly have seen the English ship.



What do students notice that is the same, and what is different, about these two perspectives? Ask them to consider the literal details of both images, then return to the essential questions for the lesson. Here are two groups of people in the same place at the same time, experiencing the encounter with extremely different views of the world. What questions or clarifications would be helpful in “reading” this image? Answers to some of our questions will be gathered during our research.

It might be helpful to create a Venn diagram or a chart to collect and categorize responses in this initial comparison.

During the next two class periods, share the rest of the images to prompt further thoughts about the time, place, and people of this event. Continue gathering and organizing observations, questions, and ideas for research, clarification, or discussion.



The G.M. Durrie painting of West Rock shows an idyllic scene of the rich farmland that appealed to the English settlers, and which provided fertile ground for the Quinnipiac.



The color woodcut entitled “First Sunday at New Haven” emphasizes the religious nature of the Puritan settlers.





The 1614 map, drawn by Dutch sea captain Adrian Block, highlights the extent and density of the population of indigenous people in Connecticut before the British began to establish settlements in the area.



The Quinnipiac signed a treaty with the English in October, 1638—six months after the settlers first arrived. Within a year, a plan for the city had been drawn and was implemented by surveyor John Brockett. One element of this map that is of particular interest is in the lower right corner, where an area labeled “Indian Reservation” offers a hint about how the land had been divided.





In what may be the most poignant image for students to consider in this initial exercise, show them the photograph of the monument at Fort Wooster Park. The inscription can only be interpreted as a powerful understatement to describe the impact of English settlement.



This initial lesson in visual literacy and critical thinking is intended to engage the students' curiosity, attention to detail, analytical skills, and investment in further research. Subsequent lessons will focus on issues of conflict and power between these two peoples, and will serve as a lens into the larger experience of Europeans and native peoples throughout the early colonial period.

## Lesson 2: Prelude to the First Treaty

**Lesson Format:** Two to three class periods, including analysis of maps, generation of questions for framing research, and further investigation of the first contact between English and Quinnipiac people at New Haven.

### Resources Needed:

- Timeline of Settlement chart, Part 1
- Digital images depicting the area now known as New Haven, Connecticut
  - Color map: “Tribal Territories of Southern New England.”
  - Adrian Block’s 1614 map of the region
- Chart paper or other display materials for each of the four essential questions

### Implementation:

Lesson 1 will have provided a starting point for this next, more detailed exploration of the beginning of New Haven Colony.

Begin by reinforcing a point of interest that may have been raised in the discussions about the images of Quinnipiac and English people: Who made those images? In each case, the picture or drawing was created by a European. The woodcut of Indians watching the English make port, the landscape of the agricultural fields at West Rock, the map... all of these were painted or drawn by people who felt entitled to the land and empowered to build houses, carve fields, and establish a settlement. This factor can lead to an immediate discussion about the definition of power—whoever tells the story may be the one in power.

Review the first portion of the timeline with the students, beginning with the prehistoric dates and ending with the entry for August 30, 1637. This timeline is deliberately lacking in detail, with the purpose of encouraging the students to ask questions and generate ideas about this period of local history. The essential questions serve as prompts for inquiry into context, significance, and implications of the events.

### Timeline of Settlement: Quinnipiac and Europeans in the New Haven Area

#### Part 1

6000 BCE- 4000 BCE	Evidence of prehistoric (“Middle Archaic”) settlements near the mouth of the Quinnipiac River.
1000 BCE - 1500 CE	Evidence of human occupation from the Early, Middle, and Late Woodland Periods.

1600 CE	Quinnipiac settlements extend throughout much of modern-day southern and eastern Connecticut.
Spring, 1614	Dutch captain Adrian Block explores the Connecticut coastline and charted a map of the region. He sails a short way up the Quinnipiac River and meets the local people, who he calls "Quiripeys."
1625	Adrian Block's map is published; he names East Rock "Roodenbergh," which means "Red Hill." The Indian settlement at Quinnipiac, as well as the harbor and surrounding area, are also named "Roodenbergh."
1615-1628	The Dutch West India Company engages in <i>significant fur trade</i> with the Quinnipiac and other people of Connecticut.
1626	The Quinnipiac fall under Pequot control.
1631	Hostilities between the Pequot and the Quinnipiac intensify. Many people die in the conflict.
1633	Major epidemics of plague and smallpox break out in New England, killing vast numbers of indigenous people.
1630s	This decade marks the height of the "Great Migration" of English Puritans to New England. Thousands of English settlers emigrate to the colonies.
1634	The Pequot and the Dutch engage in a series of violent conflicts.
1636-1637	The <b>Pequot War</b> is waged between the English and the Pequot.
1637	The Pequot are defeated by the English.
August 9, 1637	Israel Stoughton (an English officer) writes to Governor Winthrop in Boston that the land at the Quinnipiac River is an ideal spot for an English settlement.

## Part 2

August 30, 1637	<b>Theophilus Eaton</b> leaves Boston to inspect the Quinnipiac area, and receives permission from the Quinnipiac sachem, <b>Momaugin</b> , to establish a colony. Seven men remain behind to prepare for the arrival of a large group of settlers.
April 5, 1638	Thomas Stanton (who had served during the Pequot War) is named as the official interpreter between the English and the



	Quinnipiac to negotiate a treaty.
April 24, 1638	Eaton, along with the <b>Reverend John Davenport</b> and 500 settlers, arrive at Quinnipiac to establish a colony.
November 24, 1638	The first treaty between the English and the Quinnipiac is signed at what is now Fort Wooster Park. <i>Under the terms of the treaty, Momaugin reserves a 1200-acre tract of land on the east side of the harbor where his people can live and farm.</i>
December 11, 1638	Davenport and Eaton meet with <b>Montowese</b> , sachem of the Northern Quinnipiac, to purchase land.
August 22, 1639	First Church is founded.
August 23-29, 1639	<b>Shaumpishuh</b> (female sachem) signs a treaty with a group of English settlers to sell the land that is now Guilford.
1639	War breaks out between the Dutch and the Hudson River Algonquian people.
September 1, 1640	The town of Quinnipiac is officially renamed New Haven.
October 23, 1640	Thomas Gregson, a wealthy merchant, is appointed as the official “truckmaster” to trade with the Indians for venison.
November 29, 1641	The New Haven General Court passes <i>legislation to prevent the Quinnipiac from acquiring guns and ammunition</i> . The court decrees that anyone who furnishes the Indians with ammunition will be subject to a fine.
October 23, 1643	Guilford, Milford, Stamford, and Southold, along with New Haven, form the The New Haven Colony and Jurisdiction.
March 16, 1646	The General Court hears a case concerning <i>Indian dogs that have killed English hogs</i> .

September 10, 1648	The Commissioners of the United Colonies issued statements regarding (1) “outrages committed upon the persons and cattle of the English” and (2) the case of William Westerhouse.
<b>Part 3</b>	
March 21, 1653	Momaugin complains to the Governor that <i>English pigs are damaging Indian cornfields.</i>
April 11, 1653	The Court appoints a team of English workmen to <i>help the Indians build fences</i> around their fields.
June, 1654	Complaints are filed to the General Court, alleging that the <i>Quinnipiac are planting illegally on lands outside their reservation.</i>
1658	Theophilus Eaton dies.
April 1659	The General Court grants the Quinnipiac the right to cultivate land in another part of the colony.
May 30, 1660	New Haven Colony rules that <i>anyone who sells or gives a dog to an Indian is subject to a fine.</i>
1660	<b>Charles II</b> returns to the throne as King of England.
1664	The Dutch surrender all of New Netherland to the English. Charles II grants all of the lands between the Delaware River and the Connecticut River to his brother James (a Catholic).
January 7, 1665	New Haven votes to join the Connecticut Colony.
March 14, 1670	George Pardee, the ferrymaster, is granted permission to purchase <i>20 acres of land from the Quinnipiac reservation</i> on the east shore.  William Jones, Deputy Governor and son-in-law of Governor Eaton, is granted <i>150 acres for a farm on the Quinnipiac River. This had been the sachem Montowese’s reservation.</i> Montowese died around 1668.
<b>Part 4</b>	
1670	The town of Wallingford is officially incorporated.
1670	The two largest Quinnipiac reservations, in New Haven and Branford, are still intact.
September 11, 1671	The Quinnipiac request permission to allow their friends and relatives to settle with them on the New Haven reservation.

June 24, 1675	<b>King Philip's War</b> breaks out in Massachusetts.
July 2, 1675	Deputy Governor Jones calls an emergency town meeting. <i>The town votes to require every man to keep his firearms ready at all times.</i>
September 24, 1675	<i>Plans are made to fortify the New Haven meeting house and other strategic locations. All citizens are ordered to carry arms and ammunition on the Sabbath and other public days.</i>
December 19, 1675	The New England army, including a contingent from the New Haven militia, attack the Narragansett in the Great Swamp Fight. The Narragansett village is destroyed.
February 7, 1676	Governor Jones calls for completion of the fortifications. <i>Magistrates rule that no Indian may come into town to view the fortifications or to take note of the town's precautions for defense. No one is allowed to permit Indians to plant crops within the boundaries of the town.</i>
August 12, 1676	<b>Metacom (King Philip)</b> is killed by a mixed force of English and Indian soldiers.
<b>Part 5</b>	
December, 1682	A committee is established to <i>determine the definite boundaries between English settlers and the Indians.</i>
March 31, 1683	Thomas Trowbridge, a wealthy New Haven resident, negotiates the <i>first purchase of land from the New Haven Indians since 1670.</i>
September 7, 1685	Wompom (the Totoket sachem), sells a <i>30-acre tract to English colonists</i> in what is now Branford.
October, 1766	Adam, a member of the Quinnipiac tribe, brings a complaint to the Connecticut General Assembly, charging that some of the English settlers have been using land that was titled to him.
January, 1769	The Connecticut General Assembly issues a resolution allowing Adam to sell his land.
May, 1774	Elijah Wampey, Solomon Mosucks, and Samuel Adam request permission to sell the rest of the Quinnipiac lands in New Haven, and move north to live with the Oneida people.

Additional information that will be helpful to the students is the “Tribal Territories of Southern New England” map, which shows the territory inhabited by the Quinnipiac, and that of the neighboring Pequot.



Display the four essential questions (one each on a large piece of chart paper) for the students. Address each one, referring to the timeline. *Italicized text below indicates the focus of discussion for each essential question. This lesson is not intended to resolve the questions, but to broaden the students’ sense of curiosity and critical thinking*

- 1) Can people who view the world differently share the world?
  - a. *How many world views might be reflected in this timeline?*
    - i. Dutch
    - ii. Quinnipiac
    - iii. Pequot
    - iv. English
  - b. *Of those four views, which might be most different and which might be similar? (Indigenous Americans and Europeans, although there might be conflict among groups from the same continent; they would approach conflict with some shared ideas).*

## Extension Activity

A few quotes from William Cronon's book *Changes in the Land* (1983, 2003) might help students consider one critical issue of "world view;" land ownership or possession:

First, from Cronon, the author:

To take advantage of their land's diversity, Indian villages had to be mobile. This was not difficult as long as a family owned nothing that could not either be stored or transported on a man's or—more probably—a woman's back. Clothing, baskets, fishing equipment, a few tools, mats for wigwams, some corn, beans, and smoked meat: these constituted most of the possessions that individual Indian families maintained during their seasonal migrations.

Next, statements by English colonial leaders:

Francis Higginson, a colonial Puritan:

The Indians are not able to make use of the one fourth part of the Land, neither have they settled places, as Towns to dwell in, nor any ground as they challenge for their own possession, but change their habitation from place to place.

John Winthrop, a colonial theorist, developed two definitions for land ownership. The first, "natural right," was based on the idea of pre-civilized people each feeding or supporting himself in the most basic way. Natural right was not as civilized, and therefore inferior, to "civil right," in Winthrop's view.

As for the Natives of New England, they enclose no Land, neither have they any settled habitation, nor any tame Cattle to improve the Land by, and so have no other but a Natural Right to those countries.

For a further extension of this discussion, or for students who are eager to engage in further reading, Cronon's entire Chapter 4: "Bounding the Land" will be excellent reading.

- 2) How can conflict be resolved?
  - a. *There was ongoing conflict between the Quinnipiac and the Pequot; and then between the Pequot and the Dutch, and then between the Pequot and the English. What ideas do students have about these items listed on the timeline (are the Pequot a more violent or warlike people)?*
  - b. *The Pequot were defeated by the English in 1637—how might the Quinnipiac respond to this (possibly gratitude or trust toward the English)?*

- 3) What is the role of power in society?
  - a. How do place names on a map reflect power? (*Language that is used to label items; peoples who are named in certain locations*)
  - b. How is trade related to power?
  - c. How is military influence related to power?
  - d. What happens in an absence of power?
    - i. How might disease and war have affected the population of indigenous people in this area?
    - ii. How might disease and war affect the balance of power in the area?
  
- 4) How do we know what happened long ago or far away?
  - a. What documentation is, or would be, most useful in interpreting the events of this time and place?

Questions and interpretations emerging from this discussion will lay the foundation for examination of the treaties and conflicts that arose in the decades after an English settlement was founded on the Quinnipiac River.

## Lesson 3: Treaty and the First 10 Years

**Lesson Format:** Three to four class periods, including analysis of primary source texts.

### Resources Needed:

- Timeline of Settlement chart, Part 2
- Text of 1638 treaty between the Quinnipiac and the English
- Transcript of Commission of the United Colonies session from September 10, 1648

### Implementation:

Review the notes and ideas related to the essential questions that were generated during the previous discussion.

Distribute the next section of the timeline, which begins with the arrival of the English (led by Theophilus Eaton and John Davenport) and their interactions with the leaders of the Quinnipiac people, including a female sachem.

#### Part 1: The 1638 Treaty

Share the text of the treaty with the students and begin to interpret the meaning of the agreements, again with a focus on the four essential questions.

Divide the class into small groups, assigning each team one section of the treaty. The questions below will help guide the students in their efforts to make sense of the language and intentions of the document.

Can people who view the world differently share the world?

- What indications in the text of the treaty provide a glimpse into the different world views of the English and the Quinnipiac?

How can conflict be resolved?

- What potential conflicts are suggested in the language of the treaty? (underlined sections)

What is the role of power in society?

- In what ways does this treaty show who is in power, within each of the cultures, and between the two cultures?

How do we know what happened long ago or far away?

- This is the exact language of the treaty that was written 350 years ago. The words are clear, but we also need to interpret the context, personalities, and goals of both groups in order to make more sense of the treaty.

November 24, 1638

Articles of agreement between Theophilus Eaton and John Davenport and others, English planters at Quinnipiac on the one party, and Momaugin the Indian Sachem of Quinnipiac and Sugcogisin, Qesaquaush, Carooughood, Wesaucuck and others of his council on the other party, made and concluded the 24<sup>th</sup> of November 1638; Thomas Stanton being the interpreter.

That he the said sachem, his council, and company do jointly profess, affirm and covenant that he the said Momaugin is the sole sachem of Quinnipiac, and hath an absolute and independent power to give, alien, dispose, or sell, all or any part of the lands in Quinnipiac and that though he have a son now absent, yet neither his said son, nor any other person whatsoever, hath any right, title, or interest in any part of the said lands, so that whatsoever he, the forenamed sachem, his council and the rest of the Indians present do and conclude, shall stand firm and inviolable against all claims and persons whatsoever.

Secondly, the said sachem, his council, and company, amongst which there was a squaw sachem called Shaumpishuh, sister to the sachem, who either had or pretended some interest in some part of the land, remembering and acknowledging the heavy taxes and eminent dangers which they lately felt and feared from the Pequots, Mohawks, and other Indians, in regard of which they durst not stay in their country, but were forced to fly and to seek shelter under the English at Connecticut, and observing the safety and ease that other Indians enjoy near the English, of which benefit they have had a comfortable taste already, since the English began to build and plant at Quinnipiac, which with all thankfulness they now acknowledged, they jointly and freely gave and yielded up all their rights, title and interest to all the land, rivers, ponds, and trees with all the liberties and appurtances belonging unto the same in Quinnipiac to the utmost of their bounds east, west, north, south, unto Theophilus Eaton, John Davenport and others, the present English planters there and to their heirs and assigns forever, desiring from them the said English planters such a portion of ground on the East side of the harbor, towards the fort at the mouth of the river of Connecticut as might be sufficient for them, being but few in number, to plant in; and yet within these limits to be hereafter assigned to them, they did covenant and freely yield full liberty to choose and cut down what timber they please, for any use whatsoever, without any question, license, or consent to be asked from them the said Indians, and if, after their portion and place limited and set out by the English as above, they the said Indians shall desire to remove to any other place within Quinnipiac bounds, but without the limits assigned them, that they do it not without leave, neither setting up any wigwam, nor breaking up any ground to plant corn, till first it be set out and appointed by the forenamed English planters for them.

Thirdly, the said sachem, his council, and company, desiring liberty to hunt and fish within the bounds of Quinnipiac now given and granted to the English as before, do hereby jointly covenant and bind themselves to set no traps near any place where the ... (damage to the original document here) whether horses, oxen, kine, calves, sheep, goats, hogs, or any sort.... (damage again) to take any fish out of any weir belonging to any English, nor to do any thing near any such weir as to disturb or affright away any fish to the prejudice of such weir or weirs, and that upon discovery of any inconvenience growing to the English by the Indians disorderly hunting, their hunting shall be regulated and limited for the preventing of any inconvenience and yet with as little damage to the Indians in their hunting as may be.



Fourthly, the said sachem, his council, and company do hereby covenant and bind themselves that none of them shall henceforth hanker about any of the English houses at any time when the English use to meet about the public worship of God; nor on the Lord's day henceforward be seen within the compass of the English town, bearing any burdens, or offering to truck with the English for any commodity whatsoever, and that none of them henceforward without leave, open any latch belonging to any Englishman's door, nor stay in any English house after warning that he should leave the same, nor do any violence, wrong, or injury to the person of the English, whether man, woman or child, upon any pretense whatsoever, and if the English of this plantation, by themselves or cattle, do any wrong or damage to the Indians, upon complaint, just recompense shall be made by the English; and that none of them henceforward use or take any Englishman's boat or canoe of what kind whatsoever, from the place where it was fastened or laid, without leave from the owner first had obtained, nor that they come into the English town with bows and arrows or any other weapons whatsoever in number above six Indians so armed at a time.

Fifthly, the said sachem, his council, and company do truly covenant and bind themselves that if any of them shall hereafter kill or hurt any English cattle of what sort soever, though casually or negligently, they shall give full satisfaction for the loss or damage as the English shall judge equal: but if any of them for any respect, willfully do kill or hurt any of the English cattle; upon proof, they shall pay the double value: and if, at any time, any of them find any of the English cattle straying or lost in the woods, they shall bring them back to the English plantation and a moderate price or recompense shall be allowed for their pains; provided if it can be proved that any of them drove away any of the English cattle wheresoever they find them, further from the English plantation to make an increase or advantage or recompense for his pains finding or bringing them back, they shall in any such case pay damages for such dealings.

Sixthly, the number of the Quinnipiac Indians, men or youth grown to stature fit for service, being forty-seven at present, they do covenant and bind themselves not to receive or admit any other Indians amongst them without leave first had and obtained from the English, and that they will not, at any time hereafter, entertain or harbor any that are enemies to the English, but will presently apprehend such and deliver them to the English, and if they know or hear of any plot by the Indians or others against the English, they will forthwith discover and make the same known to them, and in case they do not, to be accounted as parties in the plot and to be proceeded against as such.

Lastly, the said sachem, his council, and company do hereby promise truly and carefully to observe and keep all and every one of these articles of agreement; and if any of them offend in any of the promises, they jointly hereby subject and submit such offender or offenders to the consideration, censure, and punishment of the English magistrate or officers appointed among them for government, without expecting that the English should advise them about it; yet in any such case of punishment, if the said sachem shall desire to know the reason and equity of said proceedings, he shall truly be informed of the same.

The former articles being read and interpreted to them, they by way of exposition desired that in the sixth article it might be added, that if any of the English cattle be killed or hurt casually, or negligently, and proof made it was done by some of the Quinnipiac Indians, they will make satisfaction, or if done by any other Indians in their sight, if they do not discover it, and if able, bring the offender to the English, they will be accounted and dealt with as guilty.

In consideration of all which, they desire from the English that, if at any time hereafter they be affrighted in their dwellings assigned by the English unto them as before, the may repair to the English plantation for shelter and that the English will then in a just cause endeavor to defend them from wrong. But in any quarrel or wars which they undertake or have with other Indians, upon any occasion whatsoever, they will manage their affairs by themselves without expecting any aid from the English.

And the English planters before mentioned accepting and granting according to the tenor of the premises do further of their own accord, by way of free and thankful retribution, give unto the said sachem, council, and company of the Quinnipiac Indians, twelve coats of English trucking cloth, twelve alchemy spoons, twelve hatchets, twelve hoes, two dozen of knives, twelve porringers, and four cases of French knives and scissors. All which being thankfully accepted by the aforesaid and the agreements in all points perfected, for ratification and full confirmation of the same, the sachem, his council, and sister, to these presents have set to their hands or marks the day and year above written.

Momaugin  
Sugcogisin  
Quesaquaush  
Carrouhood  
Weesaucuck  
Shaumpisshuh

I, Thomas Stanton, being interpreter in this treaty, do hereby profess in the presence of God that I have fully acquainted the Indians with the substance of every article and truly returned their answer and consent of the same, according to the tenor of the foregoing writing, the truth of which, if lawfully called, I shall readily confirm by my oath at any time.

*December 11, 1638*

On the 11<sup>th</sup> of December, Montowese, sachem of another tribe, “in presence and with allowance and consent of Sauseunck, an Indian who came in company with him,” sold to the English a tract of land lying north of that sold by Momaugin, and described as “extending ten miles in length from north to south, eight miles easterly from the river of Quinnipiac toward the river of Connecticut and five miles westerly toward Hudson’s river.” Montowese, reserving a piece of land near the village which now bears his name, “for his men which are ten, and many squaws, to plant in,” received “eleven coats of trucking cloth, and one coat of English cloth made up after the English manner,” in payment for the territory thus alienated. (Atwater, Hewitt, et. al, 1902).

After all the groups have identified significant elements in their assigned sections, bring the class back together to discuss the “big picture” of this treaty. Based on the discussions from the previous class regarding land ownership and world view, what

agreement did the Quinnipiac probably think they were making? What did they think they were getting in return?

## Part 2: The First 10 Years

Review the events listed on the timeline.

Between 1638 and 1648, the English town grew. Two years after signing the treaty, the English changed the name of the settlement from Quinnipiac to New Haven. This is a clear indication of one culture exerting dominance over the other.

Cases brought to the General Court offer clues about the growing friction between the two cultures as well.

Distribute the digital image and transcript of the 1648 “Declaration of the Commissioners of the United Colonies” (from the Yale Indian Papers collection), which addresses several critical issues:

- a) It appears that the Indians have been disturbing the English farms in some way, and the English want their behavior to stop.
- b) A power struggle among the Pequot has apparently left some confusion about who is the leader of the Pequot. The English make it clear that they believe the sachem Uncas is the rightful leader of those people.
- c) The lengthiest portion of the transcript addresses the case of William Westerhouse, whose ship may have been unlawfully seized by the Dutch from its berth in New Haven harbor.

Plymouth, September 10, 1648

To all Indian Sachems, & men whom it may concern, inhabiting within the Narragansett Bay and places adjacent—

The Commissioners for the United Colonies of New England, having received information of several outrages committed upon the persons and cattle of the English in several places, cannot but look upon such practices as tending to the disturbance of the public peace, and therefore advise that due care may be taken by the several Sachems, and all others whom it concerns, to prevent and abstain from all such miscarriages for the future, and if any of them receive any injury from the English, upon complaint in due place and order, satisfaction shall be endeavored them according to justice as the like will be expected from them.

Whereas by the order of the Commission the last year it was provided that the Pequots, residing near to the English plantation settled at Nameack should return to their former subjection to Uncas as may more fully appear by the acts of that meeting which was made known and signified to them both by the Commission themselves at Boston, and by Mr. Hopkins afterwards at Pequot but no conformity hath hitherto been yielded thereunto by them, it was now thought fit and concluded that Mr. John Winthrop be informed of the continued resolutions of the Commission's for their return, and desired to further the same, but in case a ready

attendance be not forwith yield hereunto, Uncas shall have order and liberty by constraint to enforce them and it is desired that the Government of Connecticut will provide that he be not therein opposed by any English. Nor the Pequots or any of theirs harbored or sheltered in any of their houses while no just offense is given them by him or any of his in their people's concern.

Upon the information and complaint of Mr. William Westerhouse, a Dutch merchant living at and a planter in New Haven, concerning the Dutch Government taking his ship from him, while she was riding at anchor in New Haven harbor, entreating advice of and help from the Commission therein, ensuing answer was returned—

Mr. William Westerhouse

The Commission for the United Colonies have considered with your (petition) by way of advice and help concerning your ship and goods seized by the Dutch Governor in New Haven harbor: but they do not yet hear what the Dutch Governor can charge nor upon what grounds he made that seizure. If he hath nothing to pretend or allege, but that New Haven is part of or with the New Netherland, the English Colonies must and do possess against it, and according to their duty by all just means assert the English right both to New Haven land and harbor, and to all the English plantations from Cape Cod both on the main and islands which are possessed by the English and at present under their government, as anciently granted by the Kings of England, to their subjects since purchased by the English from the Indians the true proprietors of the land.

And for diverse years peaceably possessed and planted by them without any question, or demand by the Dutch for any of them, and shall accordingly expect to be righted both for the injury and affront in taking a ship out of one of their harbors upon such a challenge, and in the title to the place, unjustly claimed, without purchase, possession, or any other considerable ground.

Upon which occasion, Mr. Eaton acquainted the Commission what had passed between the Dutch Governor and New Haven colony, and sundry letters from the Dutch governor were read, and answer returned to August 28, 1648 all which being duly considered, the Commission did first inquire of Mr. William Westerhouse, who in the Dutch Governor's last letter, was accused of an irregular trade with the Indians, with guns and powder he had brought and how he had disposed of the same, he answered with much confidence, that he had not brought at most above ten guns in all, and not above a thousand weight of powder, of which the Dutch Governor had seized, in the forementioned ship about 500 he had sold 300 to New Haven colony or plantation, and most of the rest by pounds to New Haven planters and others within that jurisdiction; but absolutely denied, he eer sold gun or guns or any powder to any Indian or Dutchman, and if the Dutch Governor or any other could prove the contrary, he professed himself willing to submit to the severest censure, as being fully informed by the Governor of New Haven, that all such trading without express license from some of the magistrates was unlawful, and they further thought fit by way of participation either to a meeting with the Dutch governor or provision for their own safety, and convenience, to write to the Dutch Governor as follows:

Honored Sir:

It is now more than a full year since the Commissioners (desiring to continue and confirm a just and profitable peace between the English Colonies and the Dutch plantations in these parts wrote unto you and presented what they had hard, first

concerning a dangerous liberty taken by yours, to sell guns, powder, and shot, and other instruments of war to the Indians, both at Auriana fort, and other places within the English jurisdictions, a trade damnable (as yourself calls it,) certainly unsafe and like to prove of mischievous consequence, both to the English and Dutch, secondly concerning a high custom or recognition, with other burdens and inconvenient impositions laid, not only upon your own people but upon the English merchants trading at, or sometimes in their return but passing by the Manhatoes; but to this day we hear not of any inquiry, prohibition, or cessation of the forementioned trade at Aurania fort, nay we hear that the Mohawks and other Indians living near that place are so furnished with guns, powder, and shot that they grow bold, and daring, and may prove dangerous to us all, nor do we find any abolition or moderation in the said customs and grievances, imposed at the Manhatoes, nay we have not received any answer, not so much as a particular information (as we requested) of what is required and expected that we might inform our merchants to prevent future fines and seizures, Mr. William Westerhouse one of the countrymen but at present a planter at New Haven informed us, and complained of his own and principals' great loss and damage by your seizing his ship and goods.

This primary source document provides another opportunity for students to consider the essential questions. How is power demonstrated here? What conflicts and resolutions are presented? How do these issues reflect differing views of the world? What predictions do students have about the events that are likely to unfold in New Haven in the near future for these people?

## Lesson 4: Expansion of the New Haven Colony

**Lesson Format:** One class period

**Resources Needed:**

- Timeline of Settlement chart, Part 3: March 21, 1653-March 14, 1670

**Implementation:**

For the next 20 years, after the events documented in the Commission transcript from 1648, the New Haven Colony continued to grow, and to establish a firm hold on the land within its boundaries.

Distribute the 3<sup>rd</sup> section of the Timeline of Settlement. Ten events are listed in this portion of the history. Allow students some time to read through the entries, and to begin considering the possible significance of each.

How might these events be representative of bigger trends in the colonies, or in the relations between indigenous people and English settlers?

Can people who view the world differently share the world?

- What information in the timeline (and in previous readings) provides an idea of how well that the English and the Quinnipiac are sharing their territory?

How can conflict be resolved?

- What conflicts are arising between the two groups?
- In what ways, if any, are the conflicts being addressed?

What is the role of power in society?

- Where is power most clearly seen in this history?

How do we know what happened long ago or far away?

- What can we know is factual here? What is opinion or biased information?
- How does our knowledge of history help us read and interpret the material presented in this timeline?

## Lesson 5: New Haven During King Philip's War

**Lesson Format:** Two to three class periods, including analysis of primary source texts.

**Resources Needed:**

- Timeline of Settlement chart, Part 4: September 11, 1671-August 12, 1676

**Implementation:**

The 1670s marked a significant turn in relations between the English and the Indian people throughout New England. In southern Massachusetts and northern Rhode Island, a violent conflict erupted between the Wampanoag and the English. Metacom, also known as King Philip, was the sachem of the Wampanoag. He was seen as a particularly dangerous threat to the colonists.

Distribute section 4 of the Timeline of Settlement chart, which spans only 6 years from 1670-1676.

Focus the students' attention on the first three entries. How do relations between the Quinnipiac and the English appear to be at the beginning of the 1670s?

What happens immediately after King Philip's War begins?

How might the English and the Quinnipiac have reacted during this time? What clues are present in the timeline to support your ideas?

Point out to the students that Metacom was killed almost exactly 100 years before the beginning of the Revolutionary War. The colony of New Haven had already been in existence for nearly 40 years at the end of King Philip's War.

1. Can people who view the world differently share the world?
2. How can conflict be resolved?
3. What is the role of power in society?
4. How do we know what happened long ago or far away?

## Lesson 6: 100 Years From King Philip to the Revolution

**Lesson Format:** Two to three class periods, including analysis of primary source texts.

### Resources Needed:

- Timeline of Settlement chart, Part 5: December, 1682-May, 1774
- Petition of Adam, October 1766
- Resolve on the Petition of Adam, October 1766
- Connecticut General Assembly Resolve on Adam’s Memorial, January 1769
- Memorial of Elijah Wimpey, Solomon Mosucks, and Samuel Adam, May, 1774

### Implementation:

The final lesson in this unit spans approximately 100 years, encapsulating a period of continued friction between the English and the Quinnipiac.

Distribute the fifth section of the Timeline of Settlement. Three events are mentioned in the late 1600s, followed by a gap of 80 years before the last three events. Allow the students some time to read through the entries.

Remind them that the first item, in which a committee is established to set boundaries, occurred only six years after King Philip was killed. The existence of this committee highlights the essential question, “Can people who view the world differently share the world?”

- Does it seem as though the English and the Quinnipiac are sharing their territory?
- Ask for ideas as to what has probably been happening in New Haven during those 6 years.
- Review the timeline from the last lesson—what regulations had been established in the town? Do students think that any of those restrictions has been lifted?
- What is the general trend of the entries in this portion of the timeline?

Distribute the digital image and transcript of Adam’s petition to the court. (document from the Yale Indian Papers Project).

October 1766

Upon the petition of Adam, an Indian, one of the natives and descendants of the New Haven, or Quinepiaug Indians, in behalf of himself and the rest of said tribe, representing to this assembly, that by the ancient transactions of the proprietors of said New Haven there was reserved for the use of said tribe three pieces of land at or near South End so called in said New Haven, the whole containing about 30 acres, which land John Morris, late of said New Haven decreed by a certain instrument under his hand and seals dated the 26<sup>th</sup> day of April 1741 for himself his heirs and



covenanted with the said proprietors in behalf of said tribe, to keep in proper condition and fenced for the use of said tribe for planting. That said Morris afterwards conveyed away said lands absolutely, and the same by same mean conveyances, have come to Timothy Tuttle, Jr. and Joseph Tuttle of said New Haven, who, having entered upon said land so reserved for said tribe, refused to suffer any of them to make any improvement thereof, praying for relief as per petition on file—also praying to have some suitable person appointed agent to conduct the said Indians' affairs for them.

Resolved by this assembly that Nathaniel Ruggles and Nathaniel Hill, Esqs, of Guilford, and Samuel Barker, Esq. of Branford be, and are hereby appointed to a committee to hear and take into consideration all matters contained in and referred to in said petition, and make report thereof with their opinion thereon to this or the next General Assembly, at their session at Hartford in May next. And also that Mr. Samuel Bishop, Jr. of said New Haven be and he is hereby appointed agent for said Indians to manage and conduct for them in their behalf.

Passed in the lower house  
Testimony William Williams, Clerk

Concurred in the Upper House  
Testimony George Wyllys Secretary

What is Adam's complaint?

How does the Commission respond to him? Are students surprised by the Court's decision?

Three years later, Adam returns to court with a different petition.

January 1769

Upon the memorial of Adam, an Indian native belonging to Farmington, for himself and the rest of the tribe of Indians lately dwelling at East Haven, present to this Assembly in October last, that the members have a small interest in lands, valued about thirty pounds, lately adjudged to them by this assembly, which on account of their present situation being removed away from said East Haven they are desirous of selling, praying to be enabled to make sale of their said remaining right and interest under the direction of some suitable person, and the purchase monies in like manner to be laid out and disposed of.

Resolved by this assembly that the said Adam Indian, for himself and the rest of the said tribe, be, and he is hereby authorized and fully empowered and enabled, to make sale by deed in common and usual form of all such remaining right in the said Indian lands at East Haven, offered under the direction and by and with the consent and concurrence of Samuel Bishop, Esq. of New Haven and John Strong, Esq. of Farmington, who are hereby authorized and desired to assist him, the said Adam, accordingly in the said manner, and that the monies shall be raised by such sale. The said Adam by the consent and allowance of the said Bishop and Strong, is hereby enabled to lay out and dispose of in the purchase of lands in the best manner for the benefit and advantage of said tribe.

Passed in Lower House  
Testimony William Williams, Clerk

Concurred in Upper House  
Testimony George Wyllys, Secretary

Five years after that, a group of Quinnipiac appear before the magistrates with another request.

May, 1774

To the Honorable General Assembly of the Colony of Connecticut now sitting at Hartford in said Colony,

The memorial of Elijah Wimpey, Solomon Mossuck, Samual Adam, and the rest of the tribe of Tunxes Indians living in Farmington in Hartford County humbly showeth, that they have received a kind invitation from their brethren the Six Nations at Oneida to come and dwell with them with a promise of a cordial reception and ample provision in lands whereon to subsist—and being straitened where we now dwell, think it will be best for ourselves and our children and also tend to extend and advance the kingdom of Christ in among the heathen nations to sell our interest in this colony and accept the kind invitation of our brethren and to remove with our families to the Oneida—and to prevent charge and expense in and about the sale of our estates, and also our being imposed upon therein—we humbly pray your honors as our fathers and guardians to appoint Col. John Strong, Fisher Gay, Esq. and Mr. Elnathan Gridly, all of said Farmington, a committee to assist, direct, and oversee us in the sale of our lands and to enact that all sales of lands belonging to us that shall be made by us with the advice and direction of said Committee or any two of them endorsed on the deeds of sale signed by them shall be good and effectual in the law to pass said lands and for the purchasers to hold said lands by to all intents and purposes—the same being acknowledged by us—and duly recorded as in other cases is provided—or in some other way provice for your memorialists as your honors shall see fit and your memorialists as in duth bound shall ever pray

Dated the 19<sup>th</sup> day of May AD 1774

Elijah Wimpey  
Solomon Mosucks                      for themselves and the rest of said tribe  
Samuel Adam

In the lower house

The prayer of the above memorial is granted, saving the rights of the New Haven Indians in the lands mentioned, and liberty for a bill in form and cetera.

Testimony Samuel H. Parsons, Clerk  
Concurred in the Upper House  
Testimony George Wyllys, Secretary

Distribute both of these documents (digital image and transcript) to the students. In many ways, these items represent the end of the Quinnipiac presence in New Haven.

## Culminating Assessment Task

As a final learning component for this unit, assign a persuasive writing task to the students in response to the following prompt:

*Was the Quinnipiac exodus inevitable? Why or why not? Use evidence from the materials we have read and discussed to support your arguments. Include themes and ideas related to our essential questions in your response.*

1. Can people who view the world differently share the world?
2. How can conflict be resolved?
3. What is the role of power in society?
4. How do we know what happened long ago or far away?

## Resources Consulted:

Atwater, E. E. , Hewitt, L.M. et. al. (1902). *History of the colony of new haven to its absorption into Connecticut*. Meriden, CT: Journal Publishing Co.

Cronon, W. (1983, 2003). *Changes in the land: indians, colonists, and the ecology of new england*. New York: Hill and Wang.

Menta, J. (2003). *The quinnipiac: cultural conflict in southern new england*. New Haven: Yale University Press.

Russell, H.S. (1980). *Indian new england before the mayflower*. Lebanon, N.H.: University Press of New England.

Yale Indian Papers Project: [www.library.yale.edu/yipp/](http://www.library.yale.edu/yipp/)

# Es complicado

## Reflexiones de identidad en la música del Caribe

Lynn Fernandez  
Monte Vista High School, Danville, CA  
Spanish 4 Honors  
Grade 11

### **INTRODUCTION**

Caribbean culture is complicated. Three ethnic groups that could hardly be more different from one another came together with wildly different consequences for each group. Out of this sustained period of contact and interaction arose a culture unique to the Caribbean, one that can, itself, be thought of as indigenous, a culture with new issues and new expressive traditions. This unit will explore how music, one of the most expressive of its traditions, tells the story of the evolution of Caribbean identity.

### **OVERVIEW OF THE UNIT**

Students will begin with two pre-unit activities: a mind map that explores what makes up their own identity, and a Pre-test, which is a treasure hunt via QR codes that tells them and the teacher what they already know about Caribbean music.

The emphasis in this unit will be on students looking at graphic evidence and listening to musical evidence in order to draw conclusions based on what they see and hear. Rather than simply giving the students the “answers,” the teacher will provide enough information to allow the students to draw logical and appropriate conclusions.

The students will briefly explore the history of the region and the Taíno, European, and African cultures that came together there. They will then listen to various examples of music typical of each culture. Students will discuss what characteristics are reflected in the music of each culture, looking at what each culture brought to the table culturally and musically. Information and images are provided so that the teacher can clarify misunderstandings and supply missing information.

Once students have a clear idea of the characteristics of each of the three cultures, they will listen to a variety of styles of Caribbean music, both traditional and contemporary. Students will examine how new cultural and musical traditions developed from the sustained interaction of these three disparate cultures, and they will be able to identify the various influences that can be heard in the music. Finally, students will discuss how the music reflects the evolution of Caribbean culture, and as such, Caribbean identity over time. A final project that explores a contemporary example of Caribbean music will call on students to examine how a particular musical piece can be viewed as a reflection of Caribbean identity today.

Number of lessons in the unit: 1

Time frame to allow for unit: 3-6 days. Time can vary hugely, depending on how much of the unit is done in class. Time can be reduced significantly by assigning many of the listening activities as homework.

### **Unit Teaching Objectives**

Students will be able to

- Identify contributions of Taíno, African and European cultures to Caribbean music.
- Understand how these cultures came together to create something new, and how that new product could, itself be considered indigenous.
- Understand that the music can and does reflect the complexity of Caribbean indigenous culture.  
Understand how music is a reflection of identity in the Caribbean.

## Unit Essential Questions

- ¿Es importante a ti la identidad?  
*Is identity important to you?*
- ¿Qué pasa cuando varias culturas se juntan por una duración de tiempo sostenido?  
*What happens when cultures come together and interact over a sustained period of time?*
- ¿Se puede identificarse con más de una cultura a la vez?  
*Can we identify with more than one culture?*
- ¿Puede ser la música una reflexión de la cultura?  
*Can music be a reflection of culture?*
- ¿Puede ser la música una reflexión de identidad?  
*Can music be a reflection of identity?*

## Materials needed for this Lesson

- *Lesson Plan*
- *Student Notebook*
- *Pre-Test*
- *Pre-Test Teacher*
- *PowerPoint*
- *PowerPoint Notes*
- *Links page*
- *Rhythms page*

1. **Activity 1: How do you define yourself?** (20 minutes or more – some students will finish this quickly, others will take much longer, so you may want to allow a specific amount of time in class and have them finish it for homework.)

*Preparation: you may want to ask students to bring colored pencils, markers, crayons or paints to class for this activity.*

- a. Write the following categories on the board. Pass out blank sheets of paper and have students make mind maps of their own identity using the categories to kick-start their ideas. They can use as few or as many of the categories as they wish, and can substitute any others they think of. Warn them that they will be sharing these with the class, so they shouldn't include any information they want to keep private.
  - grupo étnico
  - nacionalidad
  - clase social
  - situación económica
  - talentos
  - intereses
  - pasatiempos
  - religión
  - donde vivo
  - género (hombre o mujer)
  - edad
  - características físicas
  - música favorita
  - otra categoría
- b. Have them share their mind maps with the class or in small groups.

2. **Activity 2: Buscatesoros Pre-Test** (30 minutes)

*Preparation: Cut out QR codes from the Teacher page of the pre-test and put them up all around the classroom; you could put them in plain sight or hide them so students would have to look for them.*

- a. You can have students work individually or in groups. Each student or group will need:
  - a copy of the worksheet
  - at least one person with a QR code reader on his or her phone
- b. Students will access the source for each question via the QR codes and answer the questions. Let students know that many of the songs are long, and they only have to listen to each one long enough to decide on a correct answer; they don't have to listen to the whole piece.
- c. For groups you could make it a competition (golf score style): rank groups according to who finished first; add the number of errors each individual or group makes to their rank and the group with the lowest score wins. Example: a group finishes third, and they have 4 mistakes, so their score would be 7; another group finishes second, and they have 6 mistakes, so their score is 8. The first group is the winner.

3. **Activity 3A: Indigenous culture: Who was here to greet Columbus in 1492?** (30-40 minutes)

- a. Pass out a copy of the student Notebook to each student.
- b. **PowerPoint slide #1:** Show map; discuss with students what the larger islands are called; they should transfer this information to the map in Section A of their notebooks. (Refer to PowerPoint Notes for content information and timing of animations.)
  - i. Discuss that sometime around 400 B.C. people from the Orinoco basin in Venezuela began to migrate up through the Caribbean islands, developing communities in places like Puerto Rico, Cuba, República Dominicana, Bahamas, Jamaica, among others. This group of indigenous people we now call los Taínos.
- c. Ask students to discuss and speculate on the questions in section B in their Notebooks in small groups based on the map.
- d. **PowerPoint slides #2-6:** After they have thought about and discussed logical answers, use PowerPoint to discuss the questions as a class. Refer also to PowerPoint notes for information and animations.
  - i. Who were the Taínos?
    1. *Indigenous people of the Caribbean Islands, particularly the Bahamas, Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico.*
  - ii. How do you think they got around?
    1. *They were particularly skilled at making ocean-going canoes from hollowed-out Ceiba trees, sometimes large enough to carry 100 people.*
  - iii. What do you think they ate?
    1. *They fished for local fish and seafood such as conch, crab and lobster, and hunted small animals such as turtles and manatee.*
    2. *They raised crops such as sweet potatoes, peppers, peanuts and beans.*
    3. *They ate fruits such as pineapple, guava, mamey and papaya.*
    4. *They grew yuca, perfecting a method for extracting the poisonous cyanide from it before making it into a type of bread, a staple food.*
- e. The Taíno had no written language, but nevertheless we have inherited many words in Spanish (and also in English) from the Taíno. What do you think these Taíno words tell us about their culture? Have students discuss and complete section C in their notebooks.
  - i. jamaca (hamaca)
  - ii. huracán
  - iii. canoa
  - iv. tabaku (tabaco)
  - v. barbacoa
  - vi. batata
  - vii. iguana
  - viii. guayaba
  - ix. caniba (caníbal)
  - x. babaya (papaya)

4. **Activity 3B: Taíno Music** (30 minutes)

You can play these videos in class, or some of them can be assigned for homework. QR codes are provided in the Student Notebook.

- a. Play video “Song for Atabey Mother Earth” (1:25). Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class.
  - i. What are the characteristics of this music?
    1. What instruments?
      - a. *flute*
    2. What type of music do you think it is?
      - a. *Spiritual, ceremonial; Marie Crooke is a Taíno Behike (medicine woman) who sings spiritual songs*
- b. Play video “Taíno drum chant Marie Crooke” (1:26). Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class.
  - i. What are the characteristics of this music?
    1. Instruments?
      - a. *Drum*
    2. Describe the song she sings. Does it have melody? What type?
      - a. *Chant; spiritual song*
- c. Play several selections from Roberto Mukaro Borrero CD *Dance of the Mountain People: Indigenous Taíno Music*, if you have it. Have students jot down their impressions of the music in section D of their notebooks, using the following questions as a guide; then discuss as a class. Guide them as necessary to hear the following:
  - i. Instruments?
    1. *maracas*
    2. *güiro*
    3. *mayohuacan (slit drum played with sticks)*
    4. *conch shell trumpets*
    5. *turtle shells*
    6. *flutes from reed or bone*
  - ii. What type of music?
    1. *Tended to be ceremonial, chants*
- d. Play mayohuacan video, which shows the mayohuacan drum and how it is played. Students should record their impressions in section D of their notebooks.
- e. **PowerPoint slide #7**: recap instruments for students by showing pictures of the instruments.

5. **Activity 4A: European Contact** (30 minutes)

- a. Show **PowerPoint slide #8-15** of images of early European contact in the Caribbean. See PowerPoint Notes for further information.
  - i. Columbus arrived in 1492, right when the Taíno culture seemed to be at its peak.
  - ii. The Spanish felt entitled to claim their land and force them to work in mines and on plantations.
- b. Based on these images have students discuss the following *preguntas*, jotting down their impressions in section E of their Notebooks:
  - i. What kind of attitude did the Spanish explorers have toward the native people?
    1. *Sense of entitlement.*
  - ii. How were the conditions for the native people under the Spanish?
    1. *Soon the conditions became horrible and brutal; many died at the hands of the European invaders through conflict and brutal treatment, but the biggest killer of native peoples were diseases like smallpox, measles, brought by the Europeans and to which the natives had no immunities. Huge swaths of the population were wiped out, by some estimates as much as 90%.*
  - iii. Given the circumstances, how do you think the remaining Taíno people, and the Taíno culture as a whole, might have survived?



1. *Some people survived by fleeing to more isolated areas.*
2. *[Hint: look at the picture of the Spanish arriving – they brought very few women with them.] Many of the Spanish married Taíno women, “combining the genes of the New World and Old World to create a new mestizo population,” (Poole, 2011) so that now large percentages of the Caribbean population have Taíno roots.*

**6. Activity 4B: European Music (30 minutes)**

- a. Play the following videos of Renaissance and Baroque European music. Have students listen and write down in their impressions of the music and the instruments they hear in section F in their Notebooks.
  - i. Domenico Scarlatti, Fandango
  - ii. Diego Ortiz, Recercada segunda
  - iii. Gavotte
- b. Discuss as a class, filling in any information they were not able to hear the first time, or that they would not be able to hear from the music, such as the practice of musical notation. You may want to have them listen again for homework to make sure they can hear the important elements of European music.
  - i. What did the Europeans bring to the party musically? What are the characteristics of this music?
    1. *Vast repertoire of classical music*
    2. *Genteel aristocratic dances (waltz, minuet, mazurka, gavotte)*
    3. *Folk and popular songs and dances (church hymns, military marches, social dances like mazurka and waltz)*
    4. *Interesting to note (there is no recording for this): the décima, was an old Spanish-derived verse form based on 10-line stanzas abbaaccddc; in Cuba and PR frequent contests where had to compose on the spot; often a duel (controversia) between poets; string instruments and percussion*
  - ii. Instruments?
    1. *Guitars and guitar-like instruments; other stringed instruments like keyboards*
  - iii. Musical ideas/concepts/philosophy?
    1. *Chordal harmony*
    2. *Concepts of ensemble orchestration and arrangement*
    3. *Practice of musical notation*
    4. *Oral tradition*
    5. *Spanish language*

**7. Activity 5A: The Arrival of African Cultures (10 minutes)**

- a. **PowerPoint slide #16:** Show slide of sugar plantation. The Spanish wanted gold. They also brought sugar cane to the islands, and established large plantations for growing sugarcane and the native tobacco.
- b. Have students think about possible answers to these questions, jotting down their impressions in section G of their Notebooks. Then discuss as a class.
  - i. When the Spanish decided to mine for gold and to establish sugar and tobacco plantations in the islands, they needed people to do the work. How did they decide to get that labor force?
    1. *By importing African slaves; the slave trade became big business at that time in history; about 11 million African slaves were imported to the Americas during the colonial period.*
  - ii. Why couldn't they use local indigenous workers?
    1. *So much of the native population was decimated by disease and brutal treatment at the hands of the colonists that they turned to slaves from Africa to do the work.*

**8. Activity 5B: African Music (10 minutes)**

- a. Play video of traditional Ashanti dancers and drummers from Ghana. Have students reflect on these questions and answer based on what they see and hear. Then discuss the following information as a class and have students complete their notes in section H of their Notebooks.
  - i. What musical traditions did the African slaves bring with them? What are the main

characteristics of this music?

1. *Africans brought with them the rhythms, music and dance that were part of their religious life.*
2. *Collective participation – everybody had musical ability and thus everyone participated actively in musical events with clapping, singing, playing instruments; talent wasn't confined to a few performers, it was innate in everybody.*
3. *Emphasis on rhythm (sometimes rich in melody and harmony, but rhythm dominates)*
  - a. *Drums*
  - b. *African rhythms often very complex; Includes syncopation – the interaction of regular pulses and offbeat accents*
  - c. *Oral tradition*
  - d. *Vocal call and response*

**9. Activity 6: Caribbean Music: La mezcla de culturas** (time varies, depending on how much you do in class)

- a. Play the following videos. Have students note what they hear in section A of the “Música del Caribe” part of their notebooks. You may want to play all or just part of each song. QR codes are provided in the student notebook so some of these could be completed for homework.

- i. **Guajira:** “*Guantanamera,*” *Compay Segundo (5:12)*

1. *Folk music of white Cuban farmers (guajiros); the most famous song of this genre is Guantanamera, with patriotic text by José Martí.*

- ii. **Danzón**

1. *This is something new – not European, not African - a combination – should hear more European influence, but also some African elements*

- iii. **Rumba**

1. *This is something new – a combination – but should hear more African influences here.*
2. *There are two types of rumba: one is a very acrobatic solo dance for a male, and guaguancó, which is a couples dance.*

- iv. **Son**

1. *Should hear a more even blending; which of these three styles (rumba, danzón, and son) do you think came first? What can this tell us about how cultures come together to form something new?*
2. *The son was the first type of music developed in Cuba that pretty much melded equal parts European and African elements. For that reason it was not accepted at first by the elite classes but after a time it became the national sound of Cuba.*
3. *Cuba was the starting point for many of the Latin dances. At the beginning of the 20th century, Cuba's main music was the "son", a fusion of Spanish popular music and the African rhythm rumba (first mentioned in 1928 and probably related to the Santería religion). Traditionally played with guitar, contrabass, bongos and claves.*

- v. **Mambo**

1. *Fused rumba rhythms with big-band jazz*
2. *Became a USA craze in 1950's*
3. *Pérez Prado is one of the iconic figures*

- vi. **Chachachá**

1. *A midtempo mambo-type rhythm that in the 1950's became a genre of its own.*
2. *Popular in big band clubs, also in US.*

- vii. **Salsa**

1. *Originated in New York in the 1970's*
2. *Based on Latin rhythms and dances: son, rumba and mambo*

- viii. **Merengue**

1. *Originated in the Dominican Republic.*
2. *Very strong, fast beat. Merengue was considered lower class at first - later accepted by the upper class- promoted by Dictator Rafael Trujillo (1930's -1960).*

**ix. Bachata**

1. *Originated in the Dominican Republic*
2. *Tends to be more romantic, slower than merengue.*
3. *Bachata was not accepted at first because it was considered lower class and vulgar.*

- b. Have students discuss in groups the questions in section B and note their ideas. You may want to help them as necessary with the following information:
- i. *Cultures are not static, they are constantly evolving, travelling, merging and mixing; there is really no such thing as a pure culture, because distinct peoples in history have almost always been the result of previous merging and mixing of different groups. And their cultures then become a blend of what has survived from the previous cultures.*
  - ii. *Not a transplant but a distinctively new creation*
  - iii. *Each culture contributes something to make something new; the music is a reflection of the culture, cultural identity*
  - iv. *Complex socio-cultural issues*

**10. Activity 7: Caribbean Music: Reflexiones de la identidad (30 minutes)**

- a. Have students discuss the following questions in small groups, then debrief as a class.
- i. Think back to the mind map you made of your own identity. Discuss in groups: What constitutes identity for individuals?
  - ii. How does your identity affect your values, what you do, and what you put out into the world?
  - iii. Do you think groups of people can form a collective identity? What might that look like?
  - iv. Do you think this music is a reflection of how Caribbean people identify themselves? Why or why not?
- b. Project: Students will write and illustrate a three-page project based on one of the following songs. Students should research the artist's background and cultural views, and analyze the lyrics and the music in terms of how they express cultural identity.
- i. Songs:
    1. "Latinoamérica," Calle 13
    2. "Vamo a gozá," Irka Mateo
  - ii. The three pages should include:
    1. Page 1: an alternate album cover for the song
    2. Page 2: a copy of the lyrics, annotated with the student's observations
    3. Page 3: a paragraph describing how this song in particular, as an extension of Caribbean music in general, reflects cultural identity.

**11. Extension Activity: Los instrumentos (45 minutes)**

- a. This extension activity would be best done between Activity 6 and Activity 7.
- b. Teach students how to play each of the following instruments. If you can borrow some of them from your music department, great. It is also possible to make stand-ins for any instruments you can't get. These are some I have used in the past. (I have all these instruments in my classroom, but I usually try to have several of the homemade ones also, so more than one student can practice at a time.) You may come up with even better ideas than these.
- i. Claves (two drumsticks work, or a drumstick and a wood block of some kind)
  - ii. Güiro (use empty plastic water bottles and an unsharpened pencil)
  - iii. Cencerro (use an empty small stainless steel kitchen mixing bowl)
  - iv. Maracas (fill empty plastic water bottles about a quarter full with rice, dried peas or lentils.
  - v. Bongó (this is the hardest one to replicate, but it works well to have students simply use their desktops)
  - vi. Conga (large plastic pails or tubs turned upside down work great for this)

## RESOURCE LIST OF MATERIALS USED

"Music of the Caribbean," Bitesize. Web. 15 August 2014.

[http://www.bbc.co.uk/schools/gcsebitesize/music/world\\_music/music\\_caribbean1.shtml](http://www.bbc.co.uk/schools/gcsebitesize/music/world_music/music_caribbean1.shtml)

Estevez, Jorge. Lecture at Yale Peabody Museum, 3 July 2014.

Figueroa, Yvonne. "Taínos," El Boricua, July 1996. Web. 13 August 2014.

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

Manuel, Peter. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University Press (1995). Print.

Poole, Robert M. "What Became of the Taíno?" *Smithsonian Magazine*, October 2011. Web. 13 August 2014.

<http://www.smithsonianmag.com/people-places/what-became-of-the-taino-73824867/>

Roberts, John Storm. *The Latin Tinge: The Impact of Latin American Music on the United States*. New York: Oxford University Press, 1999. Print.

Sansby, Alan Dworsky and Betsy. *Conga Drumming: A Beginners Guide to Playing with Time*. Minnetonka, MN: Dancing Hands Music, 1994. Print.

Scaruffi, Piero. "A Brief Summary of Latin-American Popular Music," excerpted from *The History of Popular Music, 2002*. Web. 15 August 2014.

<http://www.scaruffi.com/history/latin.html>

# Es complicado

## Reflexiones de identidad en la música del Caribe

### Preguntas esenciales

1. ¿Es importante a ti la identidad?
2. ¿Qué pasa cuando varias culturas se juntan por una duración de tiempo sostenido?
3. ¿Se puede identificarse con más de una cultura a la vez?
4. ¿Puede ser la música una reflexión de la cultura?
5. ¿Puede ser la música una reflexión de identidad?

### A. Identifica las islas del Caribe y los países alrededor del Caribe







- |   |                         |
|---|-------------------------|
| 1. Bahamas                                  | 9. Panamá               |
| 2. Cuba                                     | 10. Costa Rica          |
| 3. Jamaica                                  | 11. Nicaragua           |
| 4. Hispaniola (Haiti, República Dominicana) | 12. Honduras            |
| 5. Puerto Rico                              | 13. Belice              |
| 6. Las Antillas Menores                     | 14. México              |
| 7. Venezuela                                | 15. El Mar Caribe       |
| 8. Colombia                                 | 16. El Océano Atlántico |




### B. Los Taínos: Preguntas

1. Quiénes son los Taínos?
2. ¿Cómo piensas que viajaban de lugar en lugar?
3. ¿Qué piensas que comían?
4. ¿Qué tipo de frutas y verduras piensas que cultivaban?




### C. En español hay muchas palabras taínas. ¿Qué nos dicen estas palabras sobre la vida y la cultura taína?










- |                     |  |
|---------------------|--|
| 1. jamaca (hamaca)  |  |
| 2. huracán          |  |
| 3. canoa            |  |
| 4. tabaku (tabaco)  |  |
| 5. barbacoa         |  |
| 6. batata           |  |
| 7. iguana           |  |
| 8. guayaba          |  |
| 9. caniba (caníbal) |  |
| 10. babaya (papaya) |  |

<b>D. La música de los Taínos</b>		<b>Instrumentos</b>
	<p><i>Video: Song for Atabey Mother Earth, Marie Crooke</i></p> <p>¿De qué material es el instrumento? ¿Qué nos dice esto sobre la cultura?</p> <p>¿Qué tipo de música es? ¿Popular? ¿De fiesta? ¿Spiritual?</p>	
	<p><i>Video: Taíno drum chant, Marie Crooke</i></p> <p>Describe la canción. ¿Tiene una melodía? ¿Qué tipo de canción es?</p>	
	<p><i>Audio: Roberto Mukaro Borrero</i></p> <p>Describe la música. ¿Qué tipo de música es?</p>	
	<p><i>Video: Mayohuacan [1:12]</i></p>	
<b>E. Los Españoles: Preguntas</b>		
<ol style="list-style-type: none"> <li>1. ¿Qué actitud tenían los españoles hacia la gente indígena del Caribe?</li> <li>2. ¿Cómo eran las condiciones para la gente indígena después de la llegada de los españoles?</li> <li>3. Examina esta tarjeta: <i>"Lets celebrate Columbus day by . . ."</i> ¿Cómo piensas que esta tarjeta refleja las actitudes de los españoles?</li> <li>4. ¿Cómo piensas que el resto de los Taínos sobrevivieron la llegada de los españoles?</li> </ol>		
<b>F. La música europea</b>		<b>Instrumentos</b>
	<p><i>Video: Fandango, Domenico Scarlatti</i></p> <p>Describe la música. ¿Qué tipo de música es?</p>	

	<p><i>Video: Recercada segunda, Diego Ortiz</i> Describe la música. ¿Qué tipo de música es?</p>	
	<p><i>Video: Gavotte</i> Describe la música. ¿Qué tipo de música es?</p>	
<p><b>G. La llegada de los Africanos: Preguntas</b></p>		
<p>1. Cuándo los españoles decidieron establecer plantaciones de azúcar y tabaco en las islas del Caribe, necesitaban trabajadores. También necesitaban trabajadores para extraer oro de las minas. ¿Cómo consiguieron estos trabajadores?</p> <p>2. ¿Por qué no podían usar trabajadores indígenas?</p>		
<p><b>H. La música africana</b></p>		<p><b>Instrumentos</b></p>
	<p><i>Video: Traditional Ashanti Drimmers and Dancers</i> ¿Qué características musicales oyes en esta canción?</p>	

## La música del Caribe

A. Escucha				
	<i>Estilo de música</i>	<i>Influencias de los Taínos</i>	<i>Influencias Europeas</i>	<i>Influencias Africanas</i>
	<p>1. Guajira <i>"Guantanamera,"</i> <i>Compay Segundo (5:12)</i></p>			
	<p>2. Danzón <i>"Monica bailando danzón" (2:45)</i></p>			
	<p>3. Rumba <i>"Rumba" (hombre solo)</i> <i>(3:17)</i></p>			

	<p>4. Rumba  <i>"Rumba guaguancó"</i>  (1:35)</p>			
	<p>5. Son  <i>"Son cubano, Carlos Rafael Gonzales"</i> (6:21)</p>			
	<p>6. Son  <i>"Échale salsita, Ignacio Pineiro"</i> (5:38)</p>			
	<p>7. Mambo  <i>Original "Qué rico el mambo," Pérez Prado</i>  (3:20)</p>			
	<p>8. Chachachá  <i>"Orquesta Aragón de Cuba – las clases del cha cha cha"</i> (3:37)</p>			
	<p>9. Salsa  <i>Rubén Blades, "Ligia Elena" live performance</i>  (5:49)</p>			
	<p>10. Salsa  <i>Rubén Blades, "Pedro Navaja"</i> (7:22)</p>			
	<p>11. Merengue  <i>Juan Luis Guerra, "La cosquillita"</i> (3:41)</p>			
	<p>12. Bachata  <i>Juan Luis Guerra, "Burbujas de Amor"</i>  (3:24)</p>			



## **B. Preguntas**

1. ¿Qué resultó como consecuencia de la mezcla de estas tres culturas a través de una duración de tiempo sostenido?
2. ¿Cómo podemos ver estos resultados en la música?
3. ¿Cómo puede ser esta música una reflexión de la cultura del Caribe?

## **C. Proyecto**

Escoge uno de estas canciones contemporáneas:

- “Vamo a goza,” Irka Mateo
- “Latinoamérica,” Calle 13

Busca información sobre el artista y su punto de vista cultural. Analiza la música y las letras en cuanto a las influencias de las tres culturas, y cómo son expresiones y reflexiones de la identidad cultural. Tu proyecto debe incluir:

- Página 1: Arte para un “album cover” alternativa
- Página 2: Una copia de las letras de la canción, apuntado con tus observaciones sobre las influencias de las tres culturas y cómo son reflexiones de la identidad cultural del Caribe.
- Página 3: Un ensayo que describe cómo la música del Caribe en general, y esta canción en particular, son reflexiones de la identidad cultural del Caribe.

## Buscatesoros

### ¿Conoces la música del Caribe?

¿En qué parte del mundo tiene su origen esta música?					
<b>1.</b>	<b>2.</b>	<b>3.</b>	<b>4.</b>	<b>5.</b>	<b>6.</b>
a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe
¿Qué instrumento es?					
<b>7.</b>	<b>8.</b>	<b>9.</b>	<b>10.</b>	<b>11.</b>	<b>12.</b>
a. claves b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. cencerro
¿Qué influencia oyes en estas canciones?					
<b>13.</b>	<b>14.</b>	<b>15.</b>	<b>16.</b>	<b>17.</b>	<b>18.</b>
Las palabras	Las maracas	Los tambores	La concha (al principio)	La melodía y el baile	La guitarra
a. Europa b. África c. La gente indígena del Caribe	a. Europa d. África e. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe	a. Europa b. África c. La gente indígena del Caribe

## Buscatesoros: Respuestas

### ¿Conoces la música del Caribe?

¿En qué parte del mundo tiene su origen esta música?					
<b>1.</b>	<b>2.</b>	<b>3.</b>	<b>4.</b>	<b>5.</b>	<b>6.</b>
a. <u>Europa</u> b. África c. La gente indígena del Caribe	a. Europa b. África c. <u>La gente indígena del Caribe</u>	a. <u>Europa</u> b. África c. La gente indígena del Caribe	a. Europa b. <u>África</u> c. La gente indígena del Caribe	a. Europa b. África c. <u>La gente indígena del Caribe</u>	a. <u>Europa</u> b. África c. La gente indígena del Caribe
<i>Gavotte</i>	<i>Madre Tierra</i>	<i>Scarlatti</i>	<i>Ashanti</i>	<i>Drum Chant</i>	<i>Ortiz</i>
¿Qué instrumento es?					
<b>7.</b>	<b>8.</b>	<b>9.</b>	<b>10.</b>	<b>11.</b>	<b>12.</b>
a. claves b. güiro c. maracas d. bongo e. <u>congas</u> f. cencerro	a. claves b. <u>güiro</u> c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. maracas d. bongo e. congas f. <u>cencerro</u>	a. claves b. güiro c. maracas d. <u>bongó</u> e. congas f. cencerro	a. <u>claves</u> b. güiro c. maracas d. bongo e. congas f. cencerro	a. claves b. güiro c. <u>maracas</u> d. bongo e. congas f. cencerro
<i>congas</i>	<i>güiro</i>	<i>cencerro</i>	<i>bongó</i>	<i>claves</i>	<i>maracas</i>
¿Qué influencia oyes en estas canciones?					
<b>13.</b>	<b>14.</b>	<b>15.</b>	<b>16.</b>	<b>17.</b>	<b>18.</b>
Las palabras	Las maracas	Los tambores	La concha (al principio)	La melodía y el baile	La guitarra
a. <u>Europa</u> b. África c. La gente indígena del Caribe	a. Europa b. África c. <u>La gente indígena del Caribe</u>	a. Europa b. <u>África</u> c. La gente indígena del Caribe	a. Europa b. África c. <u>La gente indígena del Caribe</u>	a. <u>Europa</u> b. África c. La gente indígena del Caribe	a. <u>Europa</u> b. África c. La gente indígena del Caribe
<i>Guantanamera</i>	<i>Maracas con clave</i>	<i>Rubén Blades Pedro</i>	<i>Irka Mateo and Yasser Tejeda</i>	<i>Danzón Monica</i>	<i>Irka Mateo and Yasser Tejeda</i>

**1.**



**2.**



**3.**



**4.**



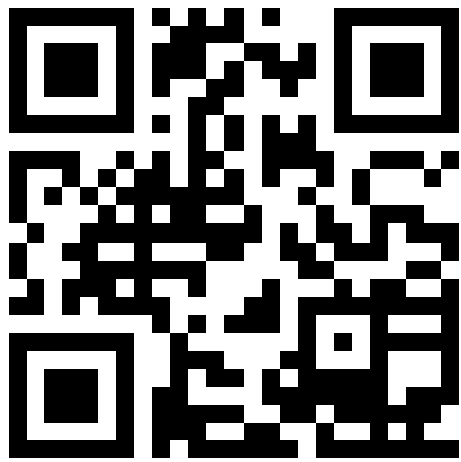
**5.**



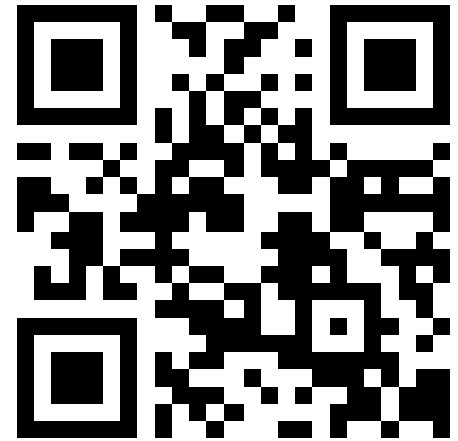
**6.**



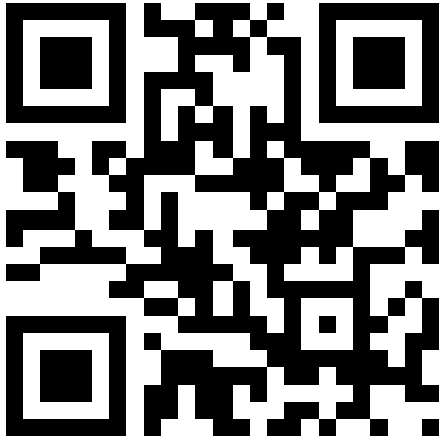
**7.**



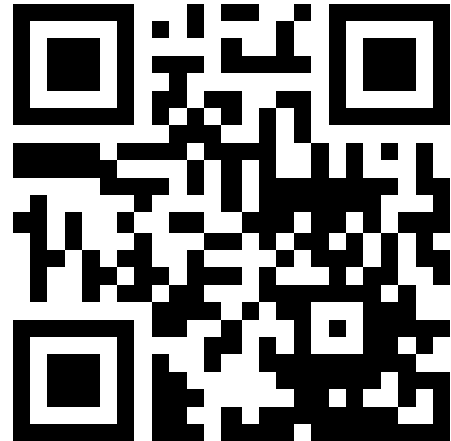
**8.**



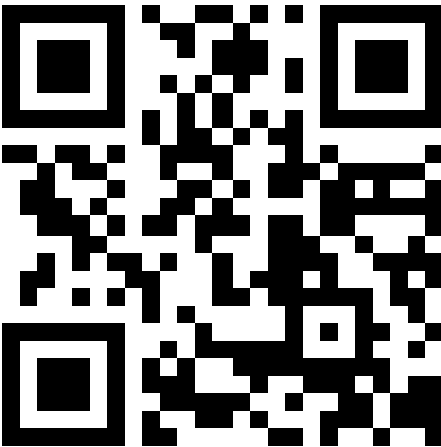
**9.**



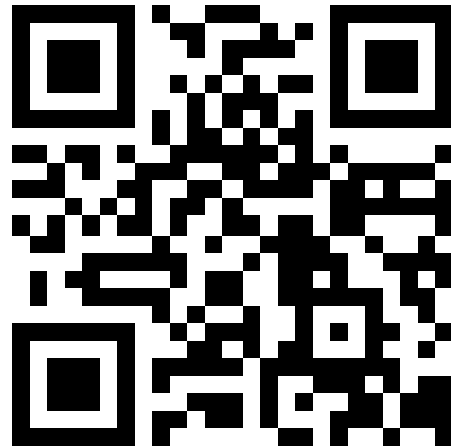
**10.**



**11.**



**12.**



**13.**



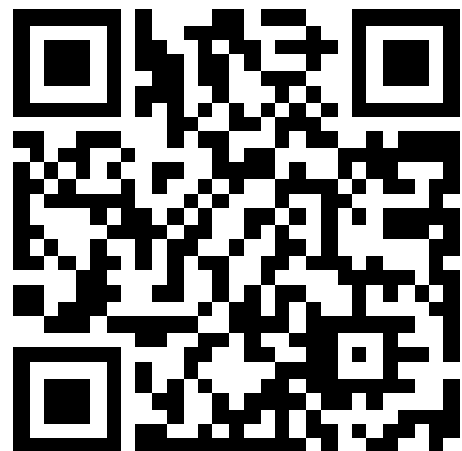
**14.**



**15.**



**16.**



**17.**



**18.**





### Extension Activity: Rhythms

These are some typical Latin rhythms that are fairly simple for the students to learn quickly.

1. Divide the class into 6 groups. Give each group a different instrument. I have one of the real thing for each instrument, and four or five home-made versions (see below), so each person in the group has his or her own instrument. Demonstrate the rhythm and technique of each instrument quickly to each group and then let them practice while you go on to show the other groups their rhythms.
2. After each group has practiced long enough to get very basic skills (I'm talking 5-7 minutes), have them leave their instruments and have the groups rotate.
3. Rotate the groups until everyone has had a chance to try each instrument.
4. Ask for one volunteer from each group to play together. Start with the claves and have them play one phrase, then cue in the other instruments, one at a time until all the instruments are playing. Have two or three groups try playing together in this way. If you are lucky, there will be a few moments when the rhythms come together and the students will hear it. It's very exciting.
5. Have students view the videos and practice at home. Students with music training may find the musical notation helpful, others may not. They can learn all they need to know from the videos if necessary.
6. Have them play again the next day, giving everyone who wants to play a chance. You could have two or three groups play on subsequent days.
7. Homemade instruments
  - i. Claves (two drumsticks work, or a drumstick and a wood block of some kind)
  - ii. Güiro (use empty plastic water bottles and an unsharpened pencil)
  - iii. Cencerro (use an empty small stainless steel kitchen mixing bowl)
  - iv. Maracas (fill empty plastic water bottles about a quarter full with rice, dried peas or lentils.
  - v. Bongó (this is the hardest one to replicate, but it works well to have students simply use their desktops)
  - vi. Conga (large plastic pails or tubs turned upside down work great for this)

Image sources: Las claves

Notation 3/2 Clave: "Highlife guitar" by Dr clave - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - [http://commons.wikimedia.org/wiki/File:Highlife\\_guitar.tif#mediaviewer/File:Highlife\\_guitar.tif](http://commons.wikimedia.org/wiki/File:Highlife_guitar.tif#mediaviewer/File:Highlife_guitar.tif)

Notation 2/3 Clave: "Afro-beat" by Dr clave - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Afro-beat.tif#mediaviewer/File:Afro-beat.tif>

Photo: "Playingclaves" by Original uploader was Freddythehat at en.wikipedia - Transferred from en.wikipedia. Licensed under Public domain via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Playingclaves.jpg#mediaviewer/File:Playingclaves.jpg>

Image sources: El güiro

Notation: <http://www.drummagazine.com/lessons/post/guiro-grooving-percussion-vocabulary/>

Photo: Lynn Fernandez

Image sources: Las maracas

Photo: "Sambaballen". Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Sambaballen.JPG#mediaviewer/File:Sambaballen.JPG>

Notation: <http://www.drummagazine.com/lessons/post/maraca-madness/>

Image sources: El cencerro

Photo: "Koebel". Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Koebel.jpg#mediaviewer/File:Koebel.jpg>

Image sources: El bongó

Notation: <http://www.myconqaplace.com/instrument/bongo/martillo.php>

Photo: "Bongo". Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons - <http://commons.wikimedia.org/wiki/File:Bongo.jpg#mediaviewer/File:Bongo.jpg>

Image sources: Las congas

Image sources:

Photo: "Congas" by Original uploader and author was Añoranza at en.wikipedia - Originally from en.wikipedia; description page is/was here.. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -

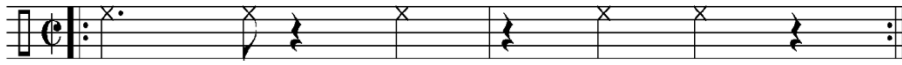
<http://commons.wikimedia.org/wiki/File:Congas.JPG#mediaviewer/File:Congas.JPG>

## Los ritmos

### Clave Rhythm

#### Las claves

3/2 Clave



2/3 Clave



#### Video

Clave: Fundamentales de "La clave" (10:30) (Spanish)

<https://www.youtube.com/watch?v=6EQ5M1JEIzQ&index=12&list=RDU8W9E1xgNaw>

Long but good; only have to watch the first 2-3 minutes



### Güiro Rhythm

#### El güiro

Ex. 1



DN - UP DN - UP DN - UP DN - UP DN - UP DN - UP DN - UP DN - UP



#### Video

Guiro: PERCUSIVO - Aprende Guiro (2:35)

<https://www.youtube.com/watch?v=iyR308rfSBs>



### Maracas Rhythm

#### Las maracas

Ex. 1



R L R L R L R L R L R L R L R L R L



#### Video

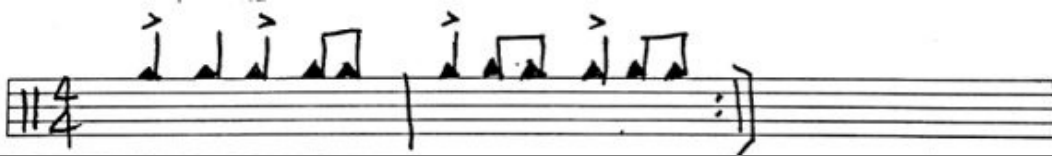
Maracas: Pakito Baeza (6:04) (Spanish)

<https://www.youtube.com/watch?v=yEdB-CAoPkQ&index=2&list=RdfUgj-aL6EXg>



### Cencerro Rhythm

#### El cencerro



#### Video

Cencerro Como se toca la Campana de Bongo, Cencerro en la salsa. por Joaquin Arteaga. (3:20)

<https://www.youtube.com/watch?v=jii46gf1UkM>



### Bongó Rhythm

#### El bongó

#### Martillo rhythm



#### Video

Bongo lesson with Carlos Caro (7:05) (English)

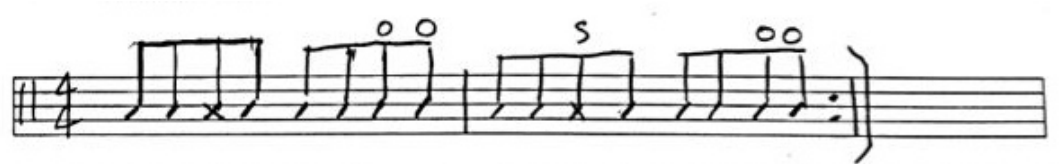
<https://www.youtube.com/watch?v=dul5QcnoiGw&list=RDFUgj-aL6EXg&index=4>



### Conga Rhythm

#### La(s) conga(s)

#### Tumbao rhythm



#### Video




Joaquin Arteaga Aprende a tocar congas "El tumbao" básico de salsa (7:50)

<https://www.youtube.com/watch?v=aZf2b3FBwMc>



**Es complicado  
Links**


**Taíno Music**

	<p>Video: Song for Atabey Mother Earth (Madre Tierra Atabey), Marie Crooke (1:25)  <a href="https://www.youtube.com/watch?v=oYIRICRSVNY">https://www.youtube.com/watch?v=oYIRICRSVNY</a></p> <p>Taíno flute</p> <p>Taino flute song by Taino Elder Marie NanaMaguey Mawearu Crooke. Founder Ku Karey Spiritual Circle and Arakuyo Yucayeke Taino. Video recorded by Griselle Weihuluka. Written for the Ancestral Light Vigil October 14, 2013.</p>	<p>Video: Taíno drum chant, Marie Crooke (1:26)  <a href="https://www.youtube.com/watch?v=Va2lyNkrFgg">https://www.youtube.com/watch?v=Va2lyNkrFgg</a></p> <p>Drum</p> <p>Song by Taino Elder Marie NanaMaguey Mawearu Crooke. Founder of Ku Karey Spiritual Circle and Arakuyo Yucayeke Taino. Recorded by Griselle Weihuluka. Taino Chant copyrighted in 2008.</p>	
	<p>Video: Mayohuacan [1:12]:  <a href="https://www.youtube.com/watch?v=o9YV0HCLDZ8">https://www.youtube.com/watch?v=o9YV0HCLDZ8</a></p>		

**European Music**



	<p>Video: <i>Fandango, Domenico Scarlatti (7:02)</i>  <a href="https://www.youtube.com/watch?v=SxtuHuTKn3c">https://www.youtube.com/watch?v=SxtuHuTKn3c</a></p> <p>Stringed instruments</p>	<p>Video: <i>Recercada segunda, Diego Ortiz (2:26)</i>  <a href="https://www.youtube.com/watch?v=4QmrGTJq2dw">https://www.youtube.com/watch?v=4QmrGTJq2dw</a></p>	
	<p>Video: <i>Baroque Dance: Gavotte from Atys</i>  <a href="https://www.youtube.com/watch?v=u9b6ldKKqu0">https://www.youtube.com/watch?v=u9b6ldKKqu0</a></p>		

**African Music**

	<p>Video: <i>Traditional Ashanti Drummers and Dancers (7:09)</i>  <a href="https://www.youtube.com/watch?v=JeFtlcwuOZQ">https://www.youtube.com/watch?v=JeFtlcwuOZQ</a></p>		
---	---	--	--

**Instruments**

	Ritmo uno (Claves) <a href="http://youtu.be/f-96ZfGxShc">http://youtu.be/f-96ZfGxShc</a>	Ritmo dos (Maracas) <a href="http://youtu.be/Us_ZIMaxNck">http://youtu.be/Us_ZIMaxNck</a>	
	Ritmo tres (Güiro) <a href="http://youtu.be/rXCdjl8sZOA">http://youtu.be/rXCdjl8sZOA</a>	Ritmo cuatro (Congas) <a href="http://youtu.be/05Rt31uiYLI">http://youtu.be/05Rt31uiYLI</a>	
	Ritmo cinco (Bongo) <a href="http://youtu.be/0hauqIAaZs0">http://youtu.be/0hauqIAaZs0</a>	Ritmo seis (Cencerro) <a href="http://youtu.be/0U99zIzNp78">http://youtu.be/0U99zIzNp78</a>	
<b>Caribbean Music</b>			
	<i>Guajira</i> Video: <i>Guantanamera, Compay Segundo (5:12)</i> <a href="https://www.youtube.com/watch?v=Jh2RcKanSp4">https://www.youtube.com/watch?v=Jh2RcKanSp4</a> guitar		
	Rumba Video: Rumba guaguancó (1:35) <a href="https://www.youtube.com/watch?v=JaNfdh0iWCg">https://www.youtube.com/watch?v=JaNfdh0iWCg</a>	Rumba Video: Rumba (hombre solo) (3:17) <a href="https://www.youtube.com/watch?v=JO2Wk0r9wac">https://www.youtube.com/watch?v=JO2Wk0r9wac</a>	
	Danzón Monica bailando danzón (2:45) <a href="https://www.youtube.com/watch?v=-99FwmvNKJg">https://www.youtube.com/watch?v=-99FwmvNKJg</a>	Danzón Danzones de lara (music only, no dancing) (4:32) <a href="https://www.youtube.com/watch?v=ppCbDr1gMxs">https://www.youtube.com/watch?v=ppCbDr1gMxs</a>	

	<p>Son Son cubano, Carlos Rafael Gonzales (6:21) (dancing) <a href="https://www.youtube.com/watch?v=gsKQalDu4VU">https://www.youtube.com/watch?v=gsKQalDu4VU</a></p>	<p>Son Échale salsita, Ignacio Pineiro (5:38) <a href="https://www.youtube.com/watch?v=PwqxsKgi5j0">https://www.youtube.com/watch?v=PwqxsKgi5j0</a> GREAT for maracas and guitar</p>	
	<p>Mambo Original “Qué rico el mambo,” Pérez Prado 3:20 QUE RICO EL MAMBO was the mambo that opened the doors to Perez Prado around the world. It took the whole world by storm. The hit parade charts went through the roof. There is so much that we can say of this mambo that I cannot find the correct words. This video clip includes; The Dolly Sisters, Rita Montaner, Resortes, the hot and sexy Mimi Marshall and the original orchestra and the original sound. <a href="https://www.youtube.com/watch?v=KLfvO9xu8fs">https://www.youtube.com/watch?v=KLfvO9xu8fs</a></p>		
	<p>Chachachá Cuban chachachá demonstration (4:52) <a href="https://www.youtube.com/watch?v=Zzj15L71L98">https://www.youtube.com/watch?v=Zzj15L71L98</a></p>	<p>Chachachá Orquesta Aragón de Cuba – las clases del cha cha cha (3:37) (music only) <a href="https://www.youtube.com/watch?v=LvMat6oEv60">https://www.youtube.com/watch?v=LvMat6oEv60</a></p>	
	<p>Salsa Classic salsa mix with pictures of Puerto Rico (44:45) (no dancing) <a href="https://www.youtube.com/watch?v=bU-Z3AOY5tQ">https://www.youtube.com/watch?v=bU-Z3AOY5tQ</a></p>	<p>Salsa Rueda “Casa de Trova” Santiago de Cuba (4:35) <a href="https://www.youtube.com/watch?v=7xpiG-mV5qc">https://www.youtube.com/watch?v=7xpiG-mV5qc</a></p>	
	<p>Salsa Rubén Blades, Ligia Elena live performance (5:49) <a href="https://www.youtube.com/watch?v=s03reWhECA4&amp;list=PL4B294D8598968467&amp;index=12">https://www.youtube.com/watch?v=s03reWhECA4&amp;list=PL4B294D8598968467&amp;index=12</a></p>	<p>Salsa Rubén Blades, Pedro Navaja (7:22) <a href="https://www.youtube.com/watch?v=vl5_gxziCAw">https://www.youtube.com/watch?v=vl5_gxziCAw</a> live good for drums and keyboard</p>	
	<p>Salsa: Maracas con clave <a href="https://www.youtube.com/watch?v=fNlad7QUAZQ">https://www.youtube.com/watch?v=fNlad7QUAZQ</a></p>		

	<p>Merengue Juan Luis Guerra, La cosquillita (3:41) <a href="https://www.youtube.com/watch?v=M3fgkK1J3Cs">https://www.youtube.com/watch?v=M3fgkK1J3Cs</a></p>	<p>Merengue Juan Luis Guerra, El farolito (3:42) <a href="https://www.youtube.com/watch?v=QSMMSRhftR8">https://www.youtube.com/watch?v=QSMMSRhftR8</a></p>	
	<p>Bachata Juan Luis Guerra, Burbujas de Amor (3:24) <a href="https://www.youtube.com/watch?v=Qv7qdSvBlxM">https://www.youtube.com/watch?v=Qv7qdSvBlxM</a></p>		
	<p>Nubachata Irka Mateo, Nos vamos a gozá (3:22) <a href="https://www.youtube.com/watch?v=7ksBjQOmVC4">https://www.youtube.com/watch?v=7ksBjQOmVC4</a> Live</p>	<p>Nubachata Vamo a gozá, Irka Mateo (3:29) <a href="https://www.youtube.com/watch?v=PB6OYX-OLVY">https://www.youtube.com/watch?v=PB6OYX-OLVY</a> Just the song with picture</p>	
	<p>Irka Mateo and Yasser Tejeda, Acoustic Sessions 2014 – Maboba (Dominican Taino Fold Song) (4:01) <a href="https://www.youtube.com/watch?v=WfdTA5WYS0w">https://www.youtube.com/watch?v=WfdTA5WYS0w</a> Starts with conch shell, mayohuacan, guitar, can see indigenous influence in vocals</p>		

### Additional Recommended Recordings

	<p>Roberto Mukaro Borrero, <i>Dance of the Mountain People: Indigenous Taíno Music</i>. Available at Amazon <a href="http://www.amazon.com/Dance-Mountain-People-Indigenous-Taino/dp/B006MHZ3W0/ref=sr_1_fkmr0_1?ie=UTF8&amp;qid=1411336700&amp;sr=8-1-fkmr0&amp;keywords=roberto+borrere+dance+of+the+mountain+people">http://www.amazon.com/Dance-Mountain-People-Indigenous-Taino/dp/B006MHZ3W0/ref=sr_1_fkmr0_1?ie=UTF8&amp;qid=1411336700&amp;sr=8-1-fkmr0&amp;keywords=roberto+borrere+dance+of+the+mountain+people</a></p>
	<p>Also check out free downloads here: <a href="http://www.tainoage.com/taino_music.html">http://www.tainoage.com/taino_music.html</a></p>

**PowerPoint Notes**  
**Es complicado: Reflexiones de identidad en la música del Caribe**

Slide#	
1.	<p>Here is a map of the Caribbean.            [click] We can see the United States, Mexico, and the countries of Central and South America that rim the Caribbean basin.</p> <p>We can see the bigger islands, including [click] the Bahamas, [click] Cuba, [click] Jamaica, [click] Hispaniola, where we find Haiti and the Dominican Republic [click], Puerto Rico, [click] and many other islands generally referred to as the Lesser Antilles, or las Antillas Menores.</p> <p>[click] Sometime around 400 B.C. people from the Orinoco basin in Venezuela began to migrate up through the Caribbean islands, developing communities in places like Puerto Rico, la República Dominicana and Haiti, Cuba, Bahamas, and Jamaica. This group of indigenous people we now call <i>los Taínos</i>.</p> <p><i>[At this point have students discuss and speculate about questions in section A in the Notebook. Then discuss as a class and continue with the slides.]</i></p>
2.	The Taínos were particularly skilled at making ocean-going canoes from hollowed-out Ceiba trees, sometimes large enough to carry 100 people.
3.	They fished for local fish and seafood such as conch, crab, lobster, and hunted small animals such as turtles and manatee.
4.	They raised crops such as sweet potatoes, peppers, peanuts and beans
5.	They ate fruits such as pineapple, guava, mamey and papaya.
6.	They grew yuca, perfecting a method for extracting the poisonous cyanide from it before making it into a type of bread, a staple food.
7.	Some musical instruments of Taíno origin.
8.	When the Spanish arrived they had a sense of entitlement, the sense that they were justified in claiming the land and the people for themselves.
9.	How does this image reflect the attitude of the Spanish invaders?
10.	Soon the conditions became horribly brutal for the indigenous people; many died at the hands of the European
11.	invaders through conflict and brutal treatment. These are woodcuts from the colonial period. (Show slides #9-
12.	11)
13.	The biggest killer of native peoples, however, were diseases like smallpox, measles, brought by the Europeans and to which the natives had no immunities, Huge swaths of the population were wiped out, by some estimates as much as 90%.
14.	So how did the rest of the Taíno culture survive? Some people survived by fleeing to more isolated areas.
15.	Hint: look again at the picture of the Spanish arriving – they brought very few women with them. Many of the Spanish married Taíno women, “combining the genes of the New World and Old World to create a new mestizo population,” so that now large percentages of the Caribbean population have Taíno roots.
16.	The Spanish wanted gold. They also brought sugar cane to the islands, and established large plantations for growing sugarcane and the native tobacco.

Image Sources

Slide #	
1.	<p>«Caribe en blanco» de Fobos92 - Trabajo propio. Disponible bajo la licencia Creative Commons Attribution-Share Alike 3.0 vía Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Caribe_en_blanco.PNG#mediaviewer/File:Caribe_en_blanco.PNG">http://commons.wikimedia.org/wiki/File:Caribe_en_blanco.PNG#mediaviewer/File:Caribe_en_blanco.PNG</a></p>



2.	<p>Image source: Taínos in a canoe, PD. <a href="http://thelouvertureproject.org/index.php?title=Arawak">http://thelouvertureproject.org/index.php?title=Arawak</a></p> <p>Taínos Travelling in a canoe, PD <a href="https://www.flmnh.ufl.edu/histarch/ebs_taino_culturehistory.htm">https://www.flmnh.ufl.edu/histarch/ebs_taino_culturehistory.htm</a></p>
3.	<p>"Lutjanus campechanus" by SEFSC Pascagoula Laboratory; Collection of Brandi Noble, NOAA/NMFS/SEFSC - Photo NOAA Library. Licensed under Public domain via Wikimedia Commons  <a href="http://commons.wikimedia.org/wiki/File:Lutjanus_campechanus.jpg#mediaviewer/File:Lutjanus_campechanus.jpg">http://commons.wikimedia.org/wiki/File:Lutjanus_campechanus.jpg#mediaviewer/File:Lutjanus_campechanus.jpg</a></p> <p>Image source: "Sea shell (Trinidad &amp; Tobago 2009)" by cheesy42 -  <a href="http://www.flickr.com/photos/cheesy42/3389830774/in/set-72157615071589880/">http://www.flickr.com/photos/cheesy42/3389830774/in/set-72157615071589880/</a>. Licensed under Creative Commons Attribution 2.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Sea_shell_(Trinidad_%26_Tobago_2009).jpg#mediaviewer/File:Sea_shell_(Trinidad_%26_Tobago_2009).jpg">http://commons.wikimedia.org/wiki/File:Sea_shell_(Trinidad %26 Tobago 2009).jpg#mediaviewer/File:Sea shell (Trinidad %26 Tobago 2009).jpg</a></p> <p>Image source: "Chelonia mydas got to the surface to breath" by Brocken Inaglory. Original uploader was Brocken Inaglory - Transferred from en.wikipedia; transferred to Commons by User:Sreejithk2000 using CommonsHelper.(Original text : I created this work entirely by myself.). Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Chelonia_mydas_got_to_the_surface_to_breath.jpg#mediaviewer/File:Chelonia_mydas_got_to_the_surface_to_breath.jpg">http://commons.wikimedia.org/wiki/File:Chelonia_mydas_got_to_the_surface_to_breath.jpg#mediaviewer/File:Chelonia_mydas_got_to_the_surface_to_breath.jpg</a></p> <p>"FL fig04" by U.S. Department of the Interior, U.S. Geological Survey - Photo from U.S. Geological Fact Sheet 010-99; FS-010-99. Licensed under Public domain via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:FL_fig04.jpg#mediaviewer/File:FL_fig04.jpg">http://commons.wikimedia.org/wiki/File:FL_fig04.jpg#mediaviewer/File:FL_fig04.jpg</a></p>
4.	<p>Image source: "Ipomoea batatas 006" by Llez - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Ipomoea_batatas_006.JPG#mediaviewer/File:Ipomoea_batatas_006.JPG">http://commons.wikimedia.org/wiki/File:Ipomoea_batatas_006.JPG#mediaviewer/File:Ipomoea_batatas_006.JPG</a></p> <p>Image source: "Black Turtle Bean" by Sanjay Acharya - Own work. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Black_Turtle_Bean.jpg#mediaviewer/File:Black_Turtle_Bean.jpg">http://commons.wikimedia.org/wiki/File:Black_Turtle_Bean.jpg#mediaviewer/File:Black_Turtle_Bean.jpg</a></p> <p>Peanuts: Lynn Fernandez  Chiles: Lynn Fernandez</p>
5.	<p>Image source: "Guava bangalore" by Photo by Rajesh Dangi - Photo by Rajesh Dangi. Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Guava_bangalore.jpg#mediaviewer/File:Guava_bangalore.jpg">http://commons.wikimedia.org/wiki/File:Guava_bangalore.jpg#mediaviewer/File:Guava_bangalore.jpg</a></p> <p>"Pineapple and cross section". Licensed under GNU Free Documentation License 1.2 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Pineapple_and_cross_section.jpg#mediaviewer/File:Pineapple_and_cross_section.jpg">http://commons.wikimedia.org/wiki/File:Pineapple_and_cross_section.jpg#mediaviewer/File:Pineapple_and_cross_section.jpg</a></p> <p>Papaya: Lynn Fernandez</p>
6.	<p>Image source: "Secando casabe" by Jaimeluisgg - Own work. Licensed under Creative Commons Zero, Public Domain Dedication via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Secando_casabe.JPG#mediaviewer/File:Secando_casabe.JPG">http://commons.wikimedia.org/wiki/File:Secando_casabe.JPG#mediaviewer/File:Secando_casabe.JPG</a></p> <p>Image source: "Manihot esculenta - cross section 2" by Amada44 - Own work. Licensed under Creative Commons Attribution 3.0 via Wikimedia Commons - <a href="http://commons.wikimedia.org/wiki/File:Manihot_esculenta_-_cross_section_2.jpg#mediaviewer/File:Manihot_esculenta_-_cross_section_2.jpg">http://commons.wikimedia.org/wiki/File:Manihot_esculenta_-_cross_section_2.jpg#mediaviewer/File:Manihot_esculenta_-_cross_section_2.jpg</a></p>
7.	<p>Maracas: "Sambaballen". Licensed under Creative Commons Attribution-Share Alike 3.0 via Wikimedia Commons -  <a href="http://commons.wikimedia.org/wiki/File:Sambaballen.JPG#mediaviewer/File:Sambaballen.JPG">http://commons.wikimedia.org/wiki/File:Sambaballen.JPG#mediaviewer/File:Sambaballen.JPG</a></p>

	<p>Flute and drums: <a href="http://www.examiner.com/slideshow/the-renaissance-of-taino-culture#slide=5">http://www.examiner.com/slideshow/the-renaissance-of-taino-culture#slide=5</a></p> <p>"Sea shell (Trinidad &amp; Tobago 2009)" by cheesy42 - <a href="http://www.flickr.com/photos/cheesy42/3389830774/in/set-72157615071589880/">http://www.flickr.com/photos/cheesy42/3389830774/in/set-72157615071589880/</a>. Licensed under Creative Commons Attribution 2.0 via Wikimedia Commons - <a href="http://commons.wikimedia.org/wiki/File:Sea_shell_(Trinidad_%26_Tobago_2009).jpg#mediaviewer/File:Sea_shell_(Trinidad_%26_Tobago_2009).jpg">http://commons.wikimedia.org/wiki/File:Sea_shell_(Trinidad %26 Tobago 2009).jpg#mediaviewer/File:Sea shell (Trinidad %26 Tobago 2009).jpg</a></p> <p>Remaining photos: Lynn Fernandez</p>
8.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
9.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
10.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
11.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
12.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
13.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
14.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
15.	<i>Image source: Photo stream, Peabody 2014 wiki</i>
16.	<p>"Cannes-sucre-Georgi" by Henri Georgi (Vers 1853-1891) - Centre des archives d'outre-mer. Licensed under Public domain via Wikimedia Commons - <a href="http://commons.wikimedia.org/wiki/File:Cannes-sucre-Georgi.jpg#mediaviewer/File:Cannes-sucre-Georgi.jpg">http://commons.wikimedia.org/wiki/File:Cannes-sucre-Georgi.jpg#mediaviewer/File:Cannes-sucre-Georgi.jpg</a></p>



# El Caribe

*El Océano Atlántico*

## Los Taínos

*El Mar Caribe*

Antillas menores

Estados Unidos

Bahamas

Cuba

México

República Dominicana

Haiti

Belize

Jamaica

Puerto Rico

Honduras

Nicaragua

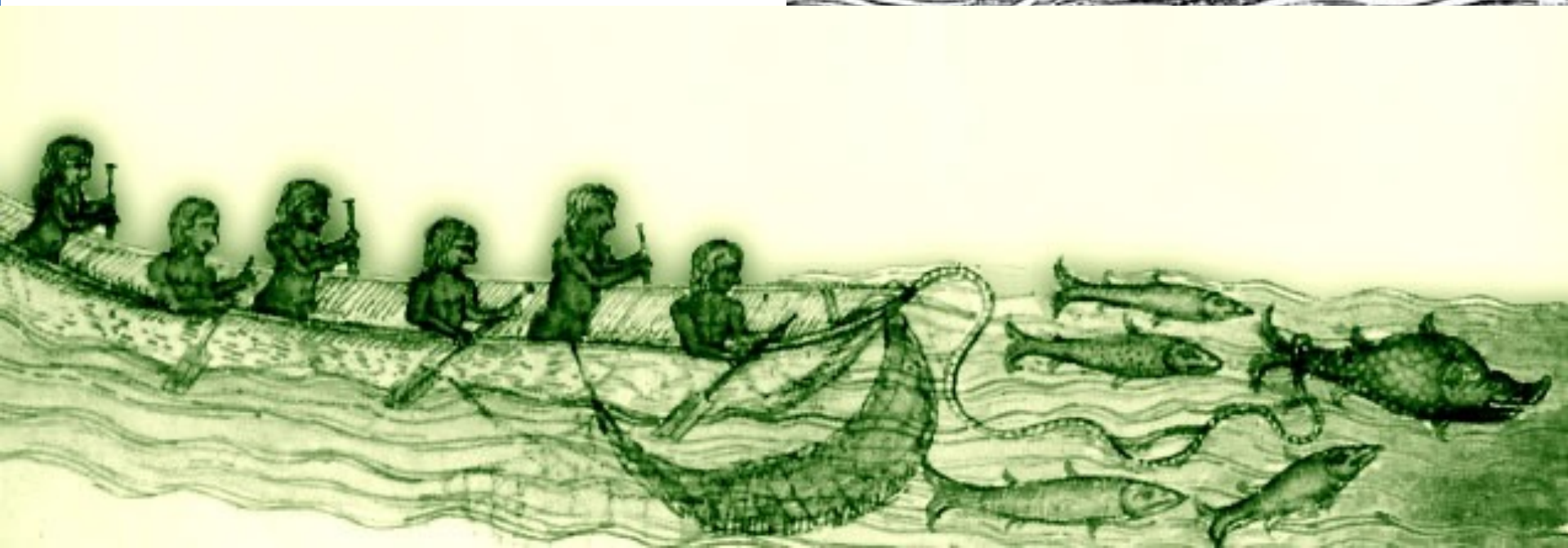
Costa Rica

Panamá

Colombia

Venezuela

# Los Taínos























güiro  
maracas

caparazón



mayohuacan



# Los instrumentos de los Taínos



conch



Flauta  
tambor





COLUMBUS at the  
Island of SALVADOR  
August 1492

Let's celebrate Columbus  
day by walking into  
someone's house and  
telling them we live  
there now

















114.











COLUMBUS AT THE  
ISLAND OF SAN SALVADOR  
August 1492



