

Teaching Latin America Teacher Resource Guide



Untitled by Yonik Caballero (Mexican), woodblock print, 2013.
Gift of Alice Evans, Gabriela Martínez, and Lynn Stephen, 2013:18.
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Dear Educator,

Understanding the Many Faces of Latin America through Art and History: Race, Ethnicity, and Nationalism, the 2013 Summer Institute for Oregon Middle School and High School Teachers, was held at University of Oregon from June 23-28, 2013. This project represents a collaborative effort by faculty and staff at the Center for Latino/a and Latin American Studies, the Latin American Studies Program, and the Jordan Schnitzer Museum of Art to address the increasing diversity—in terms of race and ethnicity—of Oregon’s public schools, in order to be able to understand and to incorporate such growing diversity in an enriching way in the classroom.

The lessons in this Teacher’s Guide were prepared during the Institute by the following teachers, Kathy Boyer, Erik Brudvig, Erin Bucklew, Gabriela Calkins, Lenore Davis-Wood, Christy Drogosch, Ann Keller, Codie Kostechka, Ashley LaVelle, Heather Millehrer-Huerta, Kelly Nalty, Noé Riojas, Nazia Swartz, Stacey Torres, with JSMA Museum Educator, Arthurina Fears with editorial contributions by Dr. Merrill Watrous, Sarah Bosch, and Katie Gillard. Content review and academic support was provided by Dr. Lynn Stephen and Dr. Stephanie Wood.

At the Jordan Schnitzer Museum of Art, we are committed to offering quality programs for teachers and students. We will be growing even more in our teacher programs in the next few years with the support of grants from the Oregon Arts Commission and as collaborators with the UO’s Center for Asian and Pacific Studies and the US Department of Education’s Title XI support and the Barker Foundation.

Finally, we would like to invite you to bring your students to the museum for a field trip and participate in an interactive tour and studio activity. We recognize the challenges for transportation and budget cuts and are thankful to the many donors who have supported our “Fill Up the Bus” campaign. Scholarship money is available for transportation from schools across Oregon and we hope you will take advantage of this opportunity.

Lisa Abia-Smith
Director of Education, Jordan Schnitzer Museum of Art

Support for the 2013 Teacher Professional Development Workshop was provided by the US Department of Education Title VI(a) grant and the UO Center for Latina/Latino Studies. We would also like to thank the Cheryl and Allyn Ford Endowment for its support of the museum’s education programs.

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Constructing Taino Ritual Objects

Topic: Race and Colonialism in the Caribbean and Brazil

Monday, June 24, 1:00PM-2:30PM

Zemi Afternoon Workshop: Constructing Taino Ritual Objects

This studio workshop will explore pre-Columbian art from the Caribbean Taino culture. Today's workshop is an introduction to the construction of small, clay sculptures based on *zemis*, Taino ritual objects. We will explore ways to construct a sculpture with a focus on iconography and design. ASARO artists will demonstrate design techniques on flat and 3-dimensional pieces of clay.

You will learn how to construct a *zemi*-inspired sculpture and during the process will:

- examine and analyze Taino ritual objects and their function
- demonstrate an understanding of the significance of *zemis* and their relationship to the Taino culture

Characteristics and Overview:

Zemis are "symbols of deities, idols, bones or skulls of the dead, or anything supposed to have magic power" (Source: *Taino: Pre-Columbian Art and Culture from the Caribbean*).

Zemis were of considerable religious significance to the Tainos and were constructed to venerate local deities or ancestral cult figures. *Zemis* were believed to have spiritual power, affecting everyday life from the weather to childbearing and health. The objects were typically carved from stone and wood and intricately designed with anthropomorphic (human) and zoomorphic (animal) features. The triangulated shapes are believed to represent power and fertility.

Procedure:

Knead your clay to remove air pockets and to prevent your artwork from breaking during firing. You will learn how to hand build your sculptures and will use an assortment of clay tools.

When constructing your *zemi*, think of the ways in which an object represents containment. What does your sculpture represent, and what does it house?

After your sculpture is fired this week, consider incorporating found objects. As an option, shells and beads are available and can be attached with glue.

Transition to the Classroom:

Below is a list of sample questions to ask students:

- What was the function of Taino ritual objects and what was the significance to the culture?
- How can magical power be shown through construction and design?
- How do the lines and marks demonstrate Taino ritual?
- How can you use marks, lines, shapes, color, and images to convey aspects of the Taino culture?
- How do *zemis* relate to our present-day society? What objects do we hold valuable in our own rituals, everyday life, and important occasions?

Alternatives:

If you do not have access to clay and a kiln, you can still incorporate sculpture into your curriculum! Many alternatives exist, including Model Magic, Sculpey clay, recycled materials, found objects, and plaster.

Sources and Recommended Reading:

Taino: Pre-Columbian Art and Culture from the Caribbean edited by Fatima Bercht, Estrellita Brodsky, John Alan Farmer, and Dicey Taylor

The Tainos: the People who Welcomed Columbus by Francine Jacobs

Printmaking Workshop: Exploring Symbols Through the Construction of Codices

Tuesday, June 25, 1:00PM-2:30PM

Printmaking Afternoon Workshop: Exploring Symbols through the Construction of Codices

During today's studio workshop, we will explore indigenous identities in the Americas through the construction of block-printed codices. We will work with symbols and incorporate them into a codex made from amate paper. ASARO artists will demonstrate how to create Mayan glyphs. If time permits, we will briefly discuss textiles based on Incan examples.

You will construct a Mayan, Mixtec, or Nahuatl-inspired codex and during the process will:

- learn about pictographs, glyphs, and the role of symbols to indigenous identities
- understand the significance of codices and their societal function

Characteristics and Overview:

Codices are folded books made from paper sourced from bark of the fig tree. Fig bark paper is *amate* in Spanish and *amatl* in Nahuatl. Pictographs and symbols were painted on amate to record significant events.

Procedure:

Following instruction on printmaking techniques and tools, teachers will work in groups to create a codex incorporating symbols and images. Keep in mind that your image will print in reverse and that the areas you carve out are negative space which may not show on the paper. It is recommended that you first draw your image onto your block before carving. It is a good idea to go over the image with a Sharpie so the pattern remains visible as you carve. Once you are satisfied with your image and after inking, test your print on a piece of scrap paper; this will help you determine if more carving or ink is needed. For best results, place your amate paper on top of the block, smooth it down, and burnish the paper with a barren to transfer the image.

Transition to the Classroom:

Below is a list of sample questions to ask students:

- How did the construction of codices solidify indigenous group identities?
- How was identity shaped by colonialism and through the defense of territories?
- What kinds of symbols are important to us today, and how do they reflect our identity and community?

Tips:

Graphite paper can be used to transfer an image onto a linoleum or wood block. You can also have handouts available for tracing.

Alternatives:

There are many ways to incorporate printmaking into the classroom. The following is only a small sampling of alternative materials and methods: scratch foam; pencils, pens, or utensils for carving into foam; plastic bottles and bottle caps (a great way to reuse!); sun prints; dipping leaves, flowers, and other natural materials in ink; pasta machine for printing; paint; and sponges.

Sources and Recommended Reading:

Amoxcalli, Mexican website with digital images of codices, <http://www.amoxcalli.org.mx/>

Interactive modern amate painting by Stephanie Wood and her team, <http://whp.uoregon.edu/amatepainting/>

ASARO and Group Mural

ASARO and Group Mural

Objective: To construct a mural representing indigenous identities; combining the experience of the Summer Institute teachers, the ASARO artist, and Oaxaca and Oregon.

Process: ASARO artist, Intandehui Franco Ortiz, began her mural in the art studio, which was a week-long process. She began the process by projecting images representing indigenous individuals from Oaxaca, Mexico and Oregon onto canvas and traced their images using a black Sharpie. The image from Oaxaca is that of the *diablo* and the image representing Oregon is a Native American.

She then created square-shaped stencils out of cardboard. Working with spray paint, she taped down the stencils and painted individual colorful squares for the teachers to later add in symbols.

She asked museum staff about symbols that represented Oregon, such as: Mt. Hood; camping; recycling; deer; biking; and jogging. She found images and printed them; the images were then glued to cardboard, and using an Exacto blade they were carved out to create stencils for the teachers to use.

In addition to the stencils Itandehui made, the teachers used the linoblocks and stamps they created from the printmaking workshop and also constructed new images and stencils to incorporate into the group mural. Each teacher had his or her own square and also painted images that represented their experience that week.

Throughout the week Itandehui painted the image of the *diablo* and Native Oregonian in shades of gray and black.

The mural was a symbolic end to the week, strengthened a sense of community, and aided in understanding indigenous, individual, and group identities.

Materials:

- Canvas
- Projector
- Sharpie marker
- Cardboard
- Spray paint
- Acrylic paint
- Paintbrushes
- Images
- Exacto knife
- Tape Block
- ink
- Linoblocks
- Linocut tools

Ways of Seeing, Ways of Understanding the World

Lenore Davis-Woods,
Prairie Mt. School
Eugene, OR

Ways of Seeing, Ways of Understanding the World

This is a five part unit aimed toward students in grades 6-12. It was primarily written as an art unit with links to themes in social studies and history. Each lesson and project is intended to be completed within 2-7 days. The first three projects are outlined in some detail and have fully developed Power Point presentations to accompany them. The final two related projects are simply suggestions, not fully developed lessons.

Common Core Standards (ART)

AR.08.CP.01

Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.08.CP.02

Describe the creative process used, and the effects of the choices made, when combining ideas, techniques, and problem solving to produce one's work.

Online Resources: <http://mapas.uoregon.edu/index.lasso>

PROJECT 1: Mapping Your World

Background:

World View

- Place + Genealogy + Territory
- Indigenous views of the world differ from European conceptions
- Show descent line associating specific places through time including movement of individuals and families
- Importance of places shown relative to size and location
- Native peoples conceived their place in the world in a very different way before European conceptualization of N & S America

Concepts:

Cartography: from Greek *khartes* = papyrus (paper) and *graphein* = to write) the study and practice of making maps. Combines science, aesthetics and mathematics. Built on the premise that **objective** reality can be modeled in ways that communicate spatial information effectively.

Ethno mapping: Cartography is combined with anthropology and sociology to portray human history, knowledge or culture on a map. Rather than breaking the world down into defined geographical or political regions ethno mapping images

reality through the perception and perspectives of human inhabitants. Can be **subjective** rather than objective.

Process:

Use Power Point as a basis for discussion.

Essential questions include:

1. How do each of these maps reflect the priorities of the mapmaker?
2. How do each of these maps reflect the knowledge or experience of the mapmaker?
3. How do each of these maps tell the story of the mapmaker?
4. How might these maps change in time as the mapmaker/society/culture gain other experiences or other perspectives?
5. How might this map influence the way others view their own world?

Product:

Your goal is to create a map that imagines your world in a subjective, interpretive way.

Your map should communicate the following elements:

1. Your territory - your place in the world.

Where do you spend the majority of your time? What places are important to you?

2. Your personal or family history relative to this place.

Where did your family come from? Are there special places in your memory, or your family history that you should include? Where are your relatives now?

3. The importance of these places in your life.

How can you illustrate these places and give “weight” to them according to how much time you spend there, the specialness of the place, the history it has in your life? Consider using size, color, proximity, location on the map.

4. Name these places, using the commonly held names, or names you give them.

Label them in some way.

5. Include people who are important in your life in some way on your map.

6. Consider the medium you use. Pencil, crayon, pastels, paints, photos, collage.

Presentation:

Be ready to interpret your map for the rest of the class.

1. How did you determine the boundaries of your territory?
2. Describe the importance of the landmarks you included.
3. Why did you choose the medium you used?
4. Did you label your landmarks with commonly used names, or rename them according to your own experiences?

Notes:

Expected project duration 4-7 days.

Grading – see elements listed under product. Rubric scored 1-5 for each element.

PROJECT 2: Representing the Sacred in the Natural World: Creating Personal Zemis

Background Concepts:

The Tainos were the seafaring, indigenous people who inhabited the islands of the Caribbean before the arrival of European explorers.

- The Taino people had a rich spiritual life centered on the worship of two primary deities and many lesser deities based in nature.
 - Yucahu the god of cassava and the sea
 - Atabey his mother, goddess of fertility and fresh water
- Lesser deities included spirits of ancestors and spirits living in trees, rocks, and other features of the landscape.
- The term Zemi refers to the deities themselves as well as the idols and fetishes representing them.
 - Made from remains of ancestors
 - Natural objects inhabited by the spirits including wood, stone, bone, shell, pottery
 - Individuals have as many as 10, prized because of the power they held
 - Kept in niches or on shelves
 - Offered food to please them

Process:

Use PPT as basis for discussion.

Essential Questions Include:

1. What do you think this zemi represents?
2. Why do you think this power or spirit might be important in the lives of the Taino?
3. What does this zemi tell you about the priorities in the lives of the Taino?
4. Is the zemi a literal copy of the natural world? Is it a symbolic or stylized interpretation?
5. The Taino believed that a zemi was a magical talisman, a god that has actual powers. Do you agree or disagree?
6. What kind of materials were used to create this zemi?

Product:

Your goal is to create at least one zemi that would hold importance for you.

It should contain the following elements:

1. Be inspired from an element of the natural landscape or living creatures from that landscape.
2. Be an interpretive image of the spirit of that object or creature.
3. Use found objects to embellish the form.

Presentation:

Be ready to interpret your zemi for the rest of the class.

1. Why did you choose this object/item/creature to translate into a zemi?2. Why did you choose the objects, the colors, or the patterns to embellish your zemi?

Notes:

Expected project duration 2-4 days.

Possible materials: Pottery, modeling, or other types of clay. Beads, bones, feathers, seeds. Found objects.

Grading – see elements listed under product. Rubric scored 1-5 for each element.

PROJECT 3: Illustrating Your Changing World

Your Story: Creating a Personal Codex or Mapa Pintura

Background Concepts:

Humans have a long history of portraying their stories visually

Cave paintings, petroglyphs and pictographs told stories.

Papyrus scrolls, codices

Tapestries and illuminated manuscripts from the Middle Ages

Mapas pinturas

Comic Books/Graphic Novels

Movies/Video Games

Mapas

- Mapas Pinturas were used as a vehicle to record, communicate, justify, and preserve the land claims of indigenous cacique leaders in Ecuador/Peru/Mexico/Bolivia (?).
- Artists borrowed techniques of pictorial representations from European (Spanish) to tell their story chronologically.
- Mapas were used to substantiate (support) their claims in courts of the time.
- Mapas are held through time by guardians of the town or village, formally passed from one to the other each year.
- Mapas have been “lost” or sold for profit and are in the hands of private collectors or museums.
- Mapas illustrate a fluid interpretation of history
 - Influential individuals (Cortez) are included who weren’t literally present for the event
 - Many mythic elements are incorporated in the story that may not be literally true.

Process

Use PPT as basis for discussion. Essential Questions Include:

1. What story does this image (or series of images) tell?
2. What is the purpose behind the telling of this story?
3. What images or symbols does the artist use to give the story more credibility, weight, or interest?

Product:

Your goal is to create a personal mapa pintura (codex) or an illuminated personal history.

It should contain the following elements:

1. It should illustrate a transformation, journey, or important transition in your life.
2. The mapa must contain a minimum of 6 “frames”.
3. The mapa must be fully illustrated with color.
4. The story line does not necessarily need to be literally true, but must contain a beginning, middle (with a problem or conflict of some kind) and an end (a resolution to the problem or conflict or a transformation of character).
5. The mapa MAY contain text (explanation, dialog, etc.)
6. The mapa MAY contain characters who represent or symbolize important ideas or concepts who were not literally present in the story.

Presentation:

Be ready to interpret your mapa for the rest of the class.

1. Why did you choose this particular journey, transition, or transformation to share?
2. Did you include symbolism or mythic characters in your story? How do these enhance your story?
3. Why did you chose the medium(s) you used?

Notes:

Expected project duration 5-7 days.

Possible materials: Sharpies, colored pens, pencils, tempura, pastels, water color, large format paper or rolled brown paper, rice or parchment or fig paper

Grading – see elements listed under product. Rubric scored 1-5 for each element.

PROJECT 4: Recognizing Your Community

Develop the Concept of Ayulla

Define, describe and illustrate commonalities in personal community through music, sculpture, collage, mural design or other visual expressions...

PROJECT 5: Ways of Changing Your World

Theme or Focus:

Influencing your world through art

Use of Art as an agent of change in society

Instill pride, educate, justify, propaganda, advertise, shaping public discourse

Accessible regardless of literacy levels

Examples:

Martin Chambi (indigenous photographer)

Jose Sabroga

Diego Rivera

Mexican Muralists

David Alfaro Siqueiros, Jose Clemente Orozco, Diego Rivera

Taller de la Grafica Popular = Mass produced **prints** to shape public opinion

Frida Kahlo (Married Diego Rivera, 1929)

Tina Modotti (Photographer) communist introduced the couple

Parcerio (female photographer)

Possible Projects:

Mural? Poster? Group Project? Street Art? Large scale prints for multiple productions? Create Icons?

Photographs of people with map projections on faces/bodies?

Possible photo of previous projects, project on face or body?

Nationalism and Mestizaje in Art and Culture: Mexico and Andean Nations

Lesson Plan Day 3: Nationalism and Mestizaje in Art and Culture: Mexico and Andean Nations

Codie Kostechka

Grade / Class: 11th Grade IB History of the Americas

Objectives:

- To learn about how the post-Revolution Mexican state reconstructed itself and attempted to construct a new Mexican identity through art and education.
- To analyze to what extent the goals of the Mexican Revolution were achieved.
- To become familiar with the Mexican Muralist Movement.

Reconstruction: Mexican Muralist Movement (1920s-1930s)

“**Los Tres Grandes**” were: Diego Rivera, Jose Clemente Orozco & David Alfaro Siqueiros

Elements of Mexican Muralism:

- 1.
- 2.
- 3.
- 4.
- 5.

Directions:

- Your group will be given an artist and multiple mural panels the artist painted. Most likely the different panels assigned to your group fit together under a larger mural or theme in a section of a building or were created around the same time with the same influences.
- Please read the provided information about your artist, murals and historical context together. Look at the art pieces and see how this information is reflected in the art.
- Divide up the murals and individually research to find out more about each piece. Everyone in the group is responsible for presenting at least one mural in the next class. Your notes are due at the beginning of the next class and will be your speaking guide as you present.
- Format for presentations are as follows:
 - Be prepared to explain any theme, motif, or mood that makes all of the murals in your group connected, before the individual murals are presented.
 - O: The origin of the piece will be provided on each slide (as shown). Repeat the title and present any other information about the “O” that would be relevant that you found during your individual research.
 - P: Explain the artist’s purpose in creating the mural. What message did the artist attempt to convey to his audience? What elements of Mexican muralism are expressed in your piece? What visual elements in the mural support your assertions?

Your group #: ____

Mural(s) I am responsible for: _____

Notes:

Teaching Latin America Unit:
Codices

Teaching Latin America Unit

Codices

Codex: Symbols that represent a story

Unit Contents:

The Unit is designed for and can be adapted either for World Language, Visual Arts, or Humanities Class. Teachers can use parts of the unit or supplement more material to better suite their content area. This unit serves more as conceptual/contextual framework for teachers in various content areas to modify according to the learning objectives and grade level.

Students will learn about and demonstrate an understanding of Mesoamerican Cultures (e.g. Maya and Aztec) by creating a codex that is personal, informational, or historical. It will communicate their understanding of the origins and purposes of codices from history and in particular Mesoamerica.

Key Concepts:

Big Picture Concepts:

Aesthetics	Culture
Connections	Identity
Change	Time, place and space
Global interactions	Communities
Relationships	Development
Communication	Systems

World Language Concepts:

Form	Purpose	Conventions
Patterns	Context	Message
Audience	Meaning	Word Choice
Function	Structure	Theme

Humanities/Social Studies Concepts:

Culture	Causality (cause & consequence)	Perspective
Globalization	Resources	Significance
Identity	Innovation and Revolution	Processes
Power	Resources	

Visual Art Concepts:

Perspective	Composition	Boundaries
Genre	Expression	Context
Presentation	Visual Culture	Identity
Narrative	Representation	Culture

Background Concepts:

Codex (*sing*), Codices (*plural*) - a set of manuscript pages held together by stitching: the earliest form of book, replacing the scrolls and wax tablets of earlier times.

Humans have a long history of portraying their stories visually

- Cave paintings, petroglyphs and pictographs told stories.
- Papyrus scrolls, codices
- Tapestries and illuminated manuscripts from the Middle Ages
- Mapas pinturas
- Comic Books/Graphic Novels
- Movies/Video Games

Mesoamerican Codices

- Discuss that they kept records with their glyphs that told stories or explained calendars or religious belief.
- Focus on COMPARISON that multiple pre-Columbian societies kept records with glyphs. (i.e. Mayan, Aztec, Mixtec, Zapoteca)

Mapas

- Mapas Pinturas were used as a vehicle to record, communicate, justify, and preserve the land claims of indigenous cacique leaders in Ecuador/Peru/Mexico/Bolivia.
- Artists borrowed techniques of pictorial representations from European (Spanish) to tell their story chronologically.
- Mapas were used to substantiate (support) their claims in courts of the time.
- Mapas were kept through time by “guardians” of the town or village, formally passed from one to the other each year.
- Mapas have been “lost” or sold for profit and are in the hands of private collectors or museums.
- Mapas illustrate a fluid interpretation of history
 - Influential individuals (Cortez) are included who weren’t literally present for the event
 - Many mythic elements are incorporated in the story that may not be literally true.

Materials, Tools, and Preparation:

The teacher will need to research Mesoamerican codices from the Maya and Aztec cultures and obtain and organize materials to teach the lesson. Powerpoints with images are the suggested means of communication of the material. The teacher can create and alter the PowerPoint to focus on the material that is more important to the content area being taught (e.g. visual arts – personal representation through

symbols, world language – personal representation through language, humanities – visual representation of events or cultures).

Suggested materials:

Card stock/railroad board/scraps of mat board

Colored pencils

Tempera paint

Brown paper bag for surface area for “tree-like/natural” materials

Glue, scissors, paper

Samples of Aztec & Mayan designs, glyphs and reprints of codices

Paper collage materials for background and added texture

For Visual Arts- the book can be created from a printmaking studio project. (e.g. relief printmaking)

Description:

Students will create a codex (book) that represents visual symbols and attributes that are most important in their lives or that communicates something specific about a moment or event in their life history.

Students will look at various examples of codices online and receive handouts that depict various symbols used by Mesoamerican peoples. You will choose which symbols best represent you and work with various materials to use in your codex.

Process/Setting Context:

- Teacher uses PowerPoint as basis for discussion and asks the students to reflect on the Essential Questions.

Essential Questions Include:

1. What story does this image (or series of images) tell?
2. What is the purpose behind the telling of this story?
3. What images or symbols do the artist use to give the story more credibility, weight, or interest?

Pass out reading on 'Basics of Ancient Mayan Writing”

- Students read text in groups or individually, and then fill out a graphic organizer that relates to the main concepts.
- Collaborative Ideation/group brainstorming - Students share out information. (e.g. communication through pictures (semiotics), writing before European encounter, art with a purpose)

Students will document/journal/sketch examples of Codices of their own learning

Construct foldable vocab book. (*This will vary depending on the content area learning objectives i.e. visual art, social studies/humanities, world language, amount of vocab, time allotted, how students create and maintain work*)

Student Inquiry Questions in preparation for personal codex:
Questions to brainstorm for the content of your pictures:

- How are you unique?
- What is most important to you?
- What's the most interesting thing you would like us to know about you?
- What's the wackiest thing you have ever done?
- What's your favorite song? (Play a 10 second sample)
- What's your favorite movie?
- What's your favorite food?
- Are you silly or serious?
- How old are you?
- Who's in your family?
- What's your favorite animal?
- Do you have any rituals? Superstitions?
- Who's someone you look up to/admire?

World Language Extension:

- You will learn how to describe yourself using simple language incorporating the verbs **SER, VIVIR, HABLAR, GUSTAR** and others specific to the things you like to do.
- Use the verbs in **BOLD** at least one time in the present tense
- **Use the verb **GUSTAR** to say what you like and what you don't like - so you will have to use it 2 times

- What questions come up in your group about your book? Can you answer them in Spanish?
- What more would you like to know about each other as you listen to your mini books?
- What vocabulary do you wish you knew or need to know to talk more about yourself?

Product:

Your goal is to create a personal codex or an illuminated personal history.

It should contain the following elements:

1. It should illustrate a transformation, journey, or important transition in your life.
2. The codex must contain a minimum of 6 frames or pages.
3. The codex must be fully illustrated with color.
4. The story line does not necessarily need to be literally true, but must contain a beginning, middle (with a problem or conflict of some kind) and an end (a resolution to the problem or conflict or a transformation of character).
5. The codex MAY contain text (explanation, dialog, etc.)
6. The codex MAY contain characters that represent or symbolize important ideas or concepts that were not literally present in the story.

Presentation:

Be ready to explain your codex for the rest of the class or in small groups.

1. Why did you choose this particular journey, transition, or transformation to share?
2. Did you include symbolism or mythic characters in your story? How do these enhance your story?
3. Why did you choose the medium/media you used?

Student Self-Evaluation/Reflection:

- What questions come up in your group about your book? Can you answer them in Spanish?
- What more would you like to know about each other as you listen to your mini books?
- What vocabulary do you wish you knew or need to know to talk more about yourself?

Unit Goals:

- Students will develop an understanding of the role of codices in Mesoamerican cultures and the significance they have had on various contexts.
- Students will develop a “personal codex” to reflect their knowledge and understanding of communication, history, Mesoamerican cultural attributes.
- Students will present their codex and be able to explain their individual choices.
- Students will demonstrate their process of researching, ideation, and creation through the visual and written documentation.

Assessment Plan:

Content Areas need to generate a rubric based on the Learning Targets in which they choose to focus. A generic rubric is included in the Appendix for a reference, but should be modified based on the subject area’s standards and learning targets.

Generic Rubric provided by:

<http://www.congresslink.org/>

Duration:

Depending on the length of the class period and the expectation of the content area the duration can range.

Approximated time period should be around 180 minutes – 300 or more minutes
(for studio project)

Learning Targets:**Visual Art:**

- Understand how events and conditions influence the arts.
- Distinguish works of art from different societies, time periods and cultures.
- Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.
- Understand the place of the arts within, and their influences on, society.
- Apply the use of ideas, techniques and problem solving to the creative process and analyze the influence that choices have on the result.

Social Studies: History

1. Analyze and apply cause and effect relationships to a variety of historical issues, events and problems.
2. Analyze and apply change and continuity relationships to a variety of historical issues, events, and problems.
3. Construct, support, and refute interpretations of history using political, social, economic, and cultural perspectives by drawing from a variety of primary and secondary sources.
4. Interpret historical perspectives through personal, local, state, tribal, national, and global narratives.

Geography

5. Apply geographic skills, concepts, and technologies (e.g., maps, GIS, Google Earth) to gather, display, and analyze spatial information.
6. Analyze economic, social, human migration, settlement, and distribution patterns.
7. Locate and examine physical and human characteristics of places and regions, their impact on developing societies, and their connections and interdependence.
8. Evaluate how human cooperation and competition for resources shape the earth's political, economic, physical, and social environments.
9. Evaluate how technological developments, societal decisions, and personal decisions and actions influence the earth's sustainability

Standards for World Languages: Culture, Community, Communications, Connections, and Comparisons.

Communication: Communicate in Languages other than English

- Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.
- Students understand and interpret written and spoken language on a variety of topics.

Cultures: Gain knowledge and Understanding of other cultures.

- Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

Comparisons: Develop Insight into the Nature of Language

- Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.
- Students compare and contrast the geographic, political, economic, religious, and social structures of the Mesoamerican and Andean civilizations.
- Describe the artistic and oral traditions and architecture in the three civilizations.

Resources:

Websites:

Foundation for the Advancement of Mesoamerican Studies website – Images and information on the most famous

Mayan Codices

<http://www.famsi.org/mayawriting/codices/introduction.html>

<https://www.boundless.com/art-history/the-americas-after-1300/the-aztecs/manuscripts/>

<http://library.albany.edu/subject/codices.htm>

<http://www.library.arizona.edu/exhibits/mexcodex/>

<http://www.congresslink.org/>

Books

[**The Essential Codex Mendoza**](#) by Frances Berdan

[**The Dresden Codex: Drawings of the Pages \(Mayan Studies : No 3\)**](#) by J. Antonio Villacorta

[**Codex Telleriano-Remensis: Ritual, Divination, and History in a Pictorial Aztec Manuscript**](#) by Eloise Quiñones Keber

Appendix:

- A. Sample Rubric for Assessment from Congresslink –
- B. World Language Worksheet – Designed to help students with ideation and language

This Unit Plan was created by contributions from the following educators: Tracy Patterson, Ann K, Christy D, Lisa Albrich, Katie Gillard

Art in the Tradition of Mexican Manuscripts to Protest Community Issues

Content Area: Global Issues

Description: Students will create paintings in the tradition of the Mexican *códices* and *mapas* (indigenous authored manuscripts) to present a local issue of importance to them. Students will present their paintings in class and produce a written piece explaining their art.

Materials needed:

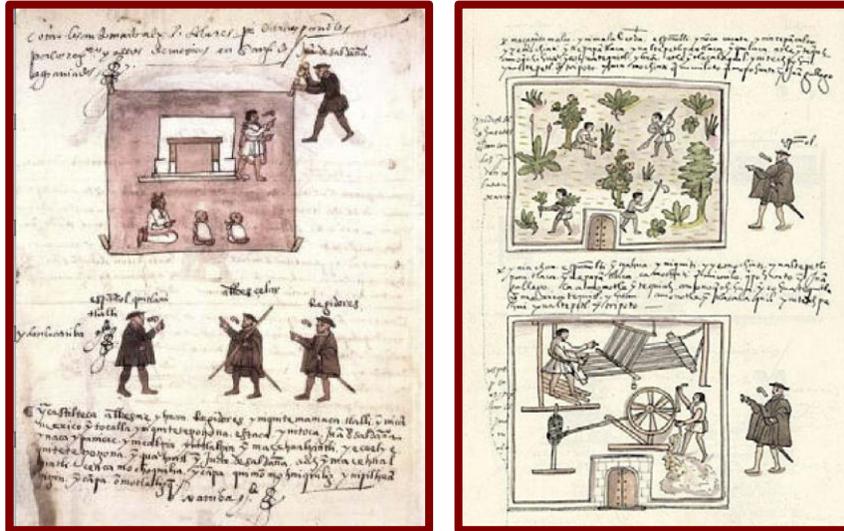
- *Papel amate* (or brown paper bags)
- Acrylic paints
- Paint brushes

Warm-up Activity: Students will be asked to explain the verb “protest” and then provide examples (personal, historical, current). What do you see people protesting? How do they see people protesting?

Input: Teacher will present different examples from Spanish-speaking cultures of individuals and groups using various forms of art/media to speak out against and protest community social injustices. Students will be asked to guess what the particular issue is in each piece of art or performance.

Examples to be included in slide presentation (visual image, video, and audio clips):

1. Flashmob in Spanish unemployment office (Issue: Unemployment).
2. *Cacerolazo* in Chile (Issue: Government Corruption, Access to Education)
3. Song from Juanes, musician from Colombia (Issue: Poverty)
4. *Códices/Mapas* (Issue: Mistreatment by local Spanish leaders in indigenous communities).



Códice Osuna, 16th c.



Códice Kingsborough, 16th c.

(Other examples to be added as they are found.) The *códices* and *mapas* examples will be the springboard for this project. Students will be presented an overview of the history of Mexican manuscripts:

- *What are the códices and mapas?*
Prehispanic writing system using pictographs; numerous and various manuscripts. Roman alphabet introduced in manuscripts after arrival of Spanish. Western

writing system was used to transcribe indigenous languages, as well as to include Spanish on the manuscripts.

- *Why were the manuscripts painted?*

To record community history.

- *Who painted?*

Indigenous scribes/artists.

- *What are the most common themes to appear in the manuscripts?*

Migration / taxation / creation of barrios / construction of Christian churches / choosing the patron saint / baptism / indigenous self-governing / construction of government building / protesting local Spaniards (and their maltreatment of indigenous community)

The focus of this particular project is the theme of protesting issues of injustice.

Activity: The class will brainstorm together a list of the top community issues that they consider to be important. The following issues are likely to emerge in the group discussion: bullying in schools, school violence, homelessness, hunger, pollution, inadequate funding of public schools, etc. Students will then choose one issue to serve as the theme for the individual manuscript they will paint. Students will be given time to in class to compose and paint their manuscripts.

Note: The Códice Kingsborough example depicts violent imagery. Prior to painting, the teacher will want to have a conversation with the class about what types of imagery will be most appropriate for this project.

Along with their painting, students will write an explanation of their artwork. The writing will address the following questions:

1. What is the issue you chose to protest in your painting? Describe the situation and how you feel about it.
2. Why is it important to improve this situation?
3. If the issues is not changed or resolved, what might be other potential consequences in the future?
4. What recommendations do you have to change the situation? Present at least two possible suggestions.

Finally, students will present their paintings. In place of the common presentation in the front of the classroom or to a partner or small group, students will “perform” their *códices/mapas*. This “performance” will allow the students to maintain the tradition of the earlier indigenous authors and community members who would perform their local manuscripts in order to pass the message along to new generations. Ideally, the paintings will be displayed in the classroom or hallway, gallery style, with students standing near their artwork. Students from other Spanish classes will be invited to visit the display while the artists explain/perform

their pieces. If other Spanish classes are not available to participate, the original class can be divided in half. One half will perform while the other half visits each performance. The students will then switch roles and repeat the activity.

Assessment:

- Art piece (Rubric TBD/Is the integrity of the original Mexican manuscripts preserved in the student painting?)
- Oral Performance (Points for completion of presentation)
- Written Assessments (IB standards)

How did you get to where you are?

Codex: Symbols that represent your story

What did you find?

Write the type of codex you looked at (Mayan or Aztec), and briefly describe your favorite symbol. Then describe (in English) what is happening in the picture. Write at least 5 Spanish words for each codex to describe what you see. Write if there is an English cognate for your chosen words. You must use 5 different Spanish words for each codex that you look at.

1. CODEX TYPE: _____ Favorite symbol: _____

Qué pasa? _____

Spanish words:

English cognate?

1. _____

2. _____

3. _____

4. _____

5. _____

2. CODEX TYPE: _____ Favorite symbol: _____

Qué pasa? _____

Spanish words:

English cognate?

1. _____

2. _____

3. _____

4. _____

5. _____

3. CODEX TYPE: _____ Favorite symbol: _____

Qué pasa? _____

Spanish words:

English cognate?

1. _____

2. _____

3. _____

4. _____

5. _____

4. CODEX TYPE: _____ Favorite symbol: _____

Qué pasa? _____

Spanish words:

English cognate?

1. _____

2. _____

3. _____

4. _____

5. _____

5. CODEX TYPE: _____ Favorite symbol: _____

Qué pasa? _____

Spanish words:

English cognate?

1. _____

2. _____

3. _____

4. _____

5. _____

Category	Exemplary 4	Accomplished 3	Developing 2	Beginning 1	Score
Content	A. All unit objectives are mastered. B. Topics are covered in depth. C. Many pertinent details were included. D. Went beyond assignment requirements.	A. Most unit objectives are mastered. B. Topics are covered C. Includes pertinent details.	A. Some unit objectives are mastered. B. Covers topic in superficial manner. C. Few details are included.	A. Few unit objectives are mastered. B. Topic is not fully covered. C. Few or no details.	
Inquiry Skills	A. Evidence that all content has been carefully analyzed and evaluated. B. Substantial evidence that students sought out and found other relevant sources that have been carefully synthesized. C. Students can carefully explain or defend their reasons for choosing sources in their presentation.	A. Evidence that content has been evaluated and analyzed, but not effectively synthesized. B. Clear evidence that students sought out additional source materials and made a good attempt to integrate them into a coherent statement. C. Some attempt to explain why materials were chosen.	A. Some evidence that content has been either evaluated or analyzed, but no evidence it has been synthesized. B. Some evidence that additional materials have been sought out. C. Little evidence that student can explain why materials were chosen	A. Little evidence that the content has been evaluated, analyzed or synthesized. B. No evidence that additional materials were sought. C. No evidence that student can explain why materials were chosen.	
Technology	A. Used a variety of multimedia effects (images, sounds, video, etc.). B. Used a variety of appropriate sources beyond the <i>CongressLink</i> site and employed at least various technologies: scanner, other Web sources, digital recording, or digital camera to bring materials together.	A. Used more than one multimedia effect (images, sounds, video, etc.). B. Used more than one appropriate source beyond the <i>CongressLink</i> site and employed at least one of the following technologies: scanner, other Web sources, digital recording, digital camera.	A. Used one or no multimedia effects (images, sounds, video, etc.). B. Used one or no appropriate sources external to <i>CongressLink</i> and limited their use of technology to the <i>CongressLink</i> Website.	A. Used one or no multimedia effects (images, sounds, video, etc.). B. Used no sources external to <i>CongressLink</i> and no other technology.	
Presentation	A. Presentation is highly organized, thorough and cohesive. B. Uses original approach effectively. Terms and concepts are fully clarified for the audience. C. Sources used greatly enhanced understanding of the topic. D. Presentation is of appropriate length. E. Used multiple appropriate sources external to <i>CongressLink</i> .	A. Presentation is organized, thorough and cohesive. B. Uses original approach. Terms and concepts are clarified for the audience. C. Sources used enhanced understanding of the topic. E. Presentation is of appropriate length. Used some appropriate source external to <i>CongressLink</i> .	A. Presentation needs work with its organization, thoroughness and cohesiveness. B. All terms and concepts are not clarified for the audience. C. Some sources enhanced understanding of the topic. D. Presentation is almost of appropriate length.	A. Presentation is not organized, thorough or cohesive. B. Terms and concepts are not clarified for the audience. C. Few sources enhanced understanding of the topic. D. Presentation is of an inappropriate length	
Teamwork	A. Consistently demonstrated vital leadership. B. Consistently on-task throughout the unit. C. Maintained positive attitude throughout the unit. D. Played a critical role in organizing and facilitating group learning. E. Met all due dates.	A. Frequently demonstrated leadership. B. Regularly on-task throughout the unit. C. Maintained positive attitude throughout the unit. D. Played a role in organizing and facilitating group learning. E. Met all due dates.	A. Regularly contributed to group effort. B. Usually on-task throughout the unit. C. Generally had a positive attitude. D. Played a limited role in facilitating group learning. E. Met most due dates.	A. Sometimes contributed to the group effort. B. Rarely on-task. C. Not always a positive attitude. D. Played a very limited role in facilitating group learning. E. Frequently missed due dates.	

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