A multicultural curriculum

Jennifer Irene Camp

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NORTHERN ILLINOIS UNIVERSITY

"A Multicultural Curriculum"

A Thesis Submitted to the

University Honors Program

In Partial Fulfillment of the

Requirements of the Baccalaureate Degree

With University Honors

Department Of Mathematics

By Jennifer Irene Camp

DeKalb, Illinois

May 10, 2003
University Honors Program
Capstone Approval Page

Capstone Title:
A Multicultural Curriculum

Student Name: Jennifer Camp

Faculty Supervisor: Lee Shumow

Faculty Approval Signature: [Signature]

Department of: Educational Psychology and Foundations

Date of Approval: May 1, 2003
University Honors Program

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Student Name: Jennifer Camp

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Date of Approval: May 1, 2003
AUTHOR: Jnnine

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ABSTRACT (100-200 WORDS): f.kx + PC>~f-
"A Multicultural Curriculum" is a high school culture and dance curriculum based on the following four cultures: Mexican, Spanish, African, and African American. It was created so that high school students may have the opportunity to learn about other cultures in an exciting and interesting way. The lesson plans are designed so that the students are dynamically participating in every activity. The culture lessons cover a broad range of topics, including art, mathematics, poetry, politics, music, history, and literature. The dance lessons cover various dance styles that are prevalent in the culture, both mainstream and subculture. These lessons were designed for personal use; much of the information included is not directly stated. My hope is that I may be able to implement the curriculum in the future, and that students will find joy in learning about other cultures. It is only through knowledge that we can shed light on ignorance and racism.
REQUEST FOR UNIVERSITY HONORS INDEPENDENT STUDY LEADING TO THE COMPLETION OF THE HONORS CAPSTONE PROJECT

COVER SHEET

Jennifer Camp
Student Name

EPS 4<17
Department and Course Number

Fall 2002 and Spring 2003
Semester of Registration

Date of Request

Graduation Date

O~kL

<5TQ01J
PROPOSED RESOURCES

SPANISH CULTURE


MEXICAN CULTURE


Methodology

My study will consist of two separate parts. The dance research will consist of watching videos of each of the four dance styles, viewing dance performances, participating in classes when they are taught, learning from experts in those dance forms, and performing and doing choreography in related dance groups. I have received a USOAR grant to study flamenco with Ensemble Español this summer, and this will play an integral role in my study of Spanish Dance. I will learn specific regional cultural dances wherever possible to make the dance portion of the class authentic. I will also be doing library research to find books and articles that explain the historical development of the dances.

My preparation of the non-dance part of the curriculum will consist of interviews with people who have traveled to those regions or are natives of those regions, research on the art, business, economics, cooking, government, and history of the regions, and reading the literature produced in those regions. The final project will include a 10-15 page paper describing my purpose, my research, my process, and what I have learned.

Timeline

December 1st - Rough draft completion date for the African quarter of the curriculum. This includes rough drafts of all unit plans, lesson plans, worksheets, handouts, overheads, and activities. It will also include notes on the dance instruction portion of the quarter. Each of the following completion dates will require the same work as listed above for each particular culture.

January 1st_Rough draft completion date for the African-American quarter of the curriculum.

February 1st_Rough draft completion date for the Spanish quarter of the curriculum.

March 1st_Rough draft completion date for the Mexican-American quarter of the curriculum.

April 15th_Completion date for the rough draft of the 10-15 page paper.
Signature Page

Student Signature

Request Approved:

Lee Shumow
Printed Name of Faculty Capstone Advisor

May 30, 2002
Date of Acceptance by Faculty Capstone Advisor

KI AdL-Mn Ml<19111pf
Printed Name of Department Chairperson

6/4/02
Date of Acceptance by Chairperson

University Honors Program Director

9/16/02
Date of Acceptance by Director
The Making of a Capstone ...

By Jennifer Camp
Advisor: Dr. Lee Shumow
Fall 2002-Spring 2003
**Introduction**

The curriculum I have created is designed to give students of those nationalities pride in their own culture, and to give students of other nationalities motivation to learn about the cultures of people around them. I want students to see how interesting, fun, and exciting other cultures are, and I want them to see that by understanding someone else’s roots, you can better understand that person as a human being. I am really looking forward to being able to implement this curriculum as an after school program or as a full-fledged class. The learning that would be accomplished would be a tremendous asset to any high school student’s education. The lessons cover various exciting and interesting topics in each of the four cultural areas, and the information is presented in a way that promotes active learning.

**The Necessity of the Project**

Over the years, it has come to my attention that racism and stereotyping is far more prevalent than it may appear. Such things, no longer being politically correct, are now done in a much more covert way. In many instances, such problems can be prevented if the students are given the opportunity to just learn about one another’s cultures, values, and traditions. That is the idea behind this project. By pulling out some of the most important and interesting dance and cultural information about a particular culture, and by presenting it in an exciting and engaging manner, the students will in turn be excited about the cultures they are learning about.
This idea is especially important in today's ever demographically changing society. I have personally seen several teachers graduate from NIU's program having no knowledge of how to relate to students of races other than their own. They say that they will just get jobs at primarily white schools, but that is virtually impossible in today's world. It is upsetting to think that there are racist or stereotyping teachers working for schools right now, but I know there are. I just pray that minority students manage to stay out of their of classes.

**My Background and Qualifications**

**Personal Background**

I have always been fascinated with other cultures, and I am friends with people of all different races. My mother was born in Columbia, South America, and my father is German and Irish from way back. My mother's side of the family speaks Hungarian and Spanish; my father's side speaks only English. My best friends are Korean, and I have friends of nationalities ranging from African American to Laotian to Iraqi to Icelandic. I have dated men of many different backgrounds, though my fiance is white.

**My Education at Northern and Abroad**

I feel that I am prepared and qualified to undertake a project of this magnitude because of my extensive background in education, culture, and dance. Not only have I traveled to almost every Western European country, but I spent a good amount of time in Spain, and I was able to experience aspects of its culture and festivals first hand. It is definitely one thing to see a picture of people
celebrating a flamenco festival, and a very different thing to be dancing in booths
called casetas in Sevilla, Spain, with the people celebrating. It was very
important to me wherever I went to immerse myself as much as possible in the
culture, and I took great pains to look as though I was not a tourist. My firsthand
cultural experience will make me an authentic teacher. I have had firsthand
experience with the dance styles presented in the curriculum, and I have studied
under great teachers of the cultural portions of the curriculum.

'I have also been prepared academically for an undertaking such as this.
I have taken classes on assessment and alternative assessment, on unit and
lesson planning, on adolescent development, and on creative lesson preparation
and flow of a class. Most of this learning occurred in my last two years at
Northern Illinois University. Through those classes, I had the opportunity to
create many different kinds of classroom materials, and they were all seriously
critiqued so I could improve them to the best of my ability.

I feel that the lesson plans have changed somewhat from the beginning of
Fall 2002 when I began my capstone project. This is due to my experience
student teaching at Elgin High School in Elgin, Illinois. When I began student
teaching, my lesson plans were extensive and thorough. As student teaching
went on, I developed a much shorter format that was more useful to me. Due to
my experience, I no longer needed such an elaborate lesson plan, and a shorter
format became the standard that I always use now. The lessons in this
multicultural curriculum vary by level of detail; mostly based on what information I
would need to understand the lesson in the future. Some lessons also require a
greater level of planning than others, just due to the nature of the topic. Always, I have included a section where that day's objectives are listed, a section where that day's materials are listed, and a spot for the description of the lesson and homework assignment.

**Unique Research Methods**

**Dance**

The research for this project has been done throughout my high school and college career. The first major learning experience that gave me a tremendous amount of information for the project was my experience with P.R.I.S.M at Schaumburg High School. Every year, P.R.I.S.M. puts on a cultural show with a Hispanic twist. As a member of this group, I had the opportunity to learn salsa, merengue, and the oha-cha. This only served to peak my interest in dance, and led me to pursue the dance team Orchesis my senior year of high school. My experience with this group taught me a traditional format to a dance practice/workout, with stretching, choreography, and guided practice. This was my first look at how dance classes are run and organized to give the participants the most practice possible.

In college, I had a number of exciting opportunities that lead to interesting research methodology. The first major influences of my college career were Orchesis and Rhythm Nation Dance Troupe. The director of Orchesis, Dr. Charles Carter, opened my eyes to all different forms of dance like ballet, modern, African, pop, and jazz, all with a Dr. Carter spin on them. He was tough
on us, but raised the bar of expectation high enough that we all strived to reach it and accomplish something we could be proud of. He got me excited about new and challenging forms of dance, and the information I learned studying under him in Orchesis and in the dance general education course Dance and the Fine Arts lead to the Cakewalk lesson plan and part of the African culture and dance sections. I can still remember the performance that we did for the Cakewalk.

The more I researched the Cakewalk on my own, the more I found that what I had learned initially in Orchesis was correct. I found that the same was true as I researched African dance even further. Many of the movement, formations, and details were consistent with what I learned about African dance on the whole. If anything, much of my research has renewed my faith in the quality of the education I received at Northern. Orchesis also brought me in contact with guest choreographers who would share their backgrounds and training with us. Many of them had trained with some of the most famous African American choreographers.

The next major influence that lead to the creation of several lessons was my involvement as treasurer and choreographer for Rhythm Nation Dance Troupe over the course of my college career. I was the only white member of an all African American dance group. Without that experience and the friendship of those girls, I don't know what kind of person I would be today. Through Rhythm Nation, I learned hip-hop choreography, footwork, and step dancing, and I learned about the specifics of African American culture, and the differences between them and me. But instead of being alarmed by these differences, they
became just a tiny aspect of our friendships, something we joked around about occasionally, but never became a topic of discussion. I think that this experience is what gave me my particular point of view about race relations and the progress they need to make in the future in our nation's high schools.

Through RNDT, I also had the opportunity to get to know the African American Greek system and their step shows and traditions. At one particular step show, I had the opportunity to see clips of Spike Lee’s School Daze and to see several fraternities and sororities perform their own step routines. I then did my own research on these topics, and included them in the African American dance portion of the curriculum.

I also took many classes in the dance department at NIU that helped prepare me for the dance portion of the curriculum. I have taken classes in ballet, improvisation, choreography, modern, theatrical dance, performance, and flamenco. The flamenco class ended up being the most influential of my college career. My positive experience in that class combined with my trip to Spain caused me to set a new career goal for myself, to be a flamenco dancer and high school math teacher. To that end, I applied for and received a USOAR grant to study the art of flamenco with the Ensemble Espanol in residence at Northeastern Illinois University. There, I learned a wealth of cultural information and dance techniques, which made their way into many lessons in the curriculum.
Culture

The earliest research done for the culture portion of the project comes also from my high school career. I took Spanish all four years of high school, and was subsequently introduced to a number of different subjects that eventually gave me topics to research further and put in the Spain and Mexico sections of the project. Lessons such as the fashion lesson, the food and celebration lessons, the Spanish language lesson, and the Don Quixote lesson all had their beginnings in my Spanish class, as I was introduced to all sorts of cultural points during my four years. One of my Spanish teachers, Donna Nevius, had a knack for making the culture come alive to her students. When I created the lessons in the culture portion of the curriculum, I kept her in mind.

My high school English class introduced me to The House on Mango Street, by Sandra Cisneros, and the poetry of Maya Angelou, while my history classes introduced me to the Harlem Renaissance and the slave struggle. Many of the college classes I took as general education courses ended up providing me with valuable resources and information for many of the culture lessons from many of the cultures, such as the course I took on the Aztec and Maya peoples.

One of the most exciting lessons from the culture portion of the project is the one stemming from my current USOAR project. This May/June, I will be traveling to Spain to research several historical buildings and the tile pattern artwork that can be found in them and all over Spain. Then, in conjunction with Professor Ellers in the Northern Illinois University Math Department, I will be classifying the patterns found as examples of the 17 different existing wallpaper
patterns. Due to budgetary constraints, the flight to Spain had to be moved to May/June, meaning that the materials for the project which accompany the lesson on tile patterns will be completed some time this summer.

**What I've Learned**

This project has been a reawakening of sorts for me. I have reignited my fire for reading and researching that burned out sometime in high school. The more I was forced to read certain books and to research specific topics, I lost all interest I had previously had in doing such things on my own. The whole process was somehow tainted by all the mandatory assignments. I had no idea from the outset of my capstone that such changes in my own personality would occur.

Many times I found that I had to stop researching a specific topic from the capstone and move on to the next so that I would not run out of time to finish the project. There are so many topics that I can't wait to resume reading about. Many of my lessons started out as general, nameless topics, but as I researched each area, I discovered people and places and things that I would never have imagined in the first place.

I am taking pride in the knowledge base I have built and the person that it is helping me to become. I love the fact that I know so much about the early life of Dr. Martin Luther King Jr. and about the politics of apartheid and the tribes from all over Africa. I am excited to share with students the personal struggles of
Day 1: Food and Day of the Dead Festival

Objectives:
• Students will get excited about Mexican culture.
• Students will enjoy at least one of the many Mexican dishes brought in.
• Students will learn about the distinguishing characteristics of the Day of the Dead Holiday in Mexico.
• Students will understand the religious meaning behind the holiday.

Materials: Red, white, and green crepe paper and balloons, boom box with a salsa music CD in it, a Mexican flag, a table for food, drinks, cups, plates, napkins, forks, spoons, knives, and food dishes.

Lesson: Before students enter the classroom, set up all the decorations and food, and begin to play the music. After students are seated, let each row come up to the front of the room for food one at a time. When they have all gotten food, begin a short lecture about Dia de los Muertos/Day of the Dead. At the end of the class period, pass out the copies of Sandra Cisneros' The House on Mango Street. Tell the students the date by which the book must be read (the date of lesson 10 in the Mexico unit).

Assignment: Each student must bring in a picture of themselves for the next class period.
**Enchiladas**
Serves 10
Unlike the Americanized version, these Enchiladas are not baked, but served freshly made on the spot. In Aexico we buy special tortillas which are made thinner in order to absorb less oil and not break when being rolled. If you can't get thin tortillas, don't worry, the regular ones (corn, of course) will work just fine.

**Ingredients:**
- 2 1/2 C. oil
- 1 kilo thin com tortillas
- 1 garlic clove
- 15 chilacate peppers, slit open, seeds, veins and core removed, cooked in 1 C. of water.
- 1 1/2 C. vinegar
- 2 1/2 C. crumbled farmer's or Cotija cheese
- 1 large onion, finely chopped
- 8 small tomatoes, cooked
- 1 head iceberg lettuce, washed and thinly sliced
- 12 radishes, washed and thinly sliced
- Salt
- 1 tsp. oregano

**Preparation:**
Grind the cooked chilacate peppers in a blender with a little salt, the garlic and the vinegar. Pass them through a sieve and place them in a deep dish or large bowl.

In a blender, grind the tomatoes, with the oregano and salt to taste. Set aside.

Heat the oil in a deep frying pan. Slide the tortillas through the chilacate sauce and then fry briefly (5 or 10 seconds) in the oil. Fill the tortilla with some cheese and some onion, roll up and serve immediately. Repeat for the remaining tortillas.

Top these enchiladas with lettuce, radishes and the tomato sauce.
If desired, serve picante sauce on the side.

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**Tri-color Guacamole**

**Ingredients**
- 4 ripe avocados
- 1 ripe beefsteak or 2 plum tomatoes, finely chopped
- 1/2 white onion, finely chopped
- 2 or more fresh serrano peppers, finely chopped
- Lime juice
- Salt

**Preparation**
Peel and remove the seeds from the avocados, set the seeds aside.
Place the avocado flesh in a glass, plastic or ceramic bowl and mash with whatever is handy (fork, potato masher, etc.) until you reach a smooth-ish consistency (You can make it as smooth or as chunky as you like). Add the tomatoes, onion and peppers and combine thoroughly. Add lime juice and salt to taste.

Spoon the guacamole into a serving dish and place the seeds on the guacamole, pressing in lightly to bury them a bit. If desired, chill for up to two hours before serving.

Serves 4 - 8

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**Refried Beans**

**Ingredients:**

- 1 1/2 kilo peruvian beans (pinto beans make a decent substitute)
Day 1: Food and Day of the Dead Festival

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- Students will enjoy at least one of the many Mexican dishes brought in.
- Students will learn about the distinguishing characteristics of the Day of the Dead Holiday in Mexico.
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Assignment: Each student must bring in a picture of themselves for the next class period.
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Serves 10
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Ingredients:
2 1/2 C. oil
1 kilo thin corn tortillas
1 garlic clove
15 chilacate peppers, slit open, seeds, veins and core removed, cooked in 1 C. of water.
1 1/2 C. vinegar
2 1/2 C. crumbled farmer's or Cotija cheese
1 large onion, finely chopped
8 small tomatoes, cooked
1 head iceberg lettuce, washed and thinly sliced
12 radishes, washed and thinly sliced
Salt
1 tsp. oregano

Preparation:
Grind the cooked chilacate peppers in a blender with a little salt, the garlic and the vinegar. Pass them through a sieve and place them in a deep dish or large bowl.

In a blender, grind the tomatoes, with the oregano and salt to taste. Set aside.

Heat the oil in a deep frying pan. Slide the tortillas through the chilacate sauce and then fry briefly (5 or 10 seconds) in the oil. Fill the tortilla with some cheese and some onion, roll up and serve immediately. Repeat for the remaining tortillas.

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2 or more fresh serrano peppers, finely chopped
Lime juice
Salt

Preparation
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Place the avocado flesh in a glass, plastic or ceramic bowl and mash with whatever is handy (fork, potato masher, etc.) until you reach a smooth-ish consistency (You can make it as smooth or as chunky as you like).
Add the tomatoes, onion and peppers and combine thoroughly. Add lime juice and salt to taste.
Spoon the guacamole into a serving dish and place the seeds on the guacamole, pressing in lightly to bury them a bit. If desired, chill for up to two hours before serving.

Serves 4 - 8

===============================================

Refried Beans

Ingredients:
1/2 kilo peruvian beans (pinto beans make a decent substitute)
Heat the oil in the base of a pressure cooker and saute the peppers until they begin to soften. Add the tomatoes and saute until they are soft, then add the com, zucchini and salt. Cover the pressure cooker and allow the mixture to cook for approximately 12 minutes. Remove from the heat allow the pressure to come down and remove the cover. Place the sliced cheese on top of the mixture, place the pan over low heat and allow the cheese to melt. Serve hot.

Buiuelos de Viento

Ingredients:
1 Tbsp. sugar  
4 eggs  
1 C. milk  
1 Tbsp. butter  
1 1/2 tsp. salt  
1 3/4 C. flour  
1 1/2 C. oil for frying  
1 C. sugar  

Special Tools  
Bufiuelo mold

Preparation:

With an electric mixer, beat the eggs and sugar together, add the salt, butter and milk, continue beating. Add the flour little by little until a pancake-like batter forms. Heat the oil in a deep fryer. Place the bu-uelo mold in the hot oil for a few minutes, then into the batter. Allow some of the batter to drip off then insert the mold back into the hot oil. Hold it there until the cookie falls off the mold, continue frying until it turns golden brown. Remove from the oil and drain on paper toweling then dredge in sugar, and serve.

Mexican Rice Pudding

Ingredients:
2 C. rice  
1 C. sugar  
1 C. sweetened condensed Milk  
2 qts. whole Milk  
2" stick cinnamon  
1 Tbsp. Vanilla

Preparation:

In a medium saucepan place the cinnamon stick, add the milk and bring to a boil. Add the rice, lower the flame and simmer covered 15 minutes. Add the sugar and condensed milk and simmer for three more minutes, then add the Vanilla and remove from the heat. Serve warm in custard dishes. If you like, add some raisins.
Dia de Muertos: The Dead Come to Life in Mexican Folk Art

By Mary Jane Gagnier Mendoza

For foreigners, the traditions and celebrations in Mexican homes and cemeteries during the Day of the Dead seem strange, if not incomprehensible. There is mourning and rejoicing; sadness and silliness - woven together into one emotional fabric.

To me, it's like welcoming the return of a dear friend or relative, who moved far away and visits just once a year. Mexicans try very hard to be with their families for this fiesta, as the living and the dead gather for the most complete of family reunions.

The Day of the Dead activities actually span several days, beginning late at night Oct. 31, when the spirits of dead children (angelitos) start arriving, followed by adult spirits sometime during Nov. 1. They leave, after joining in a family meal, on Nov. 2. Although exact times for the spirits' entrances vary from pueblo to pueblo, the angelitos always arrive ahead of the adults.

I grew up in a French-Canadian Catholic family. From an early age, I believed that when you died, you put on a white satin smock with lace around the cuffs and joined the anonymous army of souls (in heaven if you were lucky).

Mexicans have a distinctly different view of themselves in the afterlife. First, you keep your identity, since to
The roots of this duality are ancient and deep. The Borgia Codex depicting pre-Hispanic life shows two gods: Quetzalcoatl, the god of life who governs the earth and sky; and Mictlantecuhtli, the god of the underworld and keeper of the dead. They appear in profile, joined at the spine. At first glance, they seem a single form. Two distinct shapes then define themselves, one complementing the other and the two together forming a complete whole. Each, we learn, needs the other to justify its existence.

THE ALTARS AND THE ROLE OF EPHEMERA

No exploration of the Day of the Dead would be complete without a discussion of the ephemeral creations used in its celebration. Most of the elaborate Day of the Dead altars found in Oaxacan homes are adorned with authentic works of art meant to last no longer than the fiesta itself.

To Western culture oriented to preserving everything as long as possible, it may seem strange to expend so much labor on objects having no other purpose than to be consumed and destroyed. Mexicans, especially indigenous Oaxacans, see themselves as ephemeral beings in an ephemeral world. To enjoy material objects, yet be willing to relinquish them, is totally natural to them.

Nothing is more ephemeral than the sugar used to make elaborate skulls, angels, and animals for the Day of the Dead. Saving these items for the following year would never occur to Oaxacans. Children used to wait all year for parents to buy them calaveras de azucar with their names inscribed in the icing. Today, chocolate skulls are replacing the sugar ones, but the tradition of eating sweet skulls is as alive as ever.

Papel picados - intricately cut tissue paper banners depicting scenes of skeletons dancing, drinking and otherwise celebrating - are strung along the edge of altars, creating a lacy border. Non-Mexicans often ask how to preserve them. "You shouldn't," I say, "because they were never made for that." Such ephemera celebrate other events and fiestas as well. White tissue paper is used for weddings. Red, white and green commemorate Independence Day. A riot of color surrounds the Day of the Dead. When fiestas end, papel picados are left...
An opalescent sky muted the harshness of the emerald earth as the old car struggled up the rock-filled Mexican road, leaving the breeze blown coast behind. I had begun a journey deep into the verdant mountains of Oaxaca, peaks that faded into the haze, massive blue-gray shapes filled with mystery and magic ... and little else.

The tires spun, wildly flinging stones against the taxi's metal belly. The metallic groans from the ancient car echoed across the jungle like funereal wailing. Although the rainy season had ended, the steaming humidity trapped by the decaying vegetation made the very air I breathed palpable.

In my worst nightmare, I had imagined traveling this road in a bus full of worthy souls, sliding and bouncing on bald tires mounted on springless wheels. That conjured agony made the actual passage in the car no less painful.
collecting ofthe special dishes and treats which the departed spirits loved most when alive: the best chocolate for mole: fresh eggs and flour for the bread, Pan de Muerto; fruits and vegetables; even cigarettes and mescal. Lux Perpetua votive candles flame day and night, illuminating the decorative wild marigold flowers, Flor de Muertos, which adorn the altars and the graves.

And everywhere, La Calaca, the skeleton carved from wood and dressed for a party, watches with amusement.

The passengers on the bus hurtling toward my car were rushing to visit the burial sites of departed loved ones. The distinct possibility that they might soon join the dead, in spirit as well as otherwise, accentuates the duality of belief that was being celebrated.

To the Aztecs, in order to reach the Mictlan, or region of the dead, one had to endure a perilous journey. My encounter was proving to be no exception.

Suddenly, the bus was gone, rumbling past with inches to spare, leaving a veil of dust that shrouded my sight through the cracked windshield.

My destination was Nopala, a mystical place, high in the purple mountains. I was told that of all the villages in Oaxaca, only in Nopala would I truly witness the warp and weft of centuries of tradition, with Colonial religious and ancient Indian beliefs blending into one colorful weaving.

Earlier, as I was examining the wall map in the tourist office, it had seemed that state highway 131 was an all-weather, improved surface road that snaked through San Pedro and San Gabriel Mixtepec on its way to Oaxaca City. The turn-off to Nopala supposedly was in San Gabriel. Instead, there was a large vacant stretch where the village of Nopala should have been. At the outskirts of Puerto Escondido the improved surface had turned to a dusty, rock strewn road. Barely wide enough for one vehicle, it wound up the Sierra Madre del Sur Mountains to the legendary
into still larger congregations until they converge as one solid proce- donal in the stone square surrounding the crumbling church. 
High in the tower above the crowd, a solitary bell chimes plaintively, reverberating against the white-washed walls, rolling over the stones, tumbling down the mountain top, into the river valley below. As the music from the instruments fades, a chorus of sweet voices rises from the sanctuary, as angelic as any choir of St. Peter's.

From the plaza's edge, footpaths lead down and away, like the spokes of a wheel, into the jungle below. One of these leads to the cemetery.

The air is heavy with the midday heat. This is the final day, the final visit to the grave site by the family.

From the dark recesses of the church, the procession again begins its solemn sojourn. A cleric leads, the village follows.

Down the cobblestones, with the steady oompha of the tuba setting the pace, the people slowly wind their way to visit with their loved ones, to share their lives and hopes and dreams one more time.

The dead are regarded as protectors of the living, and so their counsel is sought in all family matters.

The dead demand good behavior of the living, and they have within their power the ability to reward or punish.

So death itself is merely one phase in the life-cycle, a transcendent mutation.

At the cemetery, the people
The Day of the Dead

-- Mexico honors those gone but not forgotten

By Dale Hoyt Palfrey

Her face is unforgettable and she goes by many names: La Catrina, la Flaca, la Huesuda, la Pelona--Fancy Lady, Skinny, Bony, Baldy. A fixture in Mexican society, she's not some trendy fashion model, but La Muerte--Death.

Renowned writer Octavio Paz observes that, undaunted by death, the Mexican has no qualms about getting up close and personal with death, noting that he "...chases after it, mocks it, courts it, hugs it, sleeps with it; it is his favorite plaything and his most lasting love."

November 1, All Saints Day, and November 2, All Souls Day are marked throughout Mexico by a plethora of intriguing customs that vary widely according to the ethnic roots of each region. Common to all, however, are colorful adornments and lively reunions at family burial plots, the preparation of special foods, offerings laid out for the departed on commemorative altars and religious rites that are likely to include noisy fireworks.

In most localities November 1 is set aside for remembrance of deceased infants and children, often referred to as angelitos (little angels). Those who have died as adults are honored November 2.

From mid-October through the first week of November, markets and shops all over Mexico are replete with the special accouterments for the Dia de Muertos (Day of the Dead). These include all manner of skeletons and other macabre toys; intricate tissue cut-outs called papel picado; elaborate wreaths and crosses decorated with paper or silk flowers; candles and votive lights; and fresh seasonal flowers, particularly cempazuchiles (marigolds) and barro de obispo (cockscomb). Among the edible goodies offered are skulls, coffins and the like made from sugar, chocolate or amaranth seeds and special baked goods, notably sugary sweet rolls called pan de muerto that come in various sizes invariably topped with bits of dough shaped like bones and, in some regions, unadorned dark breads molded into humanoid figures called animas (souls). All of these goods are destined for the buyer's ofrenda de...
Death held a significant place in the pantheons and rituals of Mexico’s ancient civilizations. Among the Aztecs, for example, it was considered a blessing to die in childbirth, battle or human sacrifice, for these assured the victim a desirable destination in the afterlife. The success of the Spaniard’s spiritual conquest in Mexico is due in part to their willingness to incorporate certain pre-Hispanic customs into Christian practices.

Not surprisingly, as Mexican society has modernized, long-held customs have begun to fall by the wayside, particularly among urbanites. But the rapid encroachment of US culture, intensified since the enactment of North American Free Trade Agreement, seems to have spurred many citizens to actively pursue the preservation of Mexican traditions. While each October the country’s supermarket shelves are now crammed with plastic pumpkins, witches’ hats and rubber masks, government and private institutions have recently increased promotion of commemorative altars displayed in museums, educational centers and other public venues.

Most Mexico guidebooks make special mention of Day of the Dead customs, focusing on the celebrated all-night candlelight vigils in cemeteries at Janitzio Island and Mixquic, to the extent that either may draw nearly as many awed observers as celebrants.

Mixquic, once a farming island of the Aztec empire, is now a district of Mexico City that has retained something of a rural village ambiance and its ancient indigenous roots. The area takes on a busy and festive air in the final days of October as merchants set up street stands to hawk their wares for the Day of the Dead. In the cemetery, all family burial plots are elaborately embellished with an array of earthly delights in the hope of luring departed spirits. At 2 p.m. November 1, relatives gather at each tomb to mourn the loss of loved ones with la llorada—the weeping. Later, when dark would normally envelop the graveyard, the glow of thousands of votive candles illuminates the way for the departed. At Midnight they are called home with the mournful tolling of bells. Then each soul is lovingly remembered with recitations of the Rosary.

Day of the Dead festivities in villages throughout the state of Michoacan have a distinctive flavor reflecting the culture of the area’s Purepecha Indians. Having successfully resisted conquest in the pre-Hispanic era, this ethnic group remained immune to outside influences until the arrival of the Spanish Conquistadors. As in other parts of Mexico, floral tributes, regional repast and candlelight vigils in each local cemetery are integral to the November 1 and 2 celebrations, but among the Purepechas (or Tarascans, as the Spanish named them) these activities are relegated to women and children. Meanwhile, the male population commemorates the season with other rituals related to the fall harvest. Throngs of visitors annually trek to the Island of Janitzio to witness the graveyard vigil there, although equally colorful celebrations may be observed more serenely in most other Michoacan villages.

These Day of the Dead rituals are echoed in cities and villages throughout Mexico. As each locality offers distinctive traditions and a unique flavor bound to fascinate the
What do Mexicans celebrate on the "Day of the Dead"!

Ricardo J. Salvador

This is an ancient festivity that has been much transformed through the years, but which was intended in prehispanic Mexico to celebrate children and the dead. Hence, the best way to describe this Mexican holiday is to say that it is a time when Mexican families remember their dead, and the continuity of life.

The original celebration can be traced to the festivities held during the Aztec month of Miccaihuitontli, ritually presided by the goddess Mictecachuatzin ("Lady of the Dead"), and dedicated to children and the dead. The rituals during this month also featured a festivity dedicated to the major Aztec war deity, Huitzilopochtli ("Sinister Hummingbird"). In the Aztec calendar, this ritual fell roughly at the end of the Gregorian month of July and the beginning of August, but in the postconquest era it was moved by Spanish priests so that it coincided with the Christian holiday of All Hallows Eve (in Spanish: "Dia de Todos Santos.") in a vain effort to transform this from a "profane" to a Christian celebration. The result is that Mexicans now celebrate the day of the dead during the first two days of November, rather than at the beginning of summer, but remember the dead they still do, and the modern festivity is characterized by the traditional Mexican blend of ancient aboriginal and introduced Christian features.

Generalizing broadly, the day's activities consist of visits by families to the graves of their close kin. At the gravesites, family members engage in sprucing up the gravesite, decorating it with flowers, setting out and enjoying a picnic, and interacting socially with other family and community members who gather at the cemetery. Families remember the departed by telling stories about them. 111G11e~lspr(!p~r(!dQrth(!~(pi<;ni<;~are sumptuous, usually
In general, the more urban the setting within Mexico the less religious and cultural importance is retained by observants, while the more rural and the locality the greater the religious and economic import of the holiday. Because of this, this observance is usually of greater social importance in southern Mexico than in the northern part of the country, which is characterized by a more dilute Indian cultural influence.
Day 2: Altar Creation

Objectives:
- Students will put a Day of the Dead tradition into practice.
- Students will think critically about what is important about their lives.
- Students will learn a little bit more about one another.
- Students will think critically about how they want to be remembered.


Lesson: Before students come into the classroom, set up all of the craft materials on the front table that was set up for the food during the previous day's class. When students have taken their seats, instruct them to take out the picture of themselves that they brought in for homework. Remind students about the basic premise of altar creation for the Day of the Dead celebration in Mexico. Then tell the students that they will be creating their own altar during the class period. Remind the students that normally the people who live on after you would create an altar for you, but we are doing it ourselves. The altar should somehow communicate to anyone who sees it what kind of person you were/are. Students will have the entire class period except the last 5-10 minutes to work on the altars, using any of the provided materials, or any of their own materials. During the last 5-10 minutes, have students finish their altars, and walk around the room to view their classmate's altars.

Assignment: None.
Day 3: Aztecs and Mayas

Objectives:
- Students will understand what it was like to live in that time period by reading firsthand accounts.
- Students will reflect upon what they would have done given similar circumstances.
- Students will notice that life in that time period did not necessarily revolve around ritual sacrifices and tribal warring.

Materials: One packet of 4 different personal stories for each group of 4 students, a class set of worksheets with questions on them, and name tags for the desks.

Lesson: Group the desks in groups of four, all facing inside. Put name tags on the desks in order to assign the students to cooperative groups. Put one packet on each group of four desks. When the students come in, instruct them to find their name tag on a desk, sit down, and pull out their notebooks and something to write with. Have the students take turns reading the stories to one another. As they go through the stories, they must answer the corresponding questions on their worksheet. The questions will be due at the end of the hour.

Assignment: None.
Mexico Unit-Early Mexico Biographies Question Sheet

Name ____________________________

Martin Ocelotl:

5) Pg 129-130; What was Ocelotl's father's profession?

6) Pg 131; What was Ocelotl's Spanish name?

7) Pg 132; What was Ocelotl described as by Don Juan?

8) Pg 140; Where did Ocelotl disappear?

Juan de Morga and Gertrudis de Escobar:

6) Pg 165; What were the two main staples of the New Spain economy?

7) Pg 166; Juan de Monga's story was mainly derived from what?

8) Pg 173-174; Who did Morga make a pact with to end his sorrow?

9) As a slave, where was Morga forced to work?

10) Pg 186; According to the book, how did Gertrudis and Juan overcome the difficult times in their lives?

Isabel Moctezuma:

5) Pg 214-215; According to the book, what was required for a royal Aztec marriage to be considered legitimate?

6) Pg 224; How many children did Isabel have?

7) Pg 220; how many times did Isabel marry?

8) How did the Spanish keep the Aztec royalty from laying claim to the inheritance?

Miguel Hernandez:

5) Pg 299; In what kind of way did Miquel earn his fortune?

6) Pg 299; Where was Miguel born?

7) Pg 301; Many of Miguel's relationships crossed what boundaries?

8) Pg 309; Why did the guardian of the Convent of San Francisco allow Miguel to be buried there?
Mexico Unit-Early Mexico Biographies Answer Sheet

Martin Ocelotl:

1) Pg 129-130; What was Ocelotl's father's profession?
   a. Merchant
2) Pg 131; What was Ocelotl's Spanish name?
   a. Martin
3) Pg 132; What was Ocelotl described as by Don Juan?
   a. Indian Robin Hood
4) Pg 140; Where did Ocelotl disappear?
   a. At sea

Juan de Morga and Gertrudis de Escobar:

1) Pg 165; What were the two main staples of the New Spain economy?
   a. Silver and sugar
2) Pg 166; Juan de Monga's story was mainly derived from what?
   a. Letter he wrote to the Abbot of the convent of Jilotepec
3) Pg 173-174; Who did Morga make a pact with to end his sorrow?
   a. Devil
4) As a slave, where was Morga forced to work?
   a. Silver mines, sugar plantation and house attendant
5) Pg 186; According to the book, how did Gertrudis and Juan overcome the difficult times in their lives?
   a. Extraordinary vitality, strength of character, lively intelligence, and familiarity with norms of urban and institutional life in the colony

Isabel Moctezuma:

1) Pg 214-215; According to the book, what was required for a royal Aztec marriage to be considered legitimate?
   a. The couple would be locked in a room for three days with only an attendant to bring them food and water.
2) Pg 224; How many children did Isabel have?
   a. Seven
3) Pg 220; how many times did Isabel marry?
   a. Three
4) How did the Spanish keep the Aztec royalty from laying claim to the inheritance?
   a. They outlawed it since Spanish law overrode local law.

Miguel Hernandez:

1) Pg 299; In what kind of way did Miguel earn his fortune?
   a. In an orderly and even (fair) way
2) Pg 299; Where was Miguel born?
   a. Mexico City
3) Pg 301; Many of Miguel's relationships crossed what boundaries?
   a. Racial and Social
4) Pg 309; Why did the guardian of the Convent of San Francisco allow Miguel to be buried there?
   a. He lived a live of substance and virtue.
perhaps as early as 1508, vigilant natives sighted Spanish ships off the eastern coast of Mexico. All but unchronicled by the Europeans, these encounters are suggested by the records from which the wise men of the Aztecs, with an imagination steeped in their ancient tradition of religious thought, distilled the enigmatic visions and foreboding omens that alarmed the leaders of the Mexicas approximately ten years before the conquest of their empire. Prophecies regarding the fall of Mexico-Tenochtitlan fit well within the cyclical and eschatological religious views of the Mexica, which centered on the belief in recurrent destructions and recreations of historical and religious epochs. It is understandable, therefore, that Moctezuma, the powerful lord of the Mexica-Aztec world, was disconcerted by the many strange signs observed during his reign and saw them as indications of impending doom. In 1518 and 1519, when the arrival of the floating towers and hills of Juan de Grijalva and Heman Cortes was reported to him, Moctezuma responded to the inauspicious interpretations of these portents by ordering the imprisonment and execution of a number of his priest-diviners and their families.

Among the soothsayers imprisoned during those years, and one of the few to avoid execution, was a youthful religious prodigy named Ocelotl, who had predicted the coming of bearded white men who would wrest control of the land from the great tlatoani or emperor. This precocious novice, born in 1496, probably came from a family of important priests or priestesses. His father was a merchant, but as late as 1537 his mother, Eytacli, enjoyed the reputation of being an even more effective sorceress than her son. The family lived in Chinanta (modern Chinantla, Puebla), where Ocelotl seems to have been born and where his mother continued to live for almost twenty years after the conquest. As a major priest of Chinanta, the young man accompanied nine other native ministers who were sent by the lord of the village to tell Moctezuma about certain ominous signs they had seen sometime around 1519. The resulting imprisonment of a year and twelve days was not to be the last punishment he would incur for divining, or for reporting to unfriendly ears the unfavorable results of his inquiries into the will of the gods.

In 1521 Tenochtitlan fell and Moctezuma was killed, but not before ordering the release of Ocelotl. Caught in the midst of the destruction of the metropolis, the enterprising priest survived the smallpox epidemic unscathed, eluded the massive starvation then ravaging every comer of the city, and escaped the murder and plunder that the Spaniards and their Indian allies visited upon the hapless Mexicas. Like many others, Ocelotl joined the scramble to get out of the burning city and away from the stench of rotting corpses. He made his way to the east bank of the lake surrounding Tenochtitlan, and there in the city of Tetzcoco he set up residence. In addition to the religious training he had acquired in priestly schools before the conquest, Ocelotl had inherited a knack
Survival Through Individual Defiance

for business from his merchant father; and it was only by combining both of these skills with a remarkable adaptability that the astute priest was able to weather the vicissitudes of foreign conquest and professional displacement. The accomplishment of Ocelotl during the years that followed was to contrive to live in the high style of former times with a minimum of cultural compromise.

A consequence of the conquest and subsequent Christianization effort in Mexico, the native clergy very quickly lost both office and influence. Many priests were killed or died in the epidemics; and of the individual destinies of those who survived we know practically nothing. The inflexible position of the Roman Church worked to exclude most native rituals and all native priests from an active role in the implantation of the new faith. The fear of confusion or heretical syncretism led the newly arrived friars to ignore the many vague similarities between the observances of the two religions. For Aztecs of the priestly class some features of the new order must have had a familiar feel about them—penitential self-sacrifice, processions, morality plays, and the seminary traditions of religious education—but even here the missionaries were at pains to insist on the differences.

Marginalized by unemployment and the sudden loss of prestige, some indigenous priests continued to celebrate clandestine native services to a greatly reduced following. In the general disarray that followed the dismemberment of the ancient official ecclesiastical structure, these undercover priests were obliged to act independently of each other and according to their own lights and recollections. This isolation and the freedom from the scrutiny of an overseeing orthodox hierarchy inevitably caused the rituals to become grossly simplified, greatly diversified, and subject to a process of continuous change. Impoverished by the eradication of their aristocratic privileges along with the loss of the church lands and the laborers who had contributed to their support, the nomadic Aztec priests were made to charge directly for their services in competition with the mendicant friars. These forlorn survivors were a favorite target of the early Christian missionaires, who were quick to find the imprint of the devil wherever native priests trod. In the course of this persecution the friars labeled the Mexica religious rites as "divination," "sorcery," "witchcraft," and especially "idolatry," limiting the acceptable religious expression of the natives to the bare-bones Catholicism that they preached and that was only half-understood by the recent converts. For baptized natives, a relapse into idolatry was tantamount to heresy; and even before Bishop Juan de Zumarraga initiated his functions as Apostolic Inquisitor in 1536 at least four Indians had fallen victims to the Spanish inquisitorial zeal.

In 1525, one year after the famous Twelve Apostles of the New World arrived to begin the systematic Christianization program, Ocelotl was baptized in Tetzcoco and christened with the Spanish name Martin. However, at the age of twenty-nine, too set in the ancient beliefs to be truly converted and too worldly wise not to be, Martin continued with as many as possible of his old ways under the new
name-when necessary, in the semblance of the new faith Martin went on to make a brilliant career as a native priest, enjoying the favors of many of the lords who made up the remnants of the decimated indigenous aristocracy now serving the Spaniards as local rulers. His influence was felt throughout the region that made up the modern states of Puebla, Tlaxcala, and Mexico, where he made friends among those Spaniards least concerned with matters of religious orthodoxy and had excellent relations with important Indian leaders such as Don Pablo Xochiquentzin, successor to the title of tlatoani, whom the Spaniards had appointed governor charged with the administration of the natives in Mexico City. These connections served Ocelotl! well, allowing him to amass a small fortune in lands, houses, and jewels by charting handsome fees among his well-to-do penitents, patients, and clients. The conquest had brought about a leveling among the surviving members of the indigenous ecclesiastical hierarchy, and with the destruction of their old division of labor, many underground priests like Ocelotl became skilled in the various arts of folk healing, shamanism, divining, and ministering. Ocelotl exercised all these trades, catering to both rich and poor. His skill at divining, in particular, made him greatly sought out by both natives and Spaniards. All the while, in addition to functioning as a priest, Martin rented land that he used along with his own to produce both indigenous and Spanish fruits and vegetables. Between the two enterprises he became a rich man. In spite of his wealth, Martin was not beyond working in the fields himself and was often seen hard at work alongside his laborers. Don Juan, lord of Guatepeque [Coatepec, Mexico], was said to have described Ocelotl as a man who, having lived a long time, had come to know many of the lords of Mexico, and everywhere he was obeyed and given anything he demanded, all of which, when received, was redistributed among the people. This reputation for generosity is substantiated by the testimony of many natives who were the recipients of both good advice and useful gifts from this Indian Robin Hood.

Success, unfortunately, brought in its wake the fear, hostility, and envy of many of Martin's contemporaries. Notwithstanding his munificence and caution, the clandestine priest eventually ran afoul of the friars, and he was denounced as a wizard and idolater by some recently converted Indian zealots. In 1530, the court of the district of Tetzoco, Cristobal de Cisneros, claimed to have heard the townspeople speak disapprovingly of Martin as an evil person who could transform himself into a lion or a tiger. Ocelotl, whose reputation as a great sorcerer was well-known to his neighbors in Tetzoco, was readily identified as an enemy of the Holy Faith. Wherever the friars preached, his detractors claimed, Ocelotl would follow, declaring that they should move on because he was next. Cisneros also heard Friar Antonio de Ciudad Rodrigo and Juan de la Cruz denounce Martin as a troublemaker who was intent on impeding their work, claiming that his constant harangues against the Church were keeping the Indians distant from the Catholic faith. Cisneros was further convinced of the accused heretic's depravity after listening to a former servant of Martin who described the frequent nocturnal visits made by Ocelotl to the lake near Tetzoco. There the priest would burn copal, the native incense, and stand on a raised platform while uttering some occult formulas, after which the "devil" would appear to advise Ocelotl as to what to do and where to go. The court of the district of Tetzoco put Martin through a highly contrived test requiring him to uncover a piece of gold supposedly stolen but purposely hidden in the blouse of an Indian woman; having failed the experiment he was seized and brought before the president and judges of the Audiencia, the high court and governing body which at that time ruled New Spain.

In sixteenth-century Mexico, when civil prosecution was at hand ecclesiastical harassment could not be far behind. Time after time in Tetzoco Friar Antonio de Ciudad Rodrigo, who was to cast his shadow over the rest of Martin's life, had threatened and admonished the suspect convert to desist from performing his "idolatrous" native ceremonies, to cease the practice of divination, and to abandon his outrageous claims to being a god! Rumor had it that Martin Ocelotl had taken to calling himself Telpucle [probably a Spanish variant of the Nahuatl name tecpochtli, "young man," which was also used as a name for the supreme Mexica-Nahua deity, Tezcatlipoca] and that in this guise he was...
greatly revered by the Indians. It was also said that he was immortal, that he foretold the future, that he could turn himself into a cat or tiger at will, that he kept many women, and—what was to be his downfall—that he went about inciting the Indians against the Spanish faith. Martin’s tactical response to these charges was to admit the evil of his pre-Christian ways but to deny that he had been guilty of any wrongdoing after his baptism. This ruse was not to prove successful for long.

In 1533 Martin was coerced into a Church marriage by Friar Antonio de Ciudad Rodrigo. The ceremony was an event of great propagandistic value to the Christianization effort. The astute Franciscan convened the neophytes of Tetzoco and the surrounding area to witness the event, and he then made Martin abjure his ancient faith from the pulpit, renounce his evil lifestyle, abandon his concubines (possibly legitimate wives according to the pre-Hispanic norms under which he had acquired them), and vow to follow the dictates of the Holy Mother Church.

The cunning diviner’s vows, made on that occasion to what he considered to be a false deity, left him free in practice to continue exercising his vocation. In the same year, 1533, Martin prophesied that a drought would occur four years thence; and in the course of a business transaction he warned Gonzalo, the lord of Cachula (Quecholac, Puebla), that he ought to plant much maize, agave, and prickly pear cactus in anticipation of the coming famine. He repeated this caution to many in Guatepeque, where he himself owned and rented extensive farmland. He also predicted the longevity of his friend Gonzalo, to soothe him as he cured him of some malady; and he correctly foretold the death of an elderly Indian named Maquizna. All the while he persevered in the performance of his duties as a clandestine priest of the native religion, celebrating the traditional rituals alone or among the greatly reduced group of diehards who were unwilling to give up the faith of their ancestors.

Late in the spring of 1536, only a growing season or two in advance of the prophesied drought, he sounded a desperate alarm among the natives. This time he distributed coas, digging sticks, to facilitate the planting of additional drought-resistant plants and trees. Afraid of what lay ahead, he decided to persuade the Indian people at his house near Guatepeque so that he might impress on them the risk that any delay in their preparations would entail. In a secret cellarlike construction below his house he urged his small congregation to plant fruit trees, agave, and cactus. It was not going to rain, he warned, and so there would be a famine during which, if they failed to cultivate these crops, they would surely perish because the maize was not going to grow. He then distributed some religious paraphernalia, including large colored hollow reeds shaped like swords, blankets of agave fiber, and certain flowers or plants, claiming that they were gifts from Camaxtli (the name given in Tlaxcala and Huexotzinco to the supreme pre-Hispanic god]. Finally, in a vein clearly betraying the messianic nature of his calling, Ocelotl added that two apostles with long teeth and nails and other frightful features had come from heaven to inform him that the friars were going to turn into Chichi-midi, that is, into the tzitzimime that were the pre-Hispanic demons who would descend on the earth at the conclusion of the present epoch and devour everyone! Martin was obviously predicting nothing less than the end of the rule of the Spaniards. In his traditional cosmogony, the consummation of the present historical period meant the possible return of a previous age and, therefore, the need to revert to the ancient faith.

Toward the end of the 1530s the mendicant evangelization was at its height. The Indians seemed to be converting by the millions and the friars, flushed with optimism, were spreading the gospel with relentless vigor. In an attempt to bolster his political and religious influence, which were presumably beginning to wane in the face of the progressive Christianization of the natives, Ocelotl! told many of the native leaders and their servants who convened in his cellar that anyone in need of anything was to come to his house. He claimed that this was because everyone in the area had issued from there, and that there, as at an oracle, the truth could always be known. Then in an effort to reassure his guests, ever fearful of the growing punitive powers of the missionaries, he falsely stated that their gathering had taken place with the permission of the friars. As a farewell gesture he dismissed his followers with the prophecy that by the time they each reached their home it would rain, because the clouds were his
In the fall of 1536 Ocelotl was obliged to confront the inevitable. The unfortunate priest's reputation as a wizard and diviner, the rumors that he was immortal and capable of changing his age and nature, and the reports of his continuous preaching against the Catholic faith came to the attention of Bishop Zumarraga, recently installed as head of the Inquisition in Mexico. The bishop saw Ocelotl as a threat to the evangelization effort and decided to act at once; that November he subpoenaed witnesses to inform him regarding the truth or falsehood of the allegations against the scandalous "Martin Ucelo."

Six witnesses from towns in what are now the states of Puebla and Tlaxcala came before the prelate and recounted tales of sorcery, idolatry, and depravity. Martin's gatherings in his secret cellar, his predictions of drought, death, and health, his magical cures with semi-precious stones placed on the backs and bellies of the sick, his claims that the Spanish medicines killed the patients, and his tirades against the Catholic faith were fully disclosed. The witnesses, speaking under oath, repeatedly contradicted one another in declarations tinged with bias. The most damaging testimony was that presented by two Indians named Diego, residents of Tecalco [Teacalco, Tlaxcalai]. Having established that they had been present at a meeting in Martin's house, they explained that he had taken them aside to ask them to carry a message to their cacique, or chief. Martin had asked them to inquire why their lord had dealt so harshly with him, refusing to obey his urgings as if he believed that the law of the Christians was going to remain forever. Ocelotl had advised them to remind the cacique that one was only born to die, that after death there were no pleasures, and that people should therefore amuse themselves while they lived-eating, drinking, and making love, even with the wives of their neighbors-while seizing everything they could from anyone, because that was what life was all about.

This picture of a hedonistic Ocelotl, in rebellion against the austerity of the mendicant friars and their promises of a joyous hereafter, is not corroborated by the other testimony presented in the proceedings. There was, however, a catpe diem tradition in some sectors of the Nahua world, which survived into postconquest times. In 1600, Fray Juan Bautista recorded a widespread proverb that suggested one ought to eat and imbibe while one lived, because there would be no returning from hell to enjoy either food or drink.

On November 28, 1536, having reviewed the damaging declarations of seven deponents, Bishop Zumarraga had Martin brought before him. As might have been expected, the spirited and wily Ocelotl denied every allegation presented against him; and wherever the events allowed, he recast the circumstances to give them the most favorable interpretation possible. Convinced that there was no need for further witnesses, the prelate then appointed a defense attorney for Martin and directed the prosecutor, Alonso Perez, to present a formal accusation. Perez demanded the most severe penalty allowed for those convicted as diviners, idolaters, and active
enemies of the faith, which is to say that he was probably asking that Martin be burned at the stake.

Fray Ciudad Rodrigo, who must surely have been standing in the wings during the accusations, declared on the same day that in view of Martin's past behavior and his great "sagacity, malice, and astuteness," he believed all the charges. Nothing but evil could come from this inveterate enemy of the Church, and God would therefore be best served if he were banished from the land to a place where the natives would neither see him nor hear him. All of this was seconded by another of the Franciscan founders, Fray Pedro de Gante.

There were additional depositions by other witnesses, and Martin was then interrogated by the bishop on the subject of his ill-fated encounter with Moctezuma. The resourceful priest denied having said that Moctezuma had cut him up in pieces and that he had survived by immediately becoming whole once more. Then his denials of the new allegations were heard, and the record of the proceedings was forwarded to Viceroy Don Antonio de Mendoza and the Audiencia of Mexico (including at that time Don Vasco de Quiroga, later bishop of Michoacan). After listening to a reading of the complete trial record, the judges agreed unanimously that Martin Ocelotl should be banished from New Spain and sent to the inquisitors of Seville to be kept in jail for the rest of his life. They reasoned that Martin was impeding the Christianization of the natives and was therefore harmful to the new colonial society. But with a certain air of tolerance, or perhaps with a fear of unpleasant political consequences, they cautioned against sentencing Martin to death. Both sides then rested their cases, the prosecutor demanding the worst punishment possible and the defense attorney begging for leniency on the grounds that Martin was new to the faith and not yet well-versed in it.

On February 10, 1537, Martin was subjected to public humiliation by being ridden on a mule through the streets to the marketplaces of Mexico-Tenochtitlan and Tlatelolco with a crier proclaiming the charges against him in both Nahuatl and Spanish. Following this spectacle, he was taken to the city of Veracruz to embark on the first available ship for Spain. The ship's captain was cautioned that if he did not deliver the prisoner, who was after all wealthy enough to bribe his way to freedom, he would suffer excommunication and a fine of 200 gold pesos. In the meantime Martin's considerable estate was confiscated by the Holy Office.

In the course of auctioning off Martin's substantial holdings in maize, cotton, cloth, jewels, gold, and real estate, the bishop not only learned a good deal about Ocelotl's extensive business dealings and his activities as a moneylender but was surprised to hear that since 1531 Martin had been banned from the towns of Tetzoco and Tlalmenalco on account of his various transgressions. This allegation may have been a false one used by the natives to keep Martin's true assets hidden from the agents of the Inquisition by denying that Martin had had any recent business relations or still owned any land in those places. It suggests, however, the interesting possibility that Martin may have fallen victim to the machinations of priestly competitors or debtors. The contradictory evidence presented at his trial lends credence to this theory. To manufacture incriminating evidence against a man with Martin's reputation as a sorcerer was virtually to guarantee his conviction and thereby to wipe out any unrecorded debts while at the same time removing his influence in matters of religion. The Inquisition records are filled with instances in which the Holy Office was used to eliminate personal enemies or competitors.

The exact nature of Ocelotl's business activities is unknown, but a brief analysis of the inventory of his estate is illuminating. Included among his real properties were houses and plots of land ranging from one to fourteen acres, located in the present states of Tlaxcala, Morelos, Puebla, and Mexico. Many of these parcels had orchards or commercially usable plantings of agave or prickly pear, or were ready for the cultivation of maize or cotton. Most of the jewels confiscated were semi-precious stones more valuable to the Indians than to the Spaniards. But coins, pieces of silver, and gold beads and ornaments were also seized. The property actually sequestered, which totaled eight lots and almost 400 bushels of maize, various loads of cotton, a dozen blankets, and assorted household goods, was auctioned off for 405 1/2 pesos in gold. In the 1540s a skilled laborer working six days a week would have taken almost twenty-one years to earn this amount, and an unskilled laborer twice that long. Martin's household
Survival Through Individual Defiance

possessions and ritual paraphernalia in Guatepeque included the following: ten fans and two old plumes, six gourds, nine black cloth trims, two pairs of painted shoes, two tortoise-shell mixers for making cocoa, forty-eight skeins of cotton yam the size of an orange, two pieces of liquidambar, three bushels of large hollow reeds, one embroidered shirt, six bushels of clay gourds, two medium-sized plates with wooden legs, one deer skin, eighteen digging sticks, three bushels of a plant used to make a tawny-colored dye, two censers, one large chisel, seven large jars, twenty-two clay plates, two belts, six bushels of amaranth seed, twelve bushels of beans, some chili peppers, three loads of wood, two rubber balls, one wooden drum, seven frames for making adobe, five mullers for grinding com with their pestles, two tubes for blowing like those used by the silversmiths, various seats and mats, and four female Indian slaves.

The destitute and tragic Martin Ocelotl seems to have disappeared when his ship was mysteriously lost at sea. His memory, however, remained. In Chinanta, his birthplace, his alleged brother Mixcoatl and a former servant of Martin's named Papalotl continued celebrating the rites and propagating the faith of the ancient past. They did this, however, under the ominous cloud of the ever-vigilant Inquisition, which was to storm into their lives as well before the end of that summer.

Sources

Only two primary sources have yet surfaced that contain information on Martin Ocelotl, Fray Geronimo de Mendieta notes in Book 2, Chapter 19 of his Historia eclesiastica indiana (Mexico, 1971), written in the last decade of the sixteenth century, that Ocelotl was lost at sea near some unspecified port and never heard of again. All other details concerning Ocelotl's life are derived from the record of his trial, which was published by Luis Gonzalez Obregon in "Procesos de indios idolatras y hechiceros," Publicaciones del Archivo General de la Nacion 3 (1912): 17-51. The omens concerning the fall of Tenochtitlan are described in detail in the Spanish version of Bernardino de Sahagun, edited by Angel Ma. Garibay, Historia general de las cosas de Nueva Espana (Mexico, 1975) Book 12, ch. 1. On the punishment of the diviners by Moctezuma, see Hernando Alvarado Tezozomoc, Cronica mexicana (Mexico, 1975), Chapter 106. The relationship between the epithet telpochtli and Tezcatlipoca is well known. Remi Simeon points to it in his Dictionnaire de la langue Nahuatl ou Mexicaine (Graz, 1963), p. 416. Fray Juan Bautista's proverb is reported in his Advertencias para los confesores de los naturales (Mexico, 1600), p. 54.


Suggestions for Further Reading

On the status and socioeconomic condition of the natives after the conquest, see Charles Gibson's monumental text, The Aztecs Under Spanish Rule (Stanford, Calif., 1964). Jacques Soustelle describes preconquest Mexicas in The Daily Life of the Aztecs (Stanford, Calif., 1970). The best book to date on the Christianization of Mexico is still Robert Ricard's The Spiritual Conquest of Mexico, trans. Lesley Byrd Simpson (Berkeley, Calif., 1966). Greenleaf's Zumdrarga and the Mexican Inquisition is useful for its discussion of the Inquisition. For some excellent insights into the native perspective on the Spaniards, Miguel Leon-Portilla's The Broken Spears: The Aztec Account of the Conquest of Mexico (Boston, Mass., 1966) is to be recommended, as is his Aztec Thought and Culture (Norman, Okla., 1970) for a well-documented study of Nahua cosmogony and Mexica philosophy in general.
Isabel Moctezuma: Pioneer of Mestizaie

DONALD CHIPMAN

1502 the Aztecs of Central Mexico observed the death of the Emperor Ahuitzotl with a solemn state funeral of four days' duration. Ahuitzotl had been the last of three successive brothers to rule the empire, a fact that complicated the selection of a new sovereign. After some maneuvering, the late emperor's nephew Xocoyotzin prevailed over several of his brothers and cousins, and in 1503 at the age of perhaps thirty-five he assumed power as Moctezuma II. At the new ruler's side was his legitimate wife, Teotlalco, who had been distinguished from a host of concubines by virtue of a formal marriage ceremony.

The marriage of young Aztec noblepersons was contracted between the families of the two parties and celebrated with a nuptial dance followed by a feast. When the young couple retired to the wedding bed, the parents symbolically tied the skirt of the bride to a blanket covering the groom. For three days the newlyweds remained in a closed bedroom, attended only by a female servant who periodically brought them food and took care of their needs. Without this ceremony a couple was not properly united; and without it no children could claim legitimacy or inheritance. If one may believe chroniclers of the Spanish conquest, by 1519 Moctezuma II had fathered 150 children, of whom fifty or more were sons; at one point the emperor is believed to have had fifty women in various stages of pregnancy. Whatever the actual numbers, it is clear that only a few of his offspring were legitimate heirs by Aztec standards. In 1509 or 1510 the first-born child of Moctezuma and Teotlalco was a female named Tecuichpotzin, meaning perhaps "little royal maiden." When Moctezuma consulted his daughter's horoscope in the Aztec book of fate, he found to his amazement that she would have many husbands. How this could be possible within the confines of Aztec custom was beyond his comprehension. After the birth of Tecuichpotzin, Teotlalco also bore the Aztec emperor an undetermined number of legitimate sons.

By 1520 the Aztec emperor and his family had unwillingly fallen captive in his capital of Tenochtitlan to a small force of Spaniards and Indian allies led by the conqueror Fernando Cortes. Following an ill-advised and fearful slaughter of Aztec nobility by the impetuous Pedro de Alvarado, the populace of Tenochtitlan rose in massive rebellion. Moctezuma, in collaboration with the Spaniards, attempted unsuccessfully to quell the uprising. Shortly thereafter the emperor died under circumstances that have never been resolved. Before his death, Moctezuma had asked Cortes to assume custody and care of his one legitimate and several illegitimate daughters. They included Tecuichpotzin, later known to the Spaniards as dona Isabel, and her three half-sisters, known as donas Ana, Maria, and Mariana. The conqueror also had in his power several sons of Moctezuma II.

The rebellion in Tenochtitlan, far from being quieted by the entreaties of Moctezuma, intensified in late June 1520, ultimately forcing Cortes to retreat from the Aztec capital via the Tacuba causeway on the night of June 30. This noche uiste, as it is known in Spanish sources, was also the final night for some four hundred Spanish soldiers. Lost on the causeway were dona Ana and perhaps a legitimate son of Moctezuma. According to Cortes, two other legitimate sons
were captured by the Aztecs, of whom one was crazy and the other a paralytic. What is certain is that donas Isabel, Maria, and Mariana were reunited with their people, for all were captured from the fleeing and panicky Spaniards by the temporarily victorious Aztecs.

For Tecuichpotzin this was the beginning of a matrimonial odyssey that was to deliver her to five husbands—two Indians and three Spaniards—as well as to an extramarital liaison with Cortes. The Aztec princess was first wed to her uncle, Cuitlahuac, brother of Moctezuma II, who had been elevated to emperor by the rebellion of Ipo. Within sixty days Cuitlahuac had fallen victim to smallpox, a disease carried into Mexico by the Spaniards that would contribute substantially to their conquest. Because Tecuichpotzin was no more than eleven years of age at this time, it is generally assumed that her first marriage was unconsummated. Soon after Cuitlahuac’s death, however, she was claimed as the bride of her cousin Cuauhtemoc, the last Aztec emperor. According to testimony given years later by her fifth husband, Juan Cano, it appears that Tecuichpotzin was married to Cuauhtemoc in the ceremony of tied blanket and skirt. Cano also maintained that Cuauhtemoc had ruthlessly consolidated his power by imprisoning and later killing Asupacaci, the last legitimate son of Moctezuma II and the brother of his bride.

For approximately one year Tecuichpotzin remained with Cuauhtemoc, enduring the vengeful siege and destruction of Tenochtitlan perpetrated by Cortes and his captains. When the Aztec capital fell on August 13, 1521, Cuauhtemoc made a desperate attempt to escape across the water of Lake Texcoco in a large canoe accompanied by his young wife. Pursued and overtaken by the fastest Spanish brigantine, Cuauhtemoc is alleged to have said, “I am your prisoner and I ask no favor other than that you treat my queen, my wife, and her ladies-in-waiting with the respect they deserve due to their sex and condition.” Taking dona Isabel’s hand, Cuauhtemoc then stepped aboard the brigantine. With the emperor taken prisoner, the Aztecs in boats on the lake made no further attempt to escape, choosing to share the fate of their leader.

For Tecuichpotzin, soon christened Isabel, life continued for three decades, during which she figured as the most prominent Indian woman in colonial Mexico and as a pioneer of mestizaie. Cuauhtemoc’s days, unfortunately, were numbered. He was separated from his wife, subjected to horrible torture in the Spaniards’ quest for treasure they believed was buried in the rubble of Tenochtitlan, and then forced to accompany Cortes on the arduous Honduran expedition from 1524 to 1526. En route to Honduras, Cuauhtemoc was tried, convicted, and hanged by Cortes for allegedly plotting an insurrection. Cuauhtemoc has been remembered as a martyr of Mexico and a symbol of its Indian heritage. Dona Isabel’s career was less dramatic, but her procedure for coping with the Spanish conquerors undoubtedly had greater impact on the forging of the Mexican nation.

It was not until the late spring of 1526, when Cortes returned to Mexico, that dona Isabel learned of her husband’s tragic fate; she was then sixteen or seventeen years old. Marriage to another Aztec nobleman was out of the question, since the Spaniards had eliminated most of those who had been of the appropriate rank and would in any event have been unwilling to allow the establishment of a new family with pretensions to the Aztec throne. Another consideration was that Moctezuma’s daughter was a symbol of great legal and sociological importance to the Hispanization and Christianization of Mexico. This was not lost on the shrewd conqueror.

On June 26, 1526, Cortes granted to dona Isabel and her descendants the revenues and income from the important town of Tacuba, as well as from the several smaller villages that were subject to Tacuba. It was a rich inheritance by the standards of the newly established colonial society, although paltry in comparison with the patrimony that might have been due dona Isabel from her father. Altogether this grant of encomienda, pending approval by the crown, included twelve estancias and the pueblo of Tacuba for a grand total of 1,240 houses and several thousand Indian vassals. Significantly, Tacuba was a “perpetual” grant, similar to the Marquesado del Valle bestowed on Cortes in the late 1520s. Exempted from the restrictive laws that curtailed encomienda in the sixteenth century, Tacuba accompanied Isabel through each of her Christian marriages and provided her family with a handsome yearly income. The advantages of a perpetual grant are borne out by the fact that Tacuba, which had ranked ninth in size of tributary units in the immediate
post-conquest era, was the largest *encomienda* in the Valley of Mexico by 1566. Each of the eight larger *encomiendas* originally awarded to Spaniards had escheated to the crown by the 1560s.

In awarding the *encomienda* of Tacuba to dona Isabel, Cortes was at pains to establish that Moctezuma II had served as a willing and valuable collaborator in furthering the work and realms of the king of Spain. Making no mention of the times that Moctezuma had tried to ambush his army on its march to Tenochtitlan, he stressed only that the emperor had placed himself under obedience to the king and that he had lost his life in a vain attempt to restore the fidelity of his misguided subjects. The "senor de Tenochtitlan" had been a "defender of Spaniards," and "a sympathizer of the Catholic Faith," and as such must be viewed as having been the legitimate ruler of his lands. In making doria Isabel the *encomendera* of Tacuba, Cortes claimed to be discharging his conscience as well as the king's for having appropriated lands that by right belonged to Moctezuma. It was an argument worthy of a Renaissance diplomat. The crown quickly approved of Isabel's grant and of others bestowed by Cortes on the surviving children of Moctezuma. By awarding these *encomiendas*, the crown hoped to forestall the possibility that the emperor's heirs would later lay claim to much greater inheritances-as in fact they attempted to do. The crown also established by this means the important legal principle that Spanish law took precedence over any natural rights of Indian inheritance.

Cortes had at least one other object in mind when he made this grant of *encomienda* to dona Isabel. It would provide her with a suitable dowry for the marriage he was about to arrange, which he foresaw would be of great significance to the evangelization of Mexico. On June 27, 1526, just one day after his grant of *encomienda* to Isabel Moctezuma, Cortes appointed an old friend and associate to the post of visitor general of Indians. The appointee, Alonso de Grado, was specifically charged with the responsibility of investigating any mistreatment of the Indians and of instituting legal proceedings to punish the guilty. Grado, an Extremaduran like many of the conquistadors, had come to the New World at an early age. He had been an *encomendero* on the island of Espanola in 1514 and a charter member of the Cortes expedition to Mexico in 1519. Then, having accompanied the army of the conqueror on its march inland until its first pitched battle with the fierce Tlaxcalans, he had been frightened by the smallness of the Spanish force when compared with the seemingly endless horde of hostiles and had agitated for a retreat to Veracruz where they might be reinforced with troops sent by the governor of Cuba. But Cortes had repudiated the governor's sponsorship and destroyed his own fleet at Veracruz, thereby committing himself to victory. Grado was sent back to the coast for the duration of the conquest and established there a record for exploiting the Indians, demanding payments from them in foodstuffs, jewels, and pretty Indian women. He was also guilty of disloyalty to Cortes by meeting secretly with adherents of the governor of Cuba. After the occupation of Tenochtitlan in late 1519, Cortes ordered Grado arrested and brought to the capital in chains. He then dismissed the charges against him, and from that point on Grado remained on solid terms with the conqueror. Cortes, when awarding dona Isabel as a bride in 1526, extolled Grado's lineage and character. Bernal Díaz, of more honest pen, portrayed don Alonso as a sharper, clever with words both spoken and written.

As the wife of a prominent conquistador, dona Isabel would become a model of Hispanicized Indian womanhood whom Cortes expected others to emulate. The mixture of races in New Spain was to be founded in principle on the legitimate grounds of holy matrimony, providing a solid matrix for a new society. Perhaps even more important, it was to be expected that the daughter of the Aztec emperor, whose namesake had been the most Catholic queen of Spain, once thoroughly converted to the Faith would also by her example hasten the evangelization of the country. Years later there was little doubt in the mind of dona Isabel's fifth husband, Juan Cano, that his wife had indeed served this lofty purpose:

Although born in our Spain [Mexico], there is no person who is better educated or indoctrinated in the Faith.... And it is no small benefit or advantage to the tranquility and contentment of the natives of this land, because she is the gentlewoman of all things and a friend of Christians, and because of respect and her example quiet and repose are implanted in the souls of the Mexicans.
Dona Isabel de Moctezuma with her first Spanish husband, Alonso de Grado. Painting from a sixteenth-century codex.


Dona Isabel remained married to Alonso de Grado for less than two years. By 1528 don Alonso was dead of unknown causes, whereupon the solicitous Cortes moved the young and childless nineteen-year-old widow under his own roof to join the ranks of his Indian mistresses. She was, according to several eyewitnesses, a comely young lady (Bernal Diaz found her "a very pretty woman for being an Indian"). In a short time the Aztec princess was pregnant with the conqueror's child; and although Cortes himself had no intention of taking her as his wife, he did begin arrangements for her second Christian marriage.

This time the choice fell on one Pedro Gallego de Andrade. Don Pedro had arrived in Mexico shortly after the conquest was completed in 1521. An Extremaduran from the province of Badajoz, he had served in the conquests of Panuco, Michoacan, and Colima. In compensation for these efforts he had received an encomienda town with the sonorous name of Izquiyuqtitlapilco and a high-born but pregnant bride. Some four or five months after Gallego's marriage to dona Isabel, a daughter sired by Cortes was born in his household. She was christened dona Leonor Cortes Moctezuma and was the first of seven children to be born to the Aztec princess. Soon afterward the infant was placed in the home of Licentiate Juan Altamirano, a cousin of Cortes by marriage and subsequently chief administrator of the conqueror's vast estates in New Spain. There dona Leonor lived as a ward until the occasion of her marriage.

In 1530 dona Isabel bore Pedro Gallego a son named Juan [Gallego] de Andrade Moctezuma. The celebration in Tacuba of don Juan's birth was a gala event marked by fiestas and banquets with honored guests in attendance. The sacrament of baptism for the infant was administered by none other than His Excellency Juan de Zumarraga, first bishop of New Spain. For Pedro Gallego it was a proud moment. His aristocratic Indian wife had given him a son; the revenues of Tacuba and his own encomienda made him a wealthy man; he was on good terms with the governors in Mexico City; he moved in the highest social circles; and the bishop himself had sprinkled holy water on his first born. But the moment was short-lived. Within two months Gallego was dead-like Grado of undetermined causes—and at twenty-one dona Isabel had been widowed for a fourth time. None of her husbands had survived for more than a few years; her first, Cuitlahuac, for only sixty days. With such a record she might well have assumed that potential suitors would not tempt fate by rushing her to the altar. But such was not the case. In the spring of 1532 the wealthy dona Isabel was married for a fifth time to Juan Cano de Saavedra. This marriage, as it turned out, would prosper for nearly two decades.

About Juan Cano we know quite a lot, more because of his marriage to Isabel Moctezuma than for his own accomplishments. He too was an Extremaduran, the son of a commander of the royal fortifications in Caceres. The Cano family had been distinguished for its service to the Catholic monarchs during the final phases of the Spanish reconquest. The grand-
fathers of Juan Cano had fought in Granada; an uncle had been a member of the retinue of the ill-fated Prince Juan, the only son of Ferdinand and Isabella. Cano was born near the turn of the sixteenth century, journeyed to the New World at eighteen, and was a member of the Panfillo de Narvaez expedition to Mexico in 1520. After the defeat of Narvaez by Cortes, Cano became an adherent of the conqueror, participated in several conquests, and received a rather poor encomienda in compensation for his services.

When Juan Cano married dona Isabel, his fortunes changed for the better. He shared the lucrative revenues from Tacuba, and with this as a base he threw himself into a series of legal appeals designed to increase his wife's inheritance as a descendant of Moctezuma II. For Isabel, life with her fifth husband provided the first years of tranquility since early adolescence. She bore five children within ten years of marriage: Gonzalo, Pedro, Juan, Isabel, and Catalina. A sixth child in her household was Juan de Andrade Moctezuma, the product of her marriage to Juan Gallego. Her days were spent acquiring personal effects and instructing her daughters in the Catholic faith; she attended to her favorite charities; and she perhaps served as an example to the natives of Tacuba of a devout Catholic and Hispanicized woman who had bridged the worlds of Spaniard and Indian. When the governors of Mexico were brought to trial in the 1530s for their conduct in office, dona Isabel was the only Indian woman to be subpoenaed as a witness against them. She testified that the officials had extorted a bed from her home and had made illegal demands for special tribute from the Indians of Tacuba.

In 1542, shortly after the birth of his fifth child, Juan Cano traveled to Spain for a sojourn of two years’ duration. He visited relatives in Caceres, transacted business matters, and spent several months in Madrid in his continuing attempt to establish the “natural” rights of dona Isabel to her patrimony. Then on his way back to Mexico in 1544 Cano stopped off briefly in Santo Domingo, where he recounted to the official chronicler of the Indies, Gonzalo Fernandez de Oviedo, his wife's claim as the only surviving legitimate heir of Moctezuma II, the fate of her brother at the hands of Cuauhtemoc, and the symbolic importance of her Hispanicization and conversion to other Indians of Mexico.

In 1550 dona Isabel drew up her last will and testament. Among the executors of her estate was Juan Altamirano, the guardian of Leonor Cortes Moctezuma. In her will dona Isabel stated that she had possessed neither furniture nor jewels at the time she wed Juan Cano, a somewhat surprising declaration in view of her previous marriages to Grado and Gallego. But she maintained that only after her marriage to Cano had they acquired personal effects of considerable value, such as tapestries, carpets, cushions, embossed leather, pillows, and bedding. She specifically requested that these items be given to her daughters, donas Isabel and Catalina. The single most important clause in the will was the disposition of Tacuba and its lucrative rents.

After dona Isabel's death in 1550, Tacuba would become a center of litigation that occupied courts in Mexico and Spain for years to come; it would set children against the surviving parent and brothers and sisters against each other, embittering relations beyond repair. It was the intent of dona Isabel that the bulk of Tacuba become the inheritance of her eldest son, Juan de Andrade, and that a much smaller portion go to Gonzalo Cano, her eldest son by Juan Cano. In the event that these two died without heirs (which did not happen), their inheritance was to pass to her third son, Pedro Cano, and his heirs. The remainder of dona Isabel’s estate, less one-fifth for burial expenses, was to be divided equally among her six legitimate children. She did not mention her illegitimate daughter by Cortes, nor did she provide for her husband, who had property in Spain. As a gesture of compassion for “Indians natives of this land,” the slaves held by dona Isabel and Juan Cano were to be freed of services and obligations and permitted to live as personas libres. The great lady's body was to rest in the church and monastery of San Agustin in Mexico City, which had for some time been a favorite charity. Not long after dona Isabel's death, the executors of the estate provided token recognition of Leonor Cortes Moctezuma as an heir and set aside a small legacy for her.

It is apparent from dona Isabel’s will that she still held hope that the Spanish crown would restore her patrimony as heir to Moctezuma II's vast lands and that this expanded inheritance might also be divided equally among her six legitimate children. Perhaps it was this possibility that persuaded Juan Cano to leave Mexico and return to Seville,
Survival Through Individual Accommodation

where he resided until his death some twenty years later. In Spain he remained active in the courts, contesting the disposition of Tacuba in his wife's will and maintaining a steady barrage of petitions to the crown asserting dona Isabel's natural rights as the heir of the Emperor Moctezuma II.

What became of Isabel Moctezuma's seven children? A brief summary of their lives is a suitable epilogue to her story. Dona Leonor remained under the custody of Juan Altamirano until the early 1550s, when she was wed to the wealthy Juan de Tolosa, a man more than twenty years her senior and discoverer of the silver mines of Zacatecas. Leonor bore Tolosa a son who took religious vows and became the vicar of Zacatecas, a daughter who married Juan de Onate, future colonizer and governor of New Mexico, and a second daughter who married into the Zaldivar family, prominent in the history of the mining frontier and New Mexico.

By 1551 Juan de Andrade Moctezuma had married Maria de Castaneda, the daughter of a conquistador. As the principal heir to Tacuba, he had become alienated from his stepfather and half-brothers, who had instituted a lawsuit designed to divest him of his inheritance. After almost twenty years of bitter litigation, the Cama family won a decision in the case that stripped Andrade of all but a sixth of Tacuba's revenues, with the remainder going in equal parts to each of Juan Cane's and dona Isabel's five children. While his estate was tied up in lawsuits, Juan de Andrade and his family resettled in Seville. There he tried his hand at business, a distasteful but necessary alternative to living off rents. However, his commercial venture was a failure, and he spent two years in prison for unpaid debts. Andrade died in Seville in 1576 or 1577, leaving five children as heirs. His descendants eventually became titled nobility as the Counts of Miravalle.

Gonzalo and Pedro Cano de Moctezuma, the first two sons of Juan Cano and dona Isabel, married and spent their lives in Mexico, where they and their children formed with some distinction a part of the colonial nobility. Their descendants include the families of Audelo Cano Moctezuma and Raza Cano Moctezuma, a few of whom were admitted to the Order of Santiago. The youngest son, Juan, was rather more successful. It appears that he accompanied his father to Spain in the early 1550s and married a woman of Caceres, the seat of his father's property. There he built the Moctezuma Palace, which still stands, and set up an entailed estate, which passed on his death in 1579 to his own eldest son, don Juan. From this branch of the family also came titled nobility, the Count of EHHarada, the Dukes of Abrantes and Linares, and the families of Toledo Moctezuma, Carvajal, and Vivero, several of whom were also admitted to military orders.

Isabel and Catalina, the daughters of Juan Cano and dona Isabel, became novices of the convent of La Concepcion in Mexico City shortly after the death of their mother. La Concepcion was the oldest nunnery in the capital and housed the daughters of several prominent conquistadors. Its novices were normally the legitimate children of Spaniards more than thirteen years of age, blessed with good health, an ability to read, write, and handle figures, and a 4,000-peso dowry. Donas Isabel and Catalina were mestizas, but of sufficient “quality” and means that the rules of La Concepcion might be relaxed to accommodate them. Once admitted to the order, they took their vows of poverty so seriously as to renounce the share of the revenues of Tacuba that was adjudicated to them in the 1560s, and to arrange to have it bestowed in perpetuity on their father and surviving brothers.

In 1590, after half a century of litigation, a landmark decision regarding the heirs of Isabel Moctezuma was reached in the court of Philip II. In exchange for a permanent renunciation of their natural rights as heirs of Moctezuma II, a general settlement was made with the several grandchildren and great grandchildren of the emperor that granted them revenues from vacant encomiendas in Mexico for themselves and their heirs in perpetuity.

The 1590 settlement formalized the legal obligations of the Spanish crown to the many heirs of the Aztec princess Tecuichpotzin. It also vindicated dona Isabel’s decision, made more than half a century before, to link her destiny with that of the Spanish conquerors who had destroyed her nation and to contribute to the establishment of a new society on Mexican soil.
Notes

1. Francisco Javier Clavigero, Historia antigua de Mexico, 2 vols. (Mexico, 1917), vol. 2, p. 201. I wish to acknowledge continuing support from the Faculty Research Committee of North Texas State University and a grant-in-aid (1976) from the American Philosophical Society for my research on the descendants of Moctezuma II.


Sources

The principal secondary sources for this essay are Burr C. Brundage, A Rain of Darts: The Mexica Aztecs (Austin, 1972); Cottie Burland, Montezuma: Lord of the Aztecs (New York, 1973); Charles Gibson, The Aztecs under Spanish Rule, 1519-1810 (Stanford, 1964); and two articles by Amada Lopez de Meneses appearing in the Revista de Indias (1949 and 1952). Anyone wishing to study Mexican nobility is advised to consult G. Fernandez de Recas's Cacicazgos y nobiliario indigena de la Nueva Espana (Mexico, 1961) and his Mayorazgos de la Nueva Espana (Mexico, 1965); R. Garcia Granados's Diccionario biografico de historia antigua de Mexico, 3 vols. (Mexico, 1952-53); and Doris Ladd's The Mexican Nobility at Independence, 1780-1826 (Austin, 1976). For Mexican genealogical studies, R. Ortega y Perez Gallardo's Historia genealogica de las familias mas antiguas de Mexico, 3 vols. (Mexico, 1908-10) is basic. Archival sources for the study of Isabel Moctezuma and her descendants are housed primarily in the Archivo General de Indias (Seville), Sections Patronato, Justicia, and Audiencia de Mexico; and in the Archivo General de la Nacion (Mexico City), Sections Vinculos and Tierras.

Suggestions for Further Reading

For specialized studies of Mexican colonial society, readers are referred to appropriate sections of the Handbook of Latin American Studies. Peggy Liss's Mexico Under Spain, 1521-1556; Society and the Origins of Nationality (Chicago, 1975) emphasizes the transfer of societal institutions from Spain to Mexico in the first half of the sixteenth century, while Robert Padden's The Hummingbird and the Hawk (Columbus, Ohio, 1967) addresses the social and religious adjustments of Indians in the early colonial period. Insightful commentary on colonial life may be found in Richard Greenleaf's Juan de Zumarraga and the Mexican Inquisition, 1536-1543 (Washington, D.C., 1961) and in his The Mexican Inquisition of the Sixteenth Century (Albuquerque, N.M., 1969). For the encomienda system, see Leslie Byrd Simpson, The Encomienda in New Spain (Berkeley, Calif., 1950). Excellent studies of Mexican society in the seventeenth century are Irving Leonard's classic Baroque Times in Old Mexico (Ann Arbor, Mich., 1966) and Jonathan Israel's recent work Race, Class, and Politics in Colonial Mexico: 1610-1670 (London, 1975). Two fine monographs, which are principally economic studies but nevertheless contain important social history, are Peter Bakewell's Silver Mining and Society in Colonial Mexico: Zacatecas, 1546-1700 (New York, 1971) and David Brading's Miners and Merchants in Bourbon Mexico, 1763-1810 (New York, 1971). Francois Chevalier's Land and Society in Colonial Mexico (Berkeley, Calif., 1970, earlier editions in French and Spanish) and William Taylor's Landlord and Peasant in Colonial Oaxaca (Stanford, Calif., 1972) treat both the latifundio and rural society. For the affairs of prominent families, see the items listed above by G. Fernandez de Recas and Doris Ladd. Special attention is again directed to Charles Gibson's indispensable The Aztecs Under Spanish Rule.
Miguel Hernandez:
Master of Mule Trains

JOHN C. SUPER

Miguel Hernandez was a free mulatto who lived a good, full life in sixteenth-century Mexico. He married, raised a family, and lived to see his children find their own place in the world. He acquired an education and became a community figure in his own way. After years of work and dedication he achieved local economic influence and prominence. Miguel Hernandez found success and love during an era of increasing social and racial prejudice. Mexico did not have its social and racial arrangements fully worked out in his day, but increasingly toward the end of the century life was difficult for people of mixed blood.

Miguel Hernandez is an important man to know. He is one of those people historians too infrequently encounter who went beyond mere accommodation to create a rich and rewarding life in the face of difficult circumstances. He did so in an orderly and even way, living a relatively prosaic and unassuming life. He was neither a spirited rebel nor an adventurer; he was simply a diligent and persistent man who gradually expanded the horizons of his own world.

Miguel can be recalled today because of his literacy and his knowledge of Spanish legal ways. He was a frequent visitor to the office of several notaries in the town. From the contracts Miguel entered, the will that he wrote, and the contracts and wills written by his friends, it is possible to reconstruct some few aspects of his life. Much of the documentation relating to Miguel would have been impossible to use if he had not been able to sign his name. His signature made it possible to distinguish him from the other Miguel Hernandezes that appeared in the notarial records.

Miguel's signature gives us a more direct, personal understanding of the man. In the absence of a portrait, it is the only likeness of him that endures. With the heavy emphasis on form and style in writing in the sixteenth century, his signature does give something of an intellectual portrait. His signature of 1598 is here reproduced.

His hand was steady and sure, with more attention to the careful formation of each letter than to exaggerated embellishment. Like most men of learning, though, he did have concern for stylistic impression, so there is some flurry and grace to his signature. He obviously held a quill comfortably and confidently. The quality of his hand places him closer to the trained professionals than to the marginally literate men who scratched out crude signatures. Miguel's signature implies that he was literate. Literacy was quite common among sixteenth-century Spaniards in Mexico but was unusual among mulattoes, blacks, and Indians. His literacy therefore immediately placed him in a select group.

Miguel was born in Mexico City in the middle of the sixteenth century, the legitimate son of Pedro Hernandez and Ana Hernandez, natives of the same city. He was a second
generation Mexican, a man of the New World who had few ties with Spain or Africa. He married Ana Hernandez [no relation to his mother], who was also born in Mexico City; it is likely that some of their children were born there too. Though details are few on Miguel's background, documentation from later years suggests that he used his legitimacy, literacy, and freedom to good advantage. He did some work as a muleteer, became more familiar with the complexities of trade, and developed personal and financial associations with people of wealth.

Miguel's ties to Mexico City were strong but not strong enough to bind him to a life there. The chances of material gain for men of color at the center of the colonial economy had lessened as life became more settled and orderly after the conquest. Very few blacks and mulattoes, whether slave or free, broke through the legal and social barriers to occupy master positions in the more important crafts or to own valuable property. Thus many of them looked to the provinces for opportunities. Earnest colonists, along with debtors, renegades, and escaped slaves, moved to the provinces to escape the growing rigidity of the social and racial hierarchy of Mexico City.

Miguel Hernandez chose the town of Queretaro as his new home. It was a good choice. Queretaro was then a small agricultural and commercial town with a promising future. A man of vision could easily see that the town was on the verge of expansion, though few could have foretold the population jumping from about a thousand in 1590 to over five thousand in 1630. The key to the town's growth was location. Queretaro straddled the highway connecting Mexico City with the silver mines at Zacatecas and the north. The rich agricultural and pastoral lands of the Bajio spread toward the east, producing crops for distribution to the north and south. Commerce, and the transportation system on which it depended, tied the economy together and linked it to larger population centers. Economic growth generated social opportunity. Race, sex, and background influenced a person's place in Queretaro, but they did not determine it. A free man of color with luck and hard work could build a fine life there.

When Miguel arrived in Queretaro, he automatically joined a special group. Since he was free, literate, and skilled as a muleteer, he became one of the leading mulatto citizens. The less fortunate lived for the service of others, bound by the debts that they had accumulated. These men and women labored in fields and factories for two or three pesos each month. With debts that might approach 100 pesos [sometimes incurred to obtain release from [ail], such people normally faced years of servitude. Less fortunate still were slaves, the largest group of mulattoes in the town.

Often mulattoes lived on the edge of the law. Contemporaries saw them as dangerous and unstable, as troublemakers who caused more harm than good. They committed [or at least were accused of committing] crimes of assault, rape, drunkenness, and theft more often than Spaniards and Indians. Partly for this reason, local officials from time to time tried to enforce the stringent royal legislation restricting the behavior of mulattoes. In 1597 the town magistrate ordered them to leave the Indian areas because of their corrupting influence. In 1623 the magistrate ordered all free mulattoes and blacks to perform service for Spaniards. Even men with money and good reputation experienced the burden of discrimination. Juan Bautista, a free mulatto, opened a hatter's shop and was thrown in jail for his efforts on the pretext that he was not a professional hatmaker, and that he did not have a license for his shop. The real reason was that the established merchants and manufacturers could more easily intimidate a man of color who did not have powerful friends.

Miguel Hernandez carefully sidestepped many of the traps that ensnared other mulattoes and blacks in this society. Like the sure-footed mules that he led, he seldom stumbled as he walked through the Spanish world. His ability to contract large debts without being forced into servitude is strong evidence of the standing he achieved in the community. Miguel managed, at least for some practical purposes, to overcome the stigma of his color. He became a Spaniard in his economic activities, and much of the rest of his life personified the opposite of the nasty stereotypes that Spaniards had of mixed-bloods. Subtleties in the notarial records help to illustrate this. Notaries, who knew Miguel well, at times forgot to add the customary remark that he was a mulatto; at other times they hastily scratched in "free mulatto" above his
name, adding as an afterthought something that was becoming less important.

After moving to Queretaro, Miguel began building his own freighting business. By the end of the 1590s his success allowed him to expand. In March 1599 he bought six mules for 215 pesos; in August he bought two more for 72 pesos. Business was good enough that he could pay these debts in a year, either in cash or by discounting freight charges. By 1604 he had expanded again, buying eight more mules, not yet entirely paid for. This gave him a train of twenty mules, a substantial investment by local standards. Twenty mules with tack might bring a thousand pesos in the very brisk provincial mule market. The same amount could buy a wheat farm with tools and stock, several thousand acres of grazing land, or a flock of two thousand sheep.

The expansion of Miguel’s business can be understood only against the background of a rapidly growing provincial economy. With the catastrophic decline of the Indian population in the sixteenth century, Spaniards were forced to turn from a reliance on Indian surplus to a more direct control over economic production. The rise of the Spanish population and the colonization of the far north hurried this development. Queretaro benefited from the changes. By 1600 Queretaro farmers and ranchers sold maize, wheat, and mutton to hungry urban populations, and just as importantly, local merchants shipped out wool, first in its raw state, then as a manufactured item produced by the town’s obtaines (woolen factories). With large quantities of bulky goods moving north and south, Queretaro became a transportation center requiring the service of scores of freighters.

Like several other local muleteers at this time, Miguel earned most of his income from hauling wool to the southern markets of Mexico City, Texcoco, and Tlaxcala. For every twenty-five pounds that he hauled, he received about three reales. He supplemented this income with small profits from petty trade. The sale of cloth was a natural consequence of the muleteer’s knowledge of prices and markets. Farm workers and artisans owed him a few pesos for rough garments. Here Miguel was similar to other mixed-bloods and Indians who sold bits of cloth, thread, and foodstuffs for a few extra pesos. He differed from them in that once in a while he
carried more valuable cloth on consignment from Mexico City people to the province. His wife even bought a dress from one of these Mexico City sellers for thirty-five pesos. Miguel may also have earned a little money from the collection of the tithe, a tax levied by the Church on economic production. One of his debtors was Luis de Vargas, who owed him twenty bushels of wheat—eight for the sale of a saddle and twelve for the tithe. Since merchants almost monopolized the collection of the tithe, it is likely that Miguel was a subcontractor or an agent for a merchant. Finally, Miguel sold mules. Retailing mules that he bought wholesale or selling those no longer needed for his business brought in cash.

To help finance his business, Miguel turned to local landowners and merchants. By 1604 he had open accounts with the merchants Fulano de Oviedo, Hernando de la Vega, and Francisco Vasquez. He had another account with Luis de Tovar, a sharp businessman and one of the fastest rising persons in all of Mexico. Tovar had grown up watching his father wheel and deal in the eastern Bajio wool trade and by the 1590s, when he was in his early twenties, had himself begun to invest directly in the trade. Eventually he invested in large tracts of land and became an important political figure in Mexico. Miguel's association with Tovar was probably a short-run boon to his freighting business, although if the association had continued, Miguel might have ended up simply as an employee of Tovar. Other people contributed to the building of Miguel's business, but only in a small and sporadic way.

The facts that survive from the conduct of the business imply that Miguel was an aggressive and enterprising man, not afraid of taking risks. He seized the opportunity for growth, rushing into debt to increase the size of his mule train. Yet he exercised caution and showed sound judgement by not overexpanding or overextending his credit. Miguel's spirited business temperament paid social and economic dividends. By 1604 he had become a señor de recuas, master of mule trains, a smart leap from his status as a simple muleteer (arriero) in the 1590s. There were other muleteers in Queretaro, but none of them was addressed as señor. Miguel had reached an enviable status in the freighting profession, but he had not reached the top. This position belonged to the owners and masters of the heavy carts and wagons that rumbled between Queretaro and Mexico City. These men were exclusively Spaniards and often figured among the most prominent men in local society. With their large wagons they could easily ship more freight than the muleteers, who were increasingly confined to shorter hauls and harder roads. The lives of some muleteers were like the roads they traveled—rough, continually turning, separated from the mainstream of provincial life.

Miguel Hernandez was different. While he never reached the top, he did earn enough to buy valuable property in the town. In 1598 he owned a house and garden worth 500 pesos, a large amount for town property in the 1590s. Apparently he had bought a substantial parcel of urban property just to the west of the center of town after arriving in Queretaro. At this time several Indians, blacks, and mulattoes lived in the area. He sold a section of the land (about 15 X 20 yards) for seventy-two pesos in 1598. He also owned irrigated property just to the north of town, which he sold for thirty pesos. Miguel was profiting from the fast growth of Queretaro in the 1590s.

Miguel also used his new wealth to buy a black slave. By doing so he joined a fairly exclusive group dominated by Europeans. The slave was sick and at 150 pesos may not have been a sensible purchase economically, but the prestige and other social benefits of owning him probably compensated for this.

Miguel had deep ties to Queretaro. His profession made him a man of the road, but his property and his family made him a man of the town. His wife Ana bore four children: Francisco Hernandez, Juan Hernandez, Maria Magdalena, and Elvira Martinez de San Miguel. Remarkably, all of them survived, and were a part of the family in the 1590s. It is to Ana's credit that the family survived as a unit.

What little is known of Miguel's wife is confused by the existence of another Ana Hernandez who lived next door. Miguel said that his wife was a Mexican Indian (probably Aztec), but at times she was referred to as a mulatto. The other Ana was definitely a mulatto, who worked as a domestic for two pesos a month in the 1590s. It is probable that
Miguel's wife came from a common Indian family. She made no pretenses about her background, and when she married Miguel she brought no material goods into the marriage. She was illiterate but most certainly Spanish-speaking, even though she at times negotiated contracts with the aid of an interpreter. When Miguel died, Ana turned to her son Juan to help her manage her affairs, giving him power of attorney to represent her and control over her husband's property. Her reliance on Juan was never total. As late as 1622 she appeared in the notary's office to handle family matters.

Miguel's family may have extended beyond his wife and children. Members of a mulatto family headed by another Miguel Hernandez appeared in Queretaro. This Miguel had his interests in land, not in transportation and trade. Blacks and mulattoes had the chance to own small rural properties (ranchos and labores) in the province during this time, but they could not expect to become masters of large agricultural and pastoral enterprises (haciendas and estancias). Miguel raised crops and a few goats, pigs, and horses on a farm to the south of Queretaro. He also had connections in Mexico City, where he still owned a small house worth 150 pesos in 1600. In that year his family appraised his estate at 1,028 pesos. Miguel's estate shows that small farms could provide more than a subsistence living, but they seldom provided as much opportunity for gain as commerce. Unfortunately, there is no direct proof of the two Miguel Hernandez families being related by blood or marriage. Extended mulatto families held together by common social and economic interests may have existed, but they are difficult to document.

There was a woman in Queretaro who has to be considered a member of the family, even though she was not related. She was the widow Ana Enzemoche, an Otomi Indian. Since Ana had no family (as she put it, "not having daughters nor sons, brothers and sisters, nor relatives, nor heirs"), she claimed the Hernandez family as hers. She gave Maria Magdalena a plot of land for her dowry, made both Miguel's daughters heirs to her entire estate, and then appointed Miguel and his wife as executors of her estate. The widow was dear to the Hernandez family, as close as any relative could have been.

Miguel's circle of close associations stretched far beyond his family. Many of his friends were his neighbors: Hernando, an Indian singer in the chapel; Cecilia, the Indian wife of a Spaniard; Ana, the mulatto servant; and the many mulattoes and blacks who belonged to Miguel's cofradia (confraternity). If this cofradia was similar to others in town, its members met often to plan religious festivals, talk about finances and organization, and provide social and economic assistance to widows, orphans, and the sick. Other friends were outsiders, people whom he had met on the road or old acquaintances from Mexico City. When the free mulatto Martin Gracia became ill in Queretaro, he immediately sought out his friend Miguel to help write his will and organize his papers. He gave Miguel control over some houses he owned in Mexico City and charged him with seeing that his daughter received money for a dowry.

He also claimed Spaniards as friends. His closest Spanish friend was Domingo Correa Falcon, a merchant. Their friendship probably began with a business deal, then assumed more permanence when Correa Falcon became Miguel's compadre, the godfather of one of his children. Miguel always referred to Correa Falcon as his compadre and called on him to help settle his estate. Through his membership in the cofradia of the Santisimo Sacramento (this was in addition to his membership in the black and mulatto cofradia), Miguel associated with the richest landowners, the most active merchants, the most powerful bureaucrats. Miguel knew them all, and in the last years of his life, when he was a senor, it is not too difficult to imagine that he looked them in the eye as an equal. He spoke their language, wore their clothes, followed their laws, and succeeded in their businesses.

Many of Miguel's relationships crossed racial and social boundaries. The restrictions that often placed mulattoes and mestizos much closer to the Indian world did not usually apply to him. His life did not fit into anyone level of the complex social and racial hierarchy evolving in Mexico; instead it bridged many levels of the hierarchy. His ties with Indians and mixed-bloods were warm and personal. After all, Miguel was still married to an Indian commoner, and his children had been raised among Indians. Yet his occupation and interests threw him headlong into the Spanish world, a world in which he eventually moved with ease. He seemed to
walk the cultural bridge without anxiety or doubt. Certainly he curried favor with influential Spaniards. This was natural for anyone chasing the good life in early Mexico. While doing so, he did not suppress his own origins or that of his family. Dodging the past was an established art practiced by many in the sixteenth century, but not by Miguel.

Much more of Miguel’s life would be understandable if it were possible to reconstruct more fully the lives of his children after they struck out on their own. This was not possible because of their common surname, and because they were no longer mulattoes. Spanish racial nomenclature was inclusive enough to provide for the offspring of mulattoes and Indian women, but such artificiality did not exist in the province. Children of mulatto and Indian unions with a good social and economic background usually escaped derogatory racial labeling.

It is known for certain that one of Miguel's sons did not follow his father's profession. Juan, who earlier may have been a shepherd, joined the artisan ranks in 1599 when he apprenticed with Bartolome Vasquez, the best blacksmith in town. Juan agreed to serve for a year and a half in return for bed, board, and clothing. After that time he would be a journeyman, allowed to practice his trade anywhere. Juan probably finished his apprenticeship, since his father guaranteed that he would. Blacksmiths led a decent life in the province. Their position fell somewhere between silversmiths and architects at the top and tailors and carpenters at the bottom. Francisco Hernandez also may have been a smith; at least there was another blacksmith in town with that name in 1600. It is reasonable to assume that Miguel's sons had joined the lower ranks of Spanish society.

No definite information is available on Miguel's daughters, but with their substantial inheritance from Ana Enzemoche (which included twenty-nine parcels of land), they should not have lacked suitors. Elvira's name suggests that she was already married or had been married previously. If they did marry, it is likely that they married Indians or mixed-bloods of good standing, since even some Spanish women with dowries had a difficult time finding Spanish husbands around 1600. If they did not marry, they probably had enough money to aspire to a comfortable life in the prestigious local Convent of Santa Clara de Jesus.

Miguel Hernandez died suddenly in 1604, leaving his wife and children as survivors. Probably struck by disease or the victim of an accident, he only managed to mark his testament with four heavy strokes, whereas a few days before he still had a fine signature. He quickly called on his compadre to help him with his will. Miguel named his children as heirs, each to share equally in his wealth. He then made his peace with the Church, asking that masses be performed before his special saints. He was anxious to be buried in the Convent of San Francisco, and even before writing his will had made arrangements for this with the guardian of the convent. The guardian readily acknowledged the request because Miguel was a man of substance and virtue. By avoiding the passions that had destroyed many, Miguel had created a life of meaning that was respected by his family and friends.

Sources

The life of Miguel Hernandez was reconstructed entirely from Queretaro notarial records, including bills of sale, powers of attorney, letters of apprenticeship, acknowledgements of debts, and service and freighting contracts. The single most important document for understanding Miguel is his testament, a seven-page document written in 1604. His testament is almost a balance sheet of the last years of his life, as it lists his current debtors and creditors in addition to referring to such varied matters as a property line dispute, some clothes that his wife bought, and an old benefactor in Mexico City. These documents are located in the Archivo de Notarias de Queretaro. For easier consultation, most of them can be found on microfilm in the Queretaro microfilm series, Museo Nacional de Antropologia e Historia, Mexico City. The following references are to selected documents on microfilm and include the name of the notary, the date, and the roll number. Juan Perez de Aguilar, 5 September, 1589 (3); Baltasar Martin, 29 October, 1597 (II, 27 July, 1598 (21,17 August, 1598 (21,28 January, 1599 (21,19 April, 1599 (21, 22 February, 1603 (41; Tomas de los Reyes, 21 January, 1601 (I); Hernando de Robles, 21 April, 1604 (51,1 May, 1604 (51,24 May, 1604 (2); Gaspar de Porras, 10 November, 1608 (7); Felipe de Santiago, 6 June, 1612 (91.

Suggestions for Further Reading

For a general introduction to the history of Miguel Hernandez' town, see my "The Agricultural Near North: Queretaro in the Seventeenth Century," in Ida Altman and James Lockhart, eds., Provinces of Early Mexico (Los Angeles, 1977), pp. 231-51. Other studies in the Provinces of Early Mexico offer descriptions of
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da Torre do Tombo of Lisbon. The most critical treatment of the Brazilian phase of Gouveia's career is by Serafin Leite, *Histotia da Companhia de Jesus no Brasil*, vol. 1 (Lisbon-Rio de Janeiro, 1938), pp. 461, 480-84. Leite's is also the best bibliography.


For the warfare against the Indians of Pernambuco, 1560-65, see Bento Teixeira Pinto, "Naufragio Que passou Jorge de Albuquerque Coelho Vindo do Brazil para este Reyno no anno de 1565," in Bernardino Gomes de Brito, *Historia tragico-maritima*, vol. 2 (Lisbon, 1736), pp. 3-59. The latest edition of this work appeared in Lisbon in 1971. The religious chroniclers of colonial Brazil have something to say about Pernambuco but almost nothing about Antonio de Gouveia. Two may be mentioned: Simao de Vasconcelos, *Chronica da Companhia de Jesus do Estado do Brasil*, vol. 1, jd ed. (Lisbon, 1865), pp. 99 ff.; and Antonio de Santa Maria Iaboatao, *Orbe setatico novo brasilico*, vol. 1 (Lisbon, 1761), pp. 10-11, 87-91.

Suggestions for Further Reading

For the Lisbon that Gouveia knew, the reader is referred to the appropriate sections of Julio de Castilho's *Lisboa Antiga*. For the years immediately before and after his time, see Julio Dantas, "A Era Manuelina," in *Histotia da Colonizacao Portuguesa do Brasil*, vol. 1 (Porto, 1921), pp. 3-25; and Fernando Castelo-Branco, *Lisboa Seiscentista*, jd ed. (Lisbon, 1969).

Alexandre Herculano, *History of the Origin and Establishment of the Inquisition in Portugal*, trans. John C. Branner (Stanford, Calif., 1926), has become, faute de mieux, the standard work. It is marred by nineteenth-century moralism and a secular concept of man.


* Juan de Morga and Gertrudis de Escobar: Rebellious Slaves

SOLANGE ALBERRO

Juan de Morga and Gertrudis de Escobar were young mulatto slaves who lived in central Mexico, the heartland of the colony of New Spain, during the middle years of the seventeenth century. They have come out from a forgotten past to a place where we can half see them, thanks to a series of documents containing details of their exceptionally harsh experiences with the colonial labor system that have been preserved in the archives of the Mexican Inquisition. The documents reveal two indomitable personalities engaged in a struggle to survive, amid the hardships imposed on individual human beings by two of the key sectors of the colonial economy—silver mines and sugar plantations—in both of which the labor of African slaves and their American-born black and mulatto descendants, whether
slave or "free," was a crucial factor of production. They also shed an interesting light on the contradictory roles of the Holy Office of the Inquisition and other public institutions within the social order of New Spain.

The principal source for Juan de Morga's story is a heart-rending letter he wrote to the abbot of the convent of Iiloteppee, just north of Mexico City, in the year 1650. In a trembling hand and with no notion of basic spelling or punctuation, Morga wrote with the urgency of one suffering from a profound anguish that he was guilty of many heinous sins and in particular that he had made a pact with the Devil. He was a blasphemer; he did not attend Mass; and what was more serious he did not believe in God and had no intention of believing in him unless he were first given absolution for his many sins. Finally, Morga warned that if the authorities were to return him to the cruel master from whom he had escaped in Zacatecas, he was determined to renounce the faith altogether. The desperate but repentant petitioner then pled with the abbot to arrange to have his case heard before the Tribunal of the Inquisition in Mexico City before it was too late, making the priest and any others who might read his letter responsible for the welfare of his soul. It was by means of tactics such as these that Juan de Morga managed to have himself transported to the capital city later that year, and at last won the chance to tell his piteous story to the awesome panel of priests who served as the official arbiters of righteousness in Spanish colonial society.

Juan had been born a slave in the city of Oaxaca in about 1627. He was the son of a European secular priest, Atanasio de Morga, by a locally born African slave woman named Petrona, who was presumably resident in the father's household. No more is known of Morga's early life, except that he seems to have had no brothers or sisters nor any other relatives except for his paternal grandmother and an uncle who was a Dominican friar; that unlike most other slaves of his day he learned to read, write, and work with figures in at least a rudimentary way; and that at the age of twenty-three he was unmarried.

In 1646 the young Juan was serving as the slave and trusted assistant of a kindly public accountant in Mexico City, one Antonio Millan, when he "misbehaved" in some way that has not come down to us. Rather than face punishment, he went boldly around to see one of his master's associates, who was a vendor of officially stamped paper, to borrow the considerable quantity of 375 pesos (approximately the full purchase price of a skilled and healthy young slave at that time) in Millan's name. Then he borrowed a horse with saddle and bridle from another man and set out across the southern mountains for Oaxaca.

Back home once more, Juan passed himself off as a freedman and entered the service of a secular priest. Then some months later his money ran out, and he resolved to try and make his way down to Guatemala. On the road just above Tehuantpec, however, the hapless fugitive was apprehended by a Dominican friar, a friend of Morga's uncle, on behalf of a fellow-priest from the nearby convent of Nexapa who was brother to Morga's owner, the Mexico City accountant, Millan! So close-knit yet far-flung was the network of leading citizens in the vast and sparsely populated territory of seventeenth-century New Spain that it was not impossible simply by transmitting the physical description of a fugitive, whether by word of mouth or through the precarious mails, to arrange for his capture in a village several hundred miles away from the capital. This series of connections also suggests the possibility that Juan de Morga's sale to Mexico City as a boy had been arranged through family channels by his father. But however that may be, the conscientious Friar Millan had Juan placed in chains and then sequestered him in his own monk's cell at Nexapa, awaiting instructions from the capital.

Two or three months later, the accountant sent word that he had decided to pardon his slave and that his brother should release Juan from his chains and escort him back to his home in Oaxaca. This was done without mishap; but just two weeks later Morga was clapped in irons once more—this time for having gone out one night to sleep with a young woman with whom he was acquainted. Shortly thereafter he was shipped back to his owner in the capital, still in chains, for a new disposition. Millan informed him that as a token of affection, and in appreciation of Juan's previous services, he would forego having him flogged for his crimes. Rather he would send him to the house of an acquaintance in Zaca-
tecas, the principal center of silver mining in New Spain at that time, where Morga might find and have himself bought by an employer more to his liking.

Soon afterward the unrepentant Juan set out north from the capital to make the long walk along the rutted trail through Queretaro and the Bajo to the great mines. There were several hundred black and mulatto slaves and perhaps as many freedmen in the mining district at that time, employed for the most part in the above-ground processing of silver ore rather than in the actual mining of it, because they sickened and died very easily in the cold wet of the mines. There were a number of ways in which an enterprising slave might hope to get together the money needed to buy his freedom or acquire a bit of property in Zacatecas. Juan must have believed that he was on the land of opportunity, because if he had foreseen what awaited him he would most assuredly have run once more while the running was good.

Not long after reaching Zacatecas, still exhausted and his feet sore and bleeding from the journey, Juan de Morga underwent the disagreeable chance encounter that sealed his fate. Walking on the street with the agent of Antonio Muñoz he ran across a haughty mestizo gentleman by the name of Diego de Arratia, a small-time entrepreneur in the mining industry, who was dressed in dark and unimpressive clothes and who appeared to Juan to be the retainer of some owner. Arratia observed that Juan was an unusually some slave and offered to buy him. Juan remarked with arrogance that there were plenty of Spaniards in Zacatecas that he would very much prefer to serve one of them.

In speaking thus, Morga expressed the common adherence by people of color, the castas of colonial Mexican society, to the racial prejudices of the society around them. Black mulattoes generally held Indians and mestizos in low regard (though they might also try hard to infiltrate the communities, in which they could count on some measure of acceptance and might aspire to positions of influence where from time to time they might even make escape from the system of slavery). They also seemed to accept the colonial standard that elevated white beauty that had attracted his tormentor to him in the first place. Two weeks later, when the sadistic Arratia removed the bandages from Juan’s face to see if his wound had healed, he complained that the letters from the
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first brand were too small and called in a barber-surgeon to enlarge them with his lancet while Morga sat tied to a chair. Following this torment, Juan remained in chains for five months until he managed to have them removed temporarily through the intercession of sympathetic outsiders. Then one day, in a fit of depression over the continuing brutality of his master, he succeeded at last in making his escape to the corregidor’s house. There he begged that Arratia be ordered to sell him to someone else as a matter of common Christian decency; but the corregidor, anxious to solve the problem with a minimum of effort, preferred to have Morga thrown in jail for safekeeping. Arratia then managed to get him back through means of a simple ruse. He sent a secular priest friend, Padre Juan de Lescano, who assisted in the management of the force in the mines, to pick Morga up at the jail claiming he had bought him from Arratia. Once they got back to Lescano’s house, the priest and a servant tied Morga up and locked him in a room. Shortly thereafter the terrible Arratia appeared to put the shackles back on his slave (dealing him a crippling blow on the leg with his hammer as he did so), swearing to Juan all the while that he was bound never to let him even if he were offered a thousand pesos.

Arratia then leased Morga out for five months to work at the stamp mill of an hacienda de minas, where silver ore was crushed in preparation for the smelting process. It appeared that Arratia’s business at this point was hiring out his gang of slaves to others rather thanadministering his own establishment. At the stamp mill Juan was put to work at the hardest tasks. One day, as he was lugging out a load of slag, his master appeared suddenly and attacked him without provocation, flogging him so violently amid curses and threats that he succeeded in ripping great strips of skin from his body. At this, Morga found himself at the limits of desperation, several occasions he contemplated committing suicide [later admitted], by simply sticking his head under the pounding iron blocks of the stamp mill, so that it would be smashed to pieces with the ore.

The miserable Juan was still quite capable of anger, however, and it may have been this that kept him afloat. He was particularly incensed at his betrayal by Padre Lescano, might have been expected to offer comfort to an fellow-Christian rather than to collaborate in his persecution. One day, when Lescano was visiting the mill, Morga reproached him for having taken part in Arratia’s plot. The priest replied that Arratia had first agreed and then in effect refused to sell Juan to him at the last minute, demanding an excessive sum in payment. It was hard to see what could be done to temper the master’s blind hostility to this slave. If Morga would take his advice, he would simply promise Arratia humbly to serve faithfully forever—and hope that by this exemplary demonstration of meekness he might persuade him to relent. But Juan’s sufferings had brought him to the very brink of death; he was beyond temporizing and for the time being saw no means of escaping his cruel fate.

At about this time, however, Arratia seems to have experienced some financial setback or another and been obliged to modify his way of doing business. One day he announced that he was going to have to lease an ore-processing hacienda and operate it himself in order to keep from having to sell his slaves. A few days later, as the Christmas season was nearing, he had Morga released from his chains once more. But this was only a temporary respite. It was not long before Arratia had the chains replaced to punish Juan for having gone out without permission to borrow a guitar from an Indian and go carousing, and he ordered him flogged again into a bargain. Then on the same day he assigned him to man a winch on a water pump, despite the fact that he had not eaten and could barely stand after a sleepless night and a day of agony. A little later the foreman found a little pumped water in the shaft and had Juan stripped, strung down to take charge of another pump, knee-deep in cold water at the bottom of a well. There the slave was barely able to maintain consciousness when a compassionate pard came by, saw his plight, and had him brought up to the surface. Once again Morga contemplated putting an end to his suffering by throwing himself down a mineshaft. At this point even the implacable Arratia noticed how pale, tired, and despairing his slave had become after so much hunger, and physical punishment—and decided that it best to have him relieved of duty and removed from his
Morga understood by this time that he had no hope of salvation as long as he remained in Zacatecas. So he determined to escape; and at the first opportunity he stole a horse and fled headlong to Mexico City. There he took refuge in the household of an influential nobleman, whom he begged to buy him from Arratia, or have him bought back by the accountant Millan, or even sent to a sugar plantation, where he was sure that the conditions would be preferable to his life in Zacatecas. When that failed, Morga took his case to the vicar-general of the Mercedarians, who agreed to buy him and send him to the mines of Zacualpan, which were operated by his order. But as Morga was leaving the Mercedarian convent to return to the house of a mulatto friend with whom he was staying, he was apprehended by the men who had been sent after him by Arratia. They handed him over to Florian de Espina, the owner of an obtegra or woollen textile mill in nearby San Pablo, to be kept hard at work and prevented from escaping while they waited for orders from Zacatecas.

Undaunted, Morga wrote to the mayor of San Pablo in an attempt to persuade the civil authorities to intervene on his behalf. The mayor sent a policeman and scribe to the woollen mill to take his testimony, and then enjoined Espina from handing the slave over to the representatives of Arratia until the case had been resolved. In the meantime some friends of Morga’s had arranged his betrothal to a black woman named Micaela, the slave of a local peanut dealer, which also had the legal effect of immobilizing Juan until after the wedding had been celebrated.

Arratia did not desist. His men first succeeded in frightening off Micaela by threatening to buy her and take her to the dreaded Zacatecas along with her new husband. Once she had broken her engagement, they were able to grease palms and pull strings, despite the obvious justice of Morga’s case, and have him removed from the woollen mill to their custody. Then they set off with him on the road back to Zacatecas. It was at this point, while being returned to the scene of his torment, that Juan grew so desperate as to renounce God in his heart and turn to the Devil for assistance. One night his captors tied him tightly to a large sack of goods so that he could not run away. Juan called upon Satan and was surprised to find at that moment that the sack could easily be burst open. Once free, he began to fashion a noose of his ropes with which to hang himself—feeling that he could no longer endure the sufferings that awaited him. But then his captors stirred, and, startled, he ran off to hide among the maguey plants that were scattered in the plain. The guards set off in hot pursuit and captured him without difficulty; and while one broke his sword over Juan’s head, the others beat him mercilessly. Then they dragged him back to the camp, flogged him, and left him tied up until they could resume their journey in the morning. At another stopping place, Morga tried to commit suicide by asking for a glass of wine to calm a pain in his stomach and then drinking it with a fistful of salt—hoping ingenuously that this mixture would turn out to be poisonous.

When the party got back to Zacatecas, Arratia received Morga with the treatment that by this time was to be expected: he hit him in the mouth with a hammer, breaking off one of his teeth; he put manacles and leg irons on him; he ridiculed him for having tried to present his case to the authorities; and he sent him back to the stamp mill. After a while he removed him from that work, taking this opportunity to inform Juan that it would be useless to attempt any further escapes since he was prepared to spend all his money if necessary to bring his hated slave back from wherever he went—even from under the protection of God himself. Then he sent Juan to work at the Quebradilla mine.

One morning, when Morga was getting off late to work, Arratia tied him behind his horse and dragged him around the encampment over rocks and gullies and spiny plants until he was horribly wounded; and then he sent him to get about his duties as usual. That evening after work, Morga stopped for a minute beside a wall in a state of profound desperation and amid tears called once more upon the Devil to help him escape from this life of torture. An Indian miner stepped up and took pity on him, seeing his gaping sores; and when he had heard the circumstances of Morga’s desolation he told him there was an herb that would prevent his master from doing him any more harm—and that he could have it if he would agree in exchange to serve the Devil on a permanent basis. Juan accepted the pact and promised to do what was expected of him, which was that he cease attending Mass and
praying to the saints, that he mention not a word of trans
undertaking to anyone, and that from then onward instead of
invoking the assistance of God in his trials he invoke the
assistance of Satan. The Indian thereupon gave him an amu-
let containing some grains of mustard seed.

Sure enough, on the following day to Morga's great sur-
prise, the attitude of Arratia toward him changed as if by a
miracle. His master spoke to him gently and treated him
kindly; and he insisted on taking him with him wherever he
went. This situation continued for more than a year without
a relapse. But then as the Lent season of 1650 drew near,
Morga repented of having made his pact with the Devil. He
was overtaken by profound sadness when he realized that he
would be unable to accompany his fellow servants to receive
the sacraments of confession and communion; and one eve-
ning, weeping, he threw his mustard-seed amulet into the
fire-swear ing to God that he would throw himself on the
mercy of the Inquisition if he ever fell back into sin. But all
this repentance was to no avail, because when the time came
Arratia claimed that there was too much work to be done at
the mine and refused to allow his slaves to go and fulfill their
obligations to the Church, or Morga to reconcile himself with
God.

A couple of months later a squabble broke out between
two young women at Arratia's hacienda de minas over the
apparently still irresistible Morga. Taking advantage of the
uproar, and perhaps fearing that the argument might serve as
a pretext for further torments, Juan saddled up a horse, stole a
harquebuss and a sword from where they were hanging, and
gallo ped off into the flat country at midnight-determined
this time to make his way back to the capital and deliver
himself to the Inquisition. As dawn broke on the Camino
Real, however, he ran across a man who recognized him and
hastened to report the runaway's whereabouts to his master.
Shouting a prayer to Saint Anthony of Padua, Morga reversed
direction and headed north toward Parral in an effort to con-
found his pursuers. But after two hours of galloping, he saw
that another mulatto retainer of Arratia's, armed with a
lance, was riding in pursuit and gaining on him. So he got off
the road to hide, prayed again to Saint Anthony, and was
favored as if by a miracle when his pursuer passed by. Not
distance away without seeing him. Recovered from his fright,
Juan stopped in at a small ranch, whose owners gave him a
place to stay for three days. His luck had changed at last. At
one point Arratia with four armed men arrived at the ranch to
ask whether anyone had seen him. His kindly hosts replied
that they had not; and afterward they went so far as to give
him a horse on which to make his way to Mexico City.

Morga then rode furiously toward the capital, barely es-
caping capture in San Miguel. In San Juan del Rio he traded
his exhausted horse for a mule, and with the new mount he
made his way to Jilotepec. There he was arrested and detained
by a commissioner of the Santa Hermandad, the voluntary
police force famed for its arbitrary methods, which had been
established to put down the endemic banditry of the Mexican
countryside. He asked to be taken before the Inquisition, but
the local representative of the Holy Office refused when he
guessed that the plea was no more than a maneuver to make
good Juan's escape from a harsh master. It was then that
Morga managed to obtain pen and paper and address his
moving petition to the abbot of Jilotepec-exaggerating some
of his sins and inventing others, to oblige the priest to send
him on to the tribunal. This letter, as it turned out, was
intercepted by the Hermandad and never reached its desti-
nation. But Morga in the meantime was advancing his cause
by other means. He pretended to experience frightful visions
of being pursued by the Devil, which caused such an im-
pression on the incredulous inhabitants of Jilotepec that un-
der pressure from them the authorities determined to hand
him over to the Inquisition.

The Holy Office found itself faced with a delicate case. At
the outset, in an effort presumably to discourage Juan from
lying, the judges warned him that there would be no question
of removing him from the power of Arratia, since that was the
function of the civil courts. They would, however, order an
investigation into his charges with reference to the behavior
of Arratia as necessary background to their discussion of his
aberrant behavior as a Catholic. All the witnesses who were
called upon coincided in describing the vengeful mine oper-
ator as a hateful character. A carpenter who knew the situ-
ation at Arratia's hacienda de minas well observed that the
slaves there were so badly treated that they were all desperate
and often spoke of murdering their master. He testified fur-
ther that having found Morga to be someone a cut above the
majority of slaves—as a reasonable man able to read, write,
and figure—he had himself tried on various occasions to
intervene in his favor when he had seen Arratia venting his
frenetic hatred on the slave.

In August 1650, Arratia sent an agent to the capital to bring
Juan de Morga back once again. But despite its warning to
Morga, the Inquisition refused to hand him over; and months
later it went so far as to forbid his even being sold to anyone in
Arratia’s employ. A year later the long-suffering Morga was
delivered to one Mateo Dias de la Madrid, who presented
papers to prove that he had purchased him from Diego de
Arratia for the amount of 400 pesos. We have no way of
knowing today whether this freed Juan de Morga to end his
days in tolerable circumstances [perhaps serving as the slave
of an ordinary householder in Mexico City), or whether "la
Madrid" too was a party to the machinations of the vengeful
Arratia. The considerable publicity that had been given to the
case, the mild sentence handed down by the Inquisition
[which had satisfied itself with a reprimand in open court for
Morga’s backsliding and flirtations with Satan), and the de-
cree that he was not to be returned to his master may very
well have discouraged Arratia from pursuing the matter at
last. However, given the vastness of New Spain, the relative
weakness of its institutions, and the great difficulty of en-
forcing government orders in remote places, it is entirely
possible that the calvary of Juan de Morga had not yet come to
an end.

* * *

When Gertrudis de Escobar first came before the court of
the Inquisition in 1659, she was a free young mulatta woman
of only fourteen years. Her father had been Juan de Garibay, a
black slave born and raised in the capital city, but Gertrudis
had never known his parents. Her mother had been Beatriz
Dominguez, the mulatta daughter of a free black woman of
the city named Ana de Escobar. Beatriz had served as a slave
in the household of a Captain Antonio “de Chayde”
[Echaide], where Gertrudis had been born. It is not clear
how her freeborn mother had entered the slave status, nor
how Gertrudis, the daughter of slaves, had become free. Both
parents appear to have died or to have lost contact with their
daughter while she was still a child. In addition she had five
brothers and sisters, about whom no information has sur-
vived, and was acquainted with two aunts, an uncle and
several cousins—all of them free mulattoes. As a small girl
she had been put to work in the convents of Mexico City as a
servant to well-to-do cloistered nuns; and at the time of her
first arrest she was employed by a Mother Juana de la Cruz at
the nunnery of the Queen of Heaven.

The circumstances in which Gertrudis’ time of trials be-
gan were these: one day, to punish the girl for some mis-
behavior or another, the nun removed her slippers and with
no hint of Christian kindness began to beat Gertrudis while
at the same time an Indian servant woman hit her with a
handful of heavy keys. In these parlous straits, the child
denied God several times by repeating some blasphemous
language she had learned from a shiftless mulatto of the
neighborhood known as Scorpion. Horrified, the nun soon
reported this unchristian behavior to the Holy Office [with-
out of course acknowledging her own fault in the matter), and
this gave rise to an arrest and routine inquiry, as a result of
which Gertrudis was found guilty of blasphemy and con-
demned to the standard punishment of being paraded
through the streets in public humiliation after an auto-da-fe.
Her detention in the calaboose of the Inquisition had in the
meantime given rise to costs in the amount of nineteen
pesos, which she was unable to pay and which were to come
back and haunt her later on.

On the evening after her public disgrace, Gertrudis was
picked up from the patio of the headquarters of the Holy
Office by a priest named Martin de la Estera y Echaide
[perhaps a relative of the citizen in whose household Cer-
trudis had been born). Estera behaved like a man who was
afraid he was being watched. He took her first to the house of
a silversmith. Then after half an hour or so he took her to his,

own house, where Gertrudis’ aunt Maria Perez served as
housekeeper assisted by her daughter Brianda, aged twenty,
and several other children. Gertrudis was conducted stealth-
ily into the house and led to the priest’s room, where she
found her aunt and cousins already waiting. At the outset of their conversation, Maria and Brianda urged Gertrudis to do whatever the priest suggested.

The priest then announced that he needed Gertrudis to go and serve on the sugar plantation of Zacatepec near Cuernavaca, which belonged to Don Mateo de Lizama. The nature of his connection with Lizama is not clear. Gertrudis refused outright, saying that Lizama and his wife were infamous for the cruel punishments they meted out to their workers; and she informed the group that her own preference was to go to work in the well-known Mexico City obtaie of Cardoso. Brianda interjected that the textile mill was located in the heart of the capital, and that if Gertrudis were sent there, after the humiliation of the auto-da-fe, everyone would see her on the way to Sunday Mass—which would bring dishonor on the entire family. The plantation, however, was in the country, where no one would know her. Gertrudis replied that she had already been seen by everyone during her penance, and that it would be no novelty to see her on her way to church! She refused to go to the sugar works but observed bitterly that she was beginning to get the impression that her relatives intended to sell her there whether she wanted to go or not. At this the aunt went into a fury and began to slap her amid threats and obscenities.

Brianda continued the argument, insisting that it was not in Gertrudis' best interests to remain in the city; and soon another cousin, Juliana, a woman of about thirty, arrived to assist her mother and sister in the task of persuasion. Juliana asked her mother crudely, pointing to Gertrudis: "What does this lump have to say about it, anyway?" The reply was that the problem had been solved, and that the child was ready to go to the terrible plantation. The priest had assured Gertrudis in paternal tones that Mateo de Lizama was well-known to him and would treat her well, paying her a real [a day?] in wages in addition to her food, and that he would not force her to work on holidays. At length, seeing that there was so much pressure for her to agree, Gertrudis asked whether it was the decision of the inquisitors that she should go to the plantation and when the priest assured her that it was, she put aside her resistance to the idea. But she did notice that following their conversation the priest gave her aunt, as the purchase price for the girl, a considerable quantity of money [a "bundle larger than a melon"], and left her ten additional pesos with which to buy the child some clothing.

Gertrudis' Aunt Maria outfitted her with some colored petticoats such as those normally worn by mulatta women in the city, and a new tight-fitted sleeveless jacket or jerkin, and a blouse that had belonged to her cousin Brianda. Two days later, when a muleskinner from Don Mateo's plantation arrived in the city with a load of sugar, he stopped by at Father Esteras y Echaides's house on the way back for Gertrudis. The girl was put on a mule and covered with a blue tablecloth so that she would not be recognized; and her cousin Pancho was sent along to see that she got safely out of the city. Once the mule train had passed the suburbs, Pancho returned home with the tablecloth. The mule train wound its way through Churubusco, Coajomulco, and Tachuloaya, and four days later, on the feast day of the Immaculate Conception, it reached the sugar mill of Zacatepec.

No sooner had they arrived than Gertrudis was sent out to help with the backbreaking work of cutting cane in the fields. Each adult worker was expected to cut twenty-five rows of cane in a long working day; the youthful and inexperienced Gertrudis was expected to do just the same. After two weeks she was punished with fifty lashes one evening for having failed to fulfill her quota. Then for a time she was put back to work in the harvest; and later she was sent to feed cane into the rollers of the grinding mill. This was heavy and dangerous night work, beginning at eight o'clock in the evening and finishing in the morning, which required her to handle the enormous amount of cut cane required to fill fifteen huge boiling vats with the sweet juice. Many of those assigned to this work, which was reserved for women, lost hands or arms when they got them caught between the rollers. All of this, we may recall, was being demanded of a girl who was still only fourteen. On one occasion Gertrudis was punished with twenty-five lashes for having stopped to eat a bite of food outside of the scheduled time. Then she was put to work at a man's job, driving the draft animals that walked round and round to provide the motor power of the mill.

When Gertrudis ran away for the first time, she remained hidden in a canebrake for three days and then came back...
because a free black woman offered to intercede so that she would not be punished. The mill foreman pardoned her as promised; but when don Mateo learned what she had done, he ordered that she receive 300 lashes and threatened to have her flogged even more if she ran away again. This punishment was made especially terrible when Lizama noticed that the slave assigned to whip her was taking it easy and sent for another to administer the last fifty lashes with special intensity. Then she was fitted with leg irons and chains and sent back to the canefields with a quota increased to thirty rows a day instead of twenty-five.

One day Gertrudis was seen cutting cane in her shackles by a Dominican friar from the nearby convent of Tlaquiltenango who had happened to know her when she lived in Mexico City. The friar went to see Lizama to ask that he remove her chains, and the owner acceded. But as soon as he left, don Mateo had Gertrudis flogged again for having sought the intervention of an outsider. Then he replaced the chains and kept her in them for another five months until a cousin of Gertrudis’ named Felipe (the son of her Aunt Maria Perez) came down to the mill to inform Lizama of the death of one of his relatives in the capital. Felipe was able to persuade the master to allow his cousin to move around unencumbered.

One Sunday the wedding of two black slaves was celebrated at the mill. After the religious ceremony, which was attended by all the workers, the midday bell rang to send most of the people back to the fields. Gertrudis went off along with the rest. But suddenly she dropped everything and ran back to join the celebration, in an outburst of rebellion and with the spontaneous desire for a little fun. This was enough to have her put in chains for another two months—until another visiting friar, a brother-in-law of the plantation owner, was instrumental in having the irons struck from her legs once more.

Three months later, having failed once again to complete her day’s quota, Gertrudis was flogged again with great cruelty. This time she decided to take advantage of the fact that she was not in chains to try to escape. At the first opportunity she ran away through the canefields and took refuge at the nearby plantation of Santa Ines, where she thought that no one would know her. But the labor force of the sugar wing valleys of Cuautla and Cuernavaca was a very unstable one, with free workers moving back and forth between one mill and another until everyone pretty much knew everyone. So one day in the patio at Santa Ines, Gertrudis ran into Diego Garcia, a freedman who had recently worked as harvest foreman for Mateo de Lizama. Garcia was surprised to see her; so Gertrudis explained that she was a free woman and had left Zacatepec because she could not put up with the hardships imposed by Lizama. Garcia then exclaimed, in front of numerous witnesses, that Gertrudis was a liar and that he knew her to be a slave who had been sold by the inquisitors to don Mateo for the sum of 300 pesos.

Gertrudis had been put to work as soon as she arrived at Santa Ines, and as it turned out she had met there among the plantation hands several people who had been among those sentenced by the Holy Office in the same auto-da-fe with her. Among them was the mulatto Scorpion, from whom she had learned the blasphemies that had been the cause of her difficulties in the first place. In the ensuing discussion of his young friend’s legal status, Scorpion recalled having known her as a free young woman in the capital and expressed surprise at seeing her made a slave. Garcia said that Scorpion was a liar too and left after placing Gertrudis in a cell to keep her from escaping once more. Don Andres, the operator of the Santa Ines mill, was attracted by the ruckus and came to find out what was happening. With him was a young barber-surgeon who had also known Gertrudis and her family in Mexico; and while Andres was having the girl put in chains, he objected that he knew her to be a person of “free condition.” The discussion grew livelier, as those who had known Gertrudis as a free person confronted those who had known her as a slave. Scorpion suggested that perhaps she had been sold by the inquisitors themselves, as seems to have happened on occasion when the owners of slaves hauled before the tribunal proved incapable of paying their court costs. Indeed, there is some evidence that the Holy Office sold free persons on occasion for the same purpose.

Gertrudis, for her part, exclaimed that it was impossible that the inquisitors had sold her, because if they had, she
would have been informed of the fact when she was sentenced and put up for auction on the block. In these remarks she revealed her considerable intelligence, common sense, and familiarity with the norms of the religious and social life of the colony. None of these things had happened, she said. Rather, she had been taken by night to the house of her Aunt Maria Perez. The barber then ventured the opinion that what the inquisitors had not dared to do had been done by her aunt: she had sold her young niece as a slave without regard for her status as a free person. He offered to travel to Mexico City, uncover the facts of the case, and thereby restore Gertrudis to liberty.

Following this discussion, Gertrudis waited at Santa Ines for a month to see what might happen. But don Mateo was determined to get her back; and he sent the son of his overseer over to fetch her. Arriving at the mill, the young man arranged to talk privately with don Andres about the case; but Gertrudis barged in to present herself before the two men and declare in no uncertain terms that she was a free person, that she wanted the Inquisition to be informed of what had happened to her, and that she would wait for their decision at Santa Ines. She preferred working in chains at Santa Ines, she said, to working unencumbered at Zacatepec. Don Andres, impressed by the young woman’s fierce determination, decided not to return her to his neighbor. But don Mateo was not satisfied with this decision, and two days later he sent for her once more.

When Gertrudis, who was working in the canefields at the time, heard that another agent of don Mateo was at the mill asking for her, she burst out shouting and threatening to kill herself if she were sent back to the hated Lizama. It was an explosion of desperation, something not uncommon among slaves in colonial society, which often enough did lead to their committing suicide. Suicide was a means not only of putting an end to a life that was hard to tolerate but also of taking vengeance on the owner by destroying the valuable merchandise in which he had invested money and maintenance, and frustrating his expectation of future productivity and childbearing. It was a Sunday, and later Gertrudis took advantage of the gathering together of people to repeat her claim that she was a free person and that she had not been sold by the inquisitors to anyone. By this point in her travail, it is clear that Gertrudis had come to understand clearly the situation into which she had fallen and the means of her salvation. She had strong suspicions, confirmed by the conversations at Santa Ines, about how she had been enslaved; and from then on her determination to free herself did not falter. Her main objective was somehow to get into contact with a representative of the Inquisition, who she was sure could be persuaded to remove her from the clutches of her owner.

In the meantime it was agreed that Gertrudis should be returned to don Mateo. Before leaving Santa Ines, she was taken by the foreman to the smithy to have her shackles removed; and once she was free the foreman said to her: “Mulatta, I have removed your chains. Don’t just stand there! Run! Go wherever you like.” He thought that her best plan might be to seek the protection of the elderly Dominican friar who was just then saying Mass at the mill, and who was a familiar of the Holy Office. Gertrudis ran to collar the friar and had just begun to tell him her story when the agent of don Mateo burst in, denying everything she said and assuring the Dominican that the girl had in fact been purchased by his master from the Inquisition. The priest refused to intercede, and Gertrudis was taken away in a state of despair. Seeing that there was no way to avoid going back to Zacatepec, she allowed herself to be put on a mule after exacting a promise that she would not be flogged when she got there.

The promise was kept; but soon afterward don Mateo wrote from the capital that the foremen were to clap her in irons once more—and in this condition she remained for many months. With the complicity of a gang foreman and an old slave woman of the estate, the administrators determined to have Gertrudis married to a blind black slave named Hipolito of about twenty years of age, who was in charge of operating the bellows in the smithy. Gertrudis refused to accept this and also refused a match with a slave named Domingo, who had asked don Mateo to be married to her—knowing that if she married a slave she would become a slave herself and be irremediably lost. But Hipolito, in order to oblige her to accept, persuaded the girl that he had heard that
if she did not marry him she would be kept in chains for the rest of her life. This was a terrible alternative, because it was clear that it would be harder to be in chains than married. For this reason she decided at length to go through with the wedding, which was to be celebrated by the Dominican chaplain of the plantation at the earliest opportunity.

The Catholic Church required that slaves and others be left free to choose their own mates; and it was always ready to reprimand slaveowners who arranged marriages between their dependents in the pursuit of their proprietary interests. But the Church had no means of preventing masters from pressuring slaves before the ceremony or from taking reprisals against them afterward if they did not do as they were told. The Dominican was undoubtedly aware of the real circumstances in which this strange decision to marry into slavery had been made, but he was either unable or unwilling to prevent the marriage on that account. The banns were published, and it was at that time that Gertrudis learned that don Mateo had indeed bought her as a slave and become finally convinced that the betrayal had been perpetrated by her aunt and cousins and the priest Estera y Echaide. This was the harsh reality for many people of color in the colony. With parents often dead, or removed from their children, or never legally married, with grandparents left back in Africa, with other relatives carried off by disease or chained in servitude, not even the protective mechanisms of the family could be relied on. And even when some affective tie remained, there was a danger that it might be sacrificed at any time for some temporary alleviation of the conditions of chronic poverty. Gertrudis had been sold into slavery at fourteen by the only relatives who remained to her.

On the day of this sad travesty of a wedding, and at the request of the friar who was to perform the ceremony, don Mateo agreed magnanimously to remove the shackles from the bride. After the ceremony Gertrudis, who never thought of Hipolito as her husband, worked unencumbered for about four months. Then one day, having received a terrible flogging once again, she decided to attempt another escape. After hiding for two days in the canebrakes, she returned to the mill under the protection of a field guard and somehow managed to avoid being punished. But a few days later, after another flogging, she ran away once more.

This time she made it as far as the village of Tachuloaya on the road to Mexico City, where she made the mistake of dropping in at the church because a religious festival was in progress. There she met the friar, a brother-in-law of don Mateo, who had once interceded to have her removed from her shackles at Zacatepec. Such encounters were not surprising in a country with a very small population, few towns, and widely extended families. The friar was surprised to see her free; but Gertrudis explained to him with a straight face that she was a free woman who was simply out on a holiday. She also reminded him that all her problems had had their origin in the incident with Mother Juana of the Convent of the Queen of Heaven, who happened to be the good friar's sister! The friar therefore offered her his protection if she would agree to return to Zacatepec, and he promised to persuade don Mateo to provide her with some clothing and with better treatment than before. Gertrudis accepted, returned, and remarkably enough was actually pardoned by Lizama with no more than a reproach for having gone about saying that she was a free woman when in reality she was a slave.

Back at work at the sugar mill, Gertrudis was assigned to the boiling room and was getting by tolerably well until one day some cane syrup was spilled on the ground from a broken trough while she was in charge. The administrators had her flogged once again and thus provided the occasion for a new escape. This time she found some men who were willing to have her travel with them through the mountains to Mexico City, where she hoped to find a man whom she had known when she was in the Inquisition jail, and who she hoped might help put her in contact with the inquisitors as her only and final hope. On the way, however, she paid a visit to the sugar estate owned and operated by the Holy Office at Santa Ana de Amanalco near Cuernavaca and pled with its administrator, the secular priest Andres Gamero de Leon, that he put her story before the tribunal.

Gamero made her welcome and put her to work for wages; he also listened to her story, and in February 1662, he submitted to Mexico City the long report upon which this reconstruction of Gertrudis' experiences is primarily based. In passing, he pointed out that the young woman appeared to be a devious person of violent character—but that the sugar mill of Zacatepec was indeed famous throughout the region for
the excessive cruelty with which slaves were punished there and the many deaths that had resulted. During the ensuing two months, the priest had his hands full with Gertrudis, because as it turned out she was much given to drunkenness, to scandalizing her fellow workers with her coarse language and her licentious way of life, to constantly running away, and to selling or pawning the clothing she was given in order to pay for intoxicating beverages. But he kept her on nevertheless, and at length the long-awaited resolution of the case arrived from the Inquisition in Mexico. It would be necessary to "moderate the girl" by putting her into chains once more and obliging her to work for a time. Then she was to be set free.

What can have happened to Gertrudis de Escobar? It is reasonable to assume that in time she joined the caste of marginal citizens of the colony, the embittered victims of unrelenting social violence, moving back and forth in the wide-open and dangerous underworld of the colony, living by "hard work and miracles." It may be that she returned to the capital to obtain definitive proof of her free status and to trouble her hateful family with her presence. It may even be that don Mateo managed to get her back, determined not to lose his investment and taking advantage of his connections.

* * *

Both Juan and Gertrudis were able to overcome the unbelievably difficult circumstances of these relatively short periods of their lives, thanks to an extraordinary vitality, strength of character, lively intelligence, and above all a familiarity with the norms of urban and institutional life in the colony. Paradoxical though it may seem today, to the powerless people of color in seventeenth-century Mexican society the principal hope for protection against the unbridled authority of an owner or employer in a mine, hacienda, or plantation was the series of civil or religious institutions, which despite their integration into the system of colonial exploitation existed to impose some sort of regulation on a disorderly society. What contributed more than anything else to destroying the life opportunities for individual people in colonial society was the arbitrary exercise of authority, and what contributed most to protecting them was the system for the regulation of society, unfortunately weak and distant and for the most part ineffective, which was represented by bureaucratic organizations in the capital. The Inquisition itself, never in truth a philanthropic organization, was obliged on occasion to intervene in behalf of the powerless despite itself, for the simple reason that it was bound to hold up certain norms of behavior for the society and to do everything in its power to see that they were respected.

Juan and Gertrudis are excellent examples of the gifted individuals, intelligent and spirited, who were so badly employed by a colonial society whose productive forces were not yet sufficiently developed to absorb the human resources that it had available. People like them played a large role in the armed struggle to destroy the restrictive colonial social order that began a century and a half later under the leadership of Hidalgo and Morelos. Both were indomitable rebels against the oppressive circumstances into which they had been thrown. Gertrudis, far from being a model of "femininity," became a violent, insolent, drunken, and shameless woman—and by this means managed to triumph over her luck. But both of them understood that in order to accomplish their goals they were obliged to channel their rebelliousness into a patient and determined utilization of the established institutions of society, encouraging discussions in which they could argue the merits of their cases, arousing public interest, and even building scandal around themselves. This combination of rebelliousness and adaptation to the social norms was the only available means for survival for the powerless racially mixed and African and Indian majority of the inhabitants of colonial Spanish America.

Sources

Materials for the story of Juan de Morga were found in the Archivo General de la Nacion in Mexico City, Ramo Inquisicion, Tomo 454, f. 253ff. Gertrudis de Escobar's story has been reconstructed from documents in the same repository, Tomo 446, f. 161ff.

Suggestions for Further Reading

The circumstances of life for slaves in Central Mexico during the seventeenth century are explored in Gonzalo Aguirre Beltran, La
Day 4: Math/Geometry pyramids

Objectives:
- Students will understand the sorts of patterns that occur in pyramids of different types.
- Students will understand how basic algebra and a small model can help predict the exact dimensions of and details about a very large structure.
- Students will be able to recognize distinguishing characteristics about this pyramid type.

Materials: Half-class set of 100-cube kits and a worksheet for each student.

Lesson: After the students are seated, have them partner up with the student sitting nearest to them. If there are an odd number of students, have one group of 3 students. Pass out the worksheets, one per student. Then read through the beginning of the worksheet, allowing them to answer as you go along. When the section is finished, hand out the 100-cube kits, one per pair of students. Have a discussion about units of measure, and what is appropriate at what time, when dealing with length, area, and volume. Then instruct the students to move on to the next section of the worksheet (the volume of the prism is found by cubing the layer number). Move from group to group, helping students to determine the answers for each section. If there is time at the end of class, discuss various student answers to the questions at the bottom of the page. Come to a class consensus for each of the questions. Then collect all the materials and the worksheets.

Assignment: None.
In Mexico stand giant stone buildings constructed between 700 and 1,300 years ago. They were built by the Toltecs or people they influenced. What growth pattern do you see in the building pictured below?

This structure, built by either the Toltecs or the Maya, is near Chichen Itza, Mexico. It stands about 100 feet tall and has a square base that measures about 180 feet on each side. How many 7 foot tall basketball players would each of those measurements be equal to?

The Toltecs dominated the central Mexican highlands from about A.D. 900 to 1200. Their language and way of life influenced the Aztec, who followed them. The Toltec also probably affected the Maya of Yucatan. Many societies in North and South America built structures similar to pyramids out of stone and dirt. In addition to the Toltec, other societies include the Maya in Central America, the Mohica in what is now Peru, and various groups in the Mississippi and Ohio river valleys.

Directions: Build each shape using the cubes you have been given. Then fill in the chart accordingly. Use the chart to answer the questions below.

<table>
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<tr>
<th>Layers</th>
<th>Area of Base in square units</th>
<th>Volume of model in cubic units</th>
<th>Volume of prism in cubic units</th>
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</table>

What pattern exists between

1. ... the number of layers and the area of the base?
2. ... the area of the base and the volume of the model?
3. ...the number of layers and the volume of the model?

Also, what do you notice about the numbers in the Area of Base column? What pattern of growth do they show?
Day 5: Spanish Language

Objectives:

• Students will learn basic Spanish language pronunciation.
• Students will be able to greet one another and ask simple questions to one another.

Materials: Overhead projector for showing students what certain words look like.

Lesson: Before students come in the classroom, write the Spanish alphabet on the board. After students come into the classroom, greet them in Spanish. After doing a brief introduction to the lesson in Spanish, speak English again, and give the same introduction in English. Then go over the pronunciation of the Spanish alphabet, letter by letter. Have the class repeat the alphabet 3 times aloud. This should take 10 minutes total.

Then move on to teaching vocabulary. Begin at the top of the following list of words, and get through as many as possible in the next 30 minutes. Be sure to pronounce the word several times, give the meaning of the word, write the word on the overhead, and then have the students pronounce the word several times. Then give examples of the word’s use in an appropriate context.

- Hola-Hello
- Adios-Bye
- Senor-Mr.
- Senora-Mrs.
- Senorita-Miss
- Como estas?-How are you?
- Como estas?-How are you? (Frml)
- Bien-Fine
- Asi, Asi-Okay
- Mal-Bad
- Muy-Very

- Que tal?-How are you? (Infrml)
- Que pasa?-What's up?
- Por favor-please
- Gracias-Thank you
- De nada-Your welcome
- Buenos dias-Good morning
- Buenas tardes-Good afternoon
- Buenas noches-Good evening
- Y tu?-And you? (Infrml)
- Cual es su nombre?-What is your name?
- Mi nombre es ... -My name is...
- Como te llamas? -What is your name?
- Me llamo ... -My name is...
- Mucho gusto-Nice to meet you

When there are 15 minutes left to the period, have students use the words on the overhead that they learned to say hello to one another and ask them, "How are you?" Have them try to carry on a conversation for 1 minute. Then have them switch and try with a different person. Have them switch one more time and do the same thing. Then write the days of the week on the board in English. Then, underneath, write the Spanish translation as follows:

Monday-lunes Tuesday-martes Wednesday- miercoles Thursday-jueves
Friday-viernes Saturday-sabado Sunday-domingo

Then teach the numbers 1-20. Have students repeat back at least 3 times, then do it row by row to see how they are progressing and to gauge their interest in mastering parts of the language. If there is time left, review the expressions learned at the beginning of class.

Assignment: None.
Day 6: Movies-Stand and Deliver and Selena

Objectives:

- Students will be introduced to two different great Hispanic people.
- Students will understand why Selena's story is such a tragedy, and why Selena was so beloved.
- Students will understand that even Mexican students with all the odds stacked against them can achieve something real if they try their hardest.

Materials: The videos Stand and Deliver and Selena.

Lesson: Before class, put the following prompt up on the board: Which character in either of the movies do you identify with most? Why? After the students sit down, ask them to pull out a sheet of paper so that they can answer the question on the board at the end of class. At the end of class, collect the responses.

Assignment: None.
Day 7: Literature-Don Quixote

Objectives:
- Students will understand the basic story of Don Quixote and its style.
- Students will compare fantasy to real life in creating a real life situation to mimic the situations that Don Quixote encounters.

Materials: Class set of Don Quixote story packets and a class set of the biography of Frida Kahlo.

Lesson: When students have taken their seats, give a short lecture about the background of the story and the author. Then pass out a story packet to each student. Instruct the students to pair up with a partner of their choosing. After they read each section in the story packet, they must collaboratively create a real life situation that mimics the situation that Don Quixote had been in during that section of the story. Allow the students to work independently on this assignment for the rest of the period. About 3-5 minutes till the end of the period, pass out the biographies of Frida Kahlo to the class.

Assignment: Pass out a copy of the biography of Frida Kahlo to each student. Instruct them to read and mark up their copy in preparation for the next class period. Let them know that they will be expected to write a small reflection on it the next day.
Day 8: Art-Frida Kahlo

Objectives:
- Over the course of two days, the students will understand the role of a woman in Mexican society, the importance Mexican society places on family and religion, the place of a woman versus a man in a Mexican relationship, and the role of a woman's experiences in affecting her art and her ability to create.

Materials: The video Frida.

Lesson: After the students are seated, instruct them to take out a piece of paper, write their name on the top of it, and respond in 8-15 sentences (about % of a page) to the following statement, which will be written on the board or overhead: What would you have done differently than Frida did, given her circumstances? Explain the situation, what you would have done instead, and why. Then collect the responses, and ask them to take out another sheet of paper. Explain to the students that today and tomorrow they will be watching the film about Frida Kahlo's life, Frida. They need to record the differences they find between the biography that they read, and the movie that they watched.

Assignment: None.
Day 9: Art-Frida Kahlo continued

Objectives:
  • The objectives are the same as the previous day.

Materials:  Video Frida.

Lesson: Finish viewing the film. With 5 minutes left in class, stop the movie, and have the students hand in their in class work about the differences between her life and the film. If there is time left after this, allow the students to begin their assignment in class.

Assignment: The students must write about whether their opinion of Frida changed after they saw the film. They must say whether it changed for the better, for worse, or stayed the same, what made them change their mind about her if anything and why they thought the film had such an effect on them. Remind students that they must bring their copy of The House on Mango Street with them for the next day's class period.
Biography of Frida Kahlo

Frida Kahlo was born Magdalena Carmen Frida Kahlo y Calderon. During her short-lived life, she had many accomplishments. She was a surrealist artist who expressed her feelings and thoughts through her paintings. To the public she was a high-spirited, rebellious woman. Her paintings were full of personal content, as they expressed her internal feelings. Her creative style was always breathtaking yet bewildering. Frida was probably the most idolized woman artist of her time and "today, she is a figure of legendary power whose work inspires excitement and awe throughout the world."

Frida’s life began when she was born to Jewish immigrants in Coyocan, Mexico, in her home that was painted cobalt blue and became known as the Blue House. She gave her birth date as July 7, 1910, but her birth certificate shows July 6, 1907. This is just one of the many lies Frida told about her life. Frida had three sisters, though her status as daddy’s favorite set her apart from the others. At age 6, Frida was stricken with polio, which caused her right leg to appear much thinner than the other. It was to remain that way permanently.

Guillermo Kahlo preferred Frida to his other children because she was the most intelligent. And in 1922, Frida made Guillermo even prouder when she became one of 35 women from a student body of 2,000 to be admitted to the prestigious National Preparatory School. In Mexico City. She wanted to study medicine, but upon arriving to the vibrant intellectual center of her country, she discovered political activists, artists, communists, and other people who dared to dream and question. Lopping off her hair and switching to overalls from the drab outfits of a good Catholic girl, Frida fell in with the Cachets, a group of pranksters led by Alejandro Gómez. One of the Cachets’ victims of trickery was a tall and fat muralist, Diego Rivera, who was commissioned by the school to paint its auditorium. Spunky Frida stopped at nothing to annoy Rivera, 20 years her senior. She and the Cachets soaped the stairs so Diego would slip and fall, stole his lunch, and popped water balloons over his head.

On September 17, 1925, at about age 18, Frida Kahlo was involved in a serious bus accident. Kahlo was found with a section of a handrail pierced deeply in her slender body by her boyfriend Alejandro Gómez Arias. Doctors believed that there was no chance of saving Kahlo, and they "tended to other less seriously injured victims". However Gómez pleaded for them to help Kahlo until she was finally rushed to emergency surgery. Still, no one believed that Kahlo would survive.

When Kahlo awoke she "found herself encased in a coffin like plaster cast with only her head exposed." She had a broken spinal column, a broken collarbone, broken ribs, a broken pelvis, and 11 fractures in her right leg. In addition her right foot was dislocated and crushed, and her shoulder was out of joint. For a month, Frida was forced to stay flat on her back, encased in the plaster cast. She did not think about the pain. She only wanted to contact her sweetheart, Gómez, who hadn’t visited since the accident.

When Frida was able to move one of her arms, she wrote letters to Gómez, telling him about the pain she suffered and how much she missed him. She pleaded for him to return to her as she realized her love for him. In her letters, she had expressed in detail her feelings:

"The fact is now no one wants to be my friend because I have lost my reputation. I will never forget you, whom I loved as I loved myself or more, saw me as Nahui [one of Diego Rivera’s models, considered promiscuous by the Preparatoria students]. Every time you tell me that you don’t want to talk to me anymore, you've done it as if you wanted to take weight off yourself, I am being driven crazy.""

However Gómez did not return her letters. Kahlo was pain struck and by the summer of 1926, she suffered a serious relapse. Kahlo and become “lonely, immobile, and in pain”. With nothing to do, Kahlo had begged her father to allow her to paint. Kahlo never studied art, and started by teaching herself to paint by studying the works of the Italian Renaissance. She began to "paint for visitors and relatives who were willing to pose for her". She eventually decided to give her paintings away as gifts.

Frida’s enormous strength and will to live allowed her to survive and make a remarkable recovery. Although Frida’s recovery was miraculous (she regained her ability to walk), she did have relapses of tremendous pain and fatigue all throughout her life, which caused her to be hospitalized for long periods of time, bedridden at times, and also caused her to undergo numerous operations. She once joked that she held the record for the most operations, which was about 30 in her lifetime. Once she was out and about after her accident, a close friend introduced Frida to the artistic crowd of Mexico, which included Tina Modotti (well-known photographer, actress, and communist) and Diego Rivera. Frida Kahlo and Diego Rivera’s relationship did not start off immediately with love. Frida, high in spirits with her new art talents, appeared before Rivera wanting his direct opinion on her artwork. Frida, with determination in her face, told Rivera. "I have not come to flirt, and even if you are a woman chaser, I have come to show you my paintings." Rivera was shocked and curious to see such a bold young woman speak to him in such a way.

Rivera and Kahlo’s relationship had begun with art, and continued to flourish with art. “During their courtship, Kahlo painted more than ever.” Frida followed Rivera, dabbling with murals herself. However, Diego Rivera continued to encourage Frida, telling her that it would be best if she created her own style of painting. By his encouragement she formed her own ideas and techniques without his interference.

Diego and Frida were married on August 21, 1929, though Kahlo’s mother did not attend the wedding because she hoped her daughter could find a more attractive, conventional match. Later that same year, Kahlo became pregnant, though she had an abortion because her damaged body could not handle the pregnancy without putting her own life at risk. Her repeated inability to have children was a source of pain for Kahlo, who expressed this frustration in her paintings through the major themes of childbirth, blood and fertility. Their marriage consisted of love, affairs with other people, creative bonding, hate, and a divorce in 1940 that lasted only for one year. Their mafadage has been called iheuiiio between an elephant and a dove, because Diego was huge and very fat, and Frida was small (a little over 5 feet) and slender. She once said, "I have suffered no grave accidents in my life, one in which a street car ran me over: the other accident is Diego." " 
Day 10: Literature-Sandra Cisneros

Objectives:
- Students will understand what life was like in one Mexican American family.
- Students will be exposed to a Mexican writer of one style.
- Students will think reflectively about what the vignettes in the story mean to them and their own life and upbringing.
- Students will discuss the anonymous points of view of their classmates.

Materials: Each student should bring their copy of The House on Mango Street with them to class, then just provide a class set of 3x5 note cards, and a hat or bucket.

Lesson: After the students come in, collect the Frida assignments from the day before. Then ask the students to pull out their copy of The House on Mango Street. Walk quickly around the room to check if students marked up their books at all. Record this and remind students to be marking up their books as they read them, to make it easier to find important points, and so they read more critically. Then pass out the note cards. Instruct the students to write down something about the book. Either a question, a comment, a vignette they liked and why, a criticism, a comparison to their own life, anything is fine. Tell the students they do not need to write their name on the note card. Collect all the note cards, and put them in a hat or bucket. For the remainder of the period, hold a class discussion about the book by pulling out a note card and reading it to the class. Let the students know that they do not need to raise their hands to speak, but they must not interrupt anyone. If any particular note card does not prompt discussion on its own, then try elaborating on it and extending it, or just choose a different one.

Assignment: None.
Directions: You must answer 5 of the 7 questions listed below. Use a separate sheet of paper to write your answers. Answers must be at least 2-3 sentences long, unless otherwise indicated. Be sure that you fully answer the question!

Questions:

1) What was your favorite topic from the Mexico Culture Unit and why?

2) Why is Frida Kahlo such an icon to the people of Mexico?

3) What can you tell me about the day of the dead celebration in Mexico?

4) Write at least two Spanish words or phrases and their meanings? (Spelling will not be graded.)

5) Who was Selena and who was Jaime Escalante? Why are they important?

6) Summarize The House on Mango Street.

7) What was most important for you to include when you created your altar?
Day 11: Merengue

Objectives:
- Students will learn the basic merengue dance step.
- Students will feel comfortable enough with the basic dance step that they will feel free to experiment and create their own movements.
- Students will understand how Latin dance is unique as a style of dance.

Materials: CD with merengue music for class.

Lesson: For the first 5-10 minutes, give a brief lecture about the distinctness of Latin dance such as the lack of movement in the body, the partnering, and the romantic nature of the dance. Then have the students find a partner. If partners are of the same gender, one partner must agree to do the "guy" role, and the other must do the "girl" role. Have the students stand behind you in lines, windowed, so they can all see you. Then teach the basic step of the merengue. Explain it is like marching in place without really lifting your feet. Have the students practice this for 5 minutes, or at least until you have a chance to check all of their technique. Then have them do the basic step with their partner. Then teach them how to turn one another without losing step. Let them practice the tum. Do the same thing for the double-handed tum, and the cross body turn. Have them also try the basic step in the close and far promenade-type positions. Next give them time to just dance and try any steps they want to. Every 2-3 minutes, turn the volume all the way down, have them switch partners with someone else. Do this until class ends!

Assignment: Practice and review.
Day 12: Bachata

'Ibjectives:
- Students will understand the difference between merengue and bachata.
- Students will be able to perform the basic bachata step.
- Student will still be able to perform at least the basic step of merengue.

Materials: CD with merengue and bachata music

Lesson: First have the students partner up and review the basic step of merengue, and each of the turns and moves from the day before. This should take 15-20 minutes at the most. Lecture the class for the next 5 minutes about the difference in spacing and beat (music) between bachata and merengue. Then demonstrate the basic step of bachata. Be sure to check each student’s technique as they practice the basic step for 5 minutes on their own, as this is a fairly difficult step. Then have them partner up and try the basic step. Once this is mastered, teach the open step. If there is time, have them switch partners, dance for 2-3 minutes, switch partners, dance for 2-3 minutes, etc.

Assignment: Practice and review.
Day 13: Cumbia

Objectives:
• Students will understand the difference between merengue, bachata, and cumbia.
• Students will be able to perform the basic cumbia step.
• Students will still be able to perform at least the basic steps of merengue and bachata.

Materials: CD with merengue, bachata, and cumbia music.

Lesson: First have students partner up and review the basic step of merengue, and then have them review the basic step of bachata. Then have them switch partners at least twice. This should take about 15-20 minutes. Lecture the class for the next 5 minutes about the differences between bachata and merengue and the newest dance they are about to learn, cumbia. Then demonstrate the basic step of cumbia. Be sure to check each student's technique as they practice the basic step for 5 minutes on their own. Then have them partner up and try the basic step. Once this is mastered, teach students how to turn. If there is time, have them switch partners, dance for 2-3 minutes, switch partners, dance for 2-3 minutes, etc.

Assignment: Practice and review.
Day 14: Salsa

Objectives:
- Students will understand what makes salsa different from merengue, bachata, and cumbia.
- Students will be able to perform the various basic salsa steps.
- Students will still be able to perform at least the basic steps of merengue, bachata, and cumbia.

Materials: CD with merengue, bachata, cumbia, and salsa music.

Lesson: First have students partner up and review the basic steps of merengue, bachata, and cumbia. Then have them switch partners at least once during the review of each dance type. This should take 15-20 minutes at the most. Lecture the class for the next 5 minutes about the differences between bachata, merengue, cumbia, and salsa. Then demonstrate the basic left to right salsa step. Be sure to check each student's technique as they practice the basic step for 5 minutes on their own. Then have them try the forward basic step. Once this is mastered, teach students the backward basic step. Once these are mastered, do another technique check of the class. Then teach them to do the left to right basic step with partners. For the rest of the period, have students switch partners every 2-3 minutes. If there is still extra time, teach students how to turn.

Assignment: Practice and review.
Day 15: Partnering (special guests Danca Quente)

Objectives:

- Students will understand how beautiful and creative salsa can be.
- Students will understand the give and take between partners.
- Students will learn how the man leads the women using various unnoticeable cues while dancing.

Materials: Dancers from NIU Danca Quente and CD with salsa music.

Lesson: First, Danca Quente will perform. Then there will be a 10-minute question and answer session with the dancers. Then (if it does not come up during Q & A) have the dancers explain the process of cues and leading during partnering, giving examples for the students to try. Then have students partner up, and let them try cuing one another. Allow Danca Quente teach interesting, new moves to the students until 5 minutes till the end of the period. Then allow everyone to switch partners as they like and dance whatever mix of salsa steps they would like. Be sure to have the Danca Quente dancers pair up with students so that students can see how a more professional Latin dancer dances.

Assignment: Practice and review.
Day 16: Salsa Continued and Routine Choreography

Objectives:
- Students will master the basic steps of salsa with partners.
- Students will create their own salsa routine with a partner.

Materials: CD with salsa music.

Lesson: Review the basic salsa steps and the turn and more complex moves taught by Danca Quente. Then ask the students to partner up. Explain to the students that each pair must create a thirty second to one minute long salsa routine using steps that have been covered in class or steps created by the pair themselves. They must use the music that has been provided in class. They will have the day to choreograph the routines, and they will be performed in front of the class in the next class period. Encourage them to coordinate what they wear, or wear costumes of some sort.

Assignment: Practice and review.
Day 17: Routines

Objectives:
  • Students will see the vastly differently combinations that can be created using a simple number of steps.

Materials: CD with salsa music.

Lesson: Allow the students 10 minutes to warm-up and perfect their routines. Then give each student pair a number, and draw numbers at random to have each student pair dance. Make sure each student has a piece of paper and something to write with so they can write their thoughts and reflections down on the paper about the pairs and routines they see. The reflections will be due at the end of the hour.

Assignment: Practice and review.
Day 18: More routines and Folklorico Video

Objectives:

• Students will be exposed to one of the most beautiful and colorful of Mexico's dances.
• Students will finish performing their routines.

Materials: CD with salsa music if needed for more routines and Mexican Dances video.

Lesson: If routines must still be performed, allow 5 minutes for students to prepare, then begin the performances. Then play the folklorico video for the students. If students do not seem to be engaged, have them write reflections on a piece of paper to be turned in at the end of the period.

Assignment: None.
Unit 2

AFRICA
Day 1: Celebration!

Objectives:
- Students will get excited about African culture.
- Students will enjoy at least one of the many African dishes brought in.
- Students will learn about the distinguishing characteristics of the various African celebrations.
- Students will understand the religious meaning behind the holiday.

Materials: Red, black, and green crepe paper and balloons, boom box with CD of African music, three tables set up for each of the three different African celebrations, a table for food, drinks, cups, plates, napkins, forks, spoons, knives, and food dishes.

Lesson: Before students enter the classroom, set up all the decorations and food, and begin to play the music. After students are seated, let each row come up to the front of the room for food one at a time. When they have all eaten, let the students circulate around the room to view the displays for each African celebration type, nature, harvest, and initiation.

Assignment: None.
AN AFRICAN MENU

East and West Africans traditionally eat two meals per day, one at noon and one in the evening. The two meals are basically the same. They are usually made up of a soup or stew served with some sort of starch such as fufu or chapatis. In the cities, more and more people are eating three meals per day—breakfast, lunch, and dinner—rather than the traditional two. Desserts are also more common in the city than they are in rural villages. Below is a West African menu and an East African menu, followed by suggestions for how to combine foods from the east and the west. *Recipe included in book

AN EAST AFRICAN MENU

I
*Chapatis
*Groundnut sauce
*Vegetable casserole

II
Rice
*Fresh steamed fish

III
Rice
*Greens with coconut milk
*Luku

IV
*Chapatis
*Meat curry
*Choroko sauce
*Vermicelli and raisins

A WEST AFRICAN MENU

I
*Fufu
*Egusi soup
Fruit

II
*Jollof rice
*Baked plantain on the shell

III
*Grilled plantains
*Fresh fish pepper soup

IV
*Fufu
*Spinach stew
*Fruit salad
AN EAST AND WEST AFRICAN MENU

Breakfast

1
  *Rice pancakes
  Fruit topping
  
11
  *Chapatis
  Tea

Lunch

1
  "Fruit salad
  *Choroko sauce
  *Chapatis
  *Sweet balls

11
  Rice
  "Meat on a stick
  "Fruit salad

Dinner

1
  *Samusas
  "Boiled plantains
  *Spinach stew
  *Vermicelli and raisins

11
  *Akara
  "Greens with coconut milk
  *Groundnut sauce
  Rice
  "Fresh steamed fish
  "Baked plantain on the shell
It contains the highest mountain in Africa-Mount Kilimanjaro-which is located in northeastern Tanzania. Lake Victoria, the second largest lake in the world, can be found on the borders of Uganda, Kenya, and Tanzania.

The climate of East Africa, like the land, is also quite varied. Because the equator runs through the countries of Kenya and Uganda, it is not surprising that most of East Africa is hot year round. There are also highland areas that stay quite cool-often below 50° F-as well as mountains that are tall enough to be snowcapped. Rainfall is uneven across this part of Africa. Some areas have seasons of nearly constant rain, while others receive almost none at all. Drought has been a problem, especially in Ethiopia, where lack of rain has led to serious food shortages.

THE PEOPLE

Africa is home to people of many different backgrounds including black African, East Indian, Dutch, and Arab. There is a tremendous variety of people living in East and West Africa. Although most East and West Africans are black, they are further divided into hundreds of ethnic groups, or tribes, each with its own language and traditions.

The lives of East and West Africans vary greatly depending on whether they live in the city or the country. Those who live in rural areas-about three-fourths of the total population-have lives that are very much the same as those of their ancestors. They usually live in villages with other people of the same ethnic group. While some villages have houses made of modern materials such as cement and metal, many people still live in houses made of clay or dried mud with roofs of grass or palm leaves.

The people of a African village depend on each other like an extended family. In fact, it is not unusual for everyone in a village to be related in one way or another. Traditionally, the men are responsible for farming the land that surrounds the village. The women help with the farm work and also cook and take care of the children. Even the children have their role in the life of the village. They learn at an early age to help the adults whenever they can until they are old enough to take on adult responsibilities.
Villages very seldom have modern machines or tools for cooking or farming. Plowing is done with a wooden plow pulled by oxen. Food is prepared with the same kinds of hand tools that have been used in Africa for hundreds of years.

One traditional cooking tool found in nearly every East and West African home is the mortar and pestle. A pestle is a club-shaped utensil that is used with a mortar, a sturdy bowl, to grind or pound foods. Another essential tool is the sifter, a square or round utensil with a fine wire mesh across the bottom. It is used to remove small particles from larger pieces of food. The most important "tool" used in traditional African cooking is fire. While stoves are used in the cities, where there is gas and electricity, most East and West Africans still cook over a fire, just as their ancestors did.

There is another side to life in East and West Africa. Every year, an increasing number of people move to large cities such as Lagos, Nigeria, and Addis Ababa, Ethiopia. These cities, with their tall buildings and modern industry, offer a faster-paced, more Westernized lifestyle than can be found in the villages.
The variety of fruits and vegetables found in Africa is staggering. Among the gardens and farms of Africa are 90 percent of all the cultivated plants in the world. There are familiar foods such as bananas, oranges, cabbages, and cucumbers as well as the less familiar tamarinds, star apples, plantains, and cassavas. It is hard to believe that the vast majority of these plants were introduced to Africa by the Europeans and Arabs. Among the few plants used for food that are native to the continent are oil palm, millet, and sorghum.

Meat, fish, and poultry are less abundant, and therefore more expensive than fruits and vegetables. One reason that soups and stews are such staples in East and West Africa is that they make a little meat stretch to feed many people. It is not unusual for a meal to contain no meat at all. On the coasts or near large lakes, fish is cheaper than meat, and people often combine meat with fish in the same dish. Chicken is usually saved for guests or special occasions. Meat, poultry, and fish, like fruits and vegetables, are usually served fresh, although they are sometimes preserved by smoking or drying.

To this day, most East and West African cooks do not use recipes when cooking. In fact, until recently it was considered a disgrace in some areas of East and West Africa to write down recipes. Instead, they were passed down from generation to generation strictly by memory.

The recipes in this book were collected from women from different countries all over East and West Africa and then adapted to American measuring standards. A few of the recipes have been changed slightly to suit Western tastes. For instance, fufu is traditionally made with pounded yams or plantains, and some recipes would contain less meat if prepared in Africa. For the most part, however, the recipes are authentic. Once you have had a taste of African cooking, you might try varying the meats and vegetables, making up your own combinations.
BEFORE YOU BEGIN

Cooking any dish, plain or fancy, is easier and more fun if you are familiar with its ingredients. African cooking makes use of some ingredients that you may not know. You should also be familiar with the special terms that will be used in various recipes in this book. Therefore, before you start cooking any of the dishes in this book, study the following "dictionary" of special ingredients and terms very carefully. Then read through each recipe you want to try from beginning to end.

Now you are ready to shop for ingredients and to organize the cookware you will need. Once you have assembled everything, you can begin to cook. It is also very important to read The Careful Cook on page 44 before you start. Following these rules will make your cooking experience safe, fun, and easy.

COOKING UTENSILS

colander- A bowl with holes in the 1 and sides. It is used for draining liquor a solid food.

pastry brush-A small brush with ny bristles used for coating food with rr butter or other liquids

rollingpin- A cylindrical tool used f, out dough

skewer- A thin metal rod used to ho pieces of food for broiling or grilling

slotted spoon- A spoon with small o, in the bowl. It is used to pick solid f( of a liquid.

spatula- A flat, thin utensil, usually used to lift, toss, turn, or scoop up f(

tongs- A utensil shaped either like a or a tweezers with flat, blunt ends u: grasp food
THE FOOD

Because food is sometimes scarce in certain parts of Africa, East and West African cooks have learned to work with whatever they have. African dishes are versatile enough that if a certain ingredient is not available, it is always possible to substitute another or leave it out.

While some people in East and West Africa have started to follow the Western tradition of eating three meals a day, including a large, hearty breakfast, most East and West Africans eat only twice a day. The two meals are eaten at noon and in the evening.

Whether served at noon or at night, an East or West African meal is likely to be made up of a thick stew or soup and a starch. The stew or soup usually contains a variety of vegetables and maybe a little meat, poultry, or fish. The starch can be anything from bread to rice to fufu - which is made by pounding starchy grains and vegetables such as millet, yams, or plantains to a flour and boiling them to a paste. In West Africa, the stew and the starch are often combined to make a one-pot meal such as jollof rice.

When serving a typical East or West African meal, the main dish is placed on individual plates and the starch is served on a communal plate. The diners break off a piece of bread or scoop up a small amount of fufu in their fingers and use it to scoop up some of the food on their plate. The starch cools the heat of the main dish, which can be quite spicy.

East and West Africans may eat only two meals per day, but they snack all day long. A snack might be a piece of bread such as a chapati, roasted or fried plantains, or meat on a stick. In the cities, these and other snack foods are sold on the street. It is unusual to eat something sweet for a snack, except perhaps for a piece of fruit or a doughnut.

Because very few people have refrigeration, the cooking of East and West Africa is based on fresh foods. In the villages, people grow all of their own fruits and vegetables in small gardens. Although the people who live in the cities may have refrigeration and rely somewhat on canned foods, they are still likely to visit the market every day for fresh fruits and vegetables.
This Nigerian woman is selling fruit from an open-market stand.
Vermicelli and Raisins
Kenya

If you leave out the dates and nuts, increase the amount of raisins by 1/2 cup.

2 tablespoons vegetable oil
2 cups vermicelli, broken into 1-inch pieces
2 cups hot water
1/2 teaspoon ground cardamom
1/2 cup sugar
1/2 cup raisins
1/2 cup chopped dates (optional)
1/2 cup chopped walnuts (optional)

1. In a large frying pan, heat oil over medium heat for 1 minute. Add vermicelli and saute until light brown.
2. Slowly add 2 cups hot water. Stir in cardamom, sugar, raisins, dates, and nuts.
3. Cover, reduce heat to low, and simmer over medium-low heat, stirring occasionally, for about 10 minutes, until all water is absorbed and vermicelli is tender.

Serves 4 to 6
Sweet Balls  
*Ghana*

*These little doughnuts are best when they are still warm.*

1 egg  
Y₂ teaspoon salt  
3 tablespoons baking powder  
Y₂ cups sugar  
Y₂ teaspoon nutmeg  
Y₂ cups warm water  
% to 4~ cups all-purpose flour  
vegetable oil

1. In a large bowl, combine egg, salt, baking powder, sugar, and nutmeg and stir well. Add 1/2 cups warm water and stir again.  
2. Gradually stir in enough flour so that dough is stiff and only slightly sticky.  
3. With clean, floured hands, roll dough into balls the size of walnuts.  
4. Pour 1/2 inch oil into pan and heat over medium-high heat for 4 to 5 minutes.  
5. Carefully place balls in oil, a few at a time, and fry 3 or 4 minutes per side or until golden brown. Remove from pan with slotted spoon and drain on paper towel. Serve warm.  

*Makes 25 to 30 doughnuts*
etable Casserole

Tations possible with this colorful vegetable casserole are endless. Either use the vegetables listed here or substitute your own favorites.

Serves 4 to 6

large frying pan, heat oil over high heat for 4 to 5 minutes. Add onions to pan and stir-fry for 2 to 3 minutes. Continue to add vegetables to pan in order listed, stir-frying each 2 to 3 minutes before adding the next.

3. Stir in salt and black pepper. Cover pan, reduce heat to low, and simmer 10 to 15 minutes or until vegetables are tender.

4. Serve immediately.
Jo11of Rice
Hi?st Africa

Jollof rice is a well-known African dish. It can be made with chicken or beef or no meat at all.

4 to 6 pieces chicken
\( \frac{1}{2} \) teaspoon salt
\( 1 \) teaspoon black pepper
1 cup vegetable oil
1 medium onion, peeled and finely chopped
\( \frac{1}{4} \) pound cubed salt pork or ham
2 cubes beef bouillon
1 tsp ground red pepper
1 tsp dried thyme or 1 sprig fresh thyme, crushed
1\( \frac{1}{2} \) cups water
1 6-ounce can tomato paste
1 cups uncooked rice
any combination of green peas or chopped string beans, carrots, green pepper or tomatoes adding up to 2 cups

1. Season chicken with salt and black pepper. In a large frying pan, heat oil over medium-high heat for 4 to 5 minutes. Add chicken pieces and brown on both sides.
2. Place chicken in a kettle and set aside. Add onions and salt pork to oil in frying pan and saute until onions are transparent. Add onions and pork to kettle. Set frying pan aside. (Do not discard oil.)
3. Add bouillon cubes, red pepper, thyme, \( \frac{1}{4} \) cups water, and tomato paste to kettle and stir well. Simmer over low heat for about 10 minutes.
4. Add rice to frying pan and stir to coat with oil. Add rice and vegetables to kettle, stir well, and cover. Cook over low heat 35 to 40 minutes or until vegetables and rice are tender.

Serves 4 to 6
Greens with Coconut Milk

Kenya, Uganda

Other types of greens, such as spinach, turnip greens, or kale, can be substituted for the collard greens.

% cup water
1 pound fresh collard greens, cleaned and chopped, or 110-ounce package frozen chopped collard greens, thawed
1 medium onion, peeled and chopped
3 large tomatoes, cubed
1 cup canned coconut milk
dash of salt

1. In a large saucepan, bring 3 4 cup water to a boil over high heat. Add collard greens, reduce heat to low, and simmer for 4 to 5 minutes.

Versatile Plantain

East and West Africa

Plantains are an important food in both East and West Africa. Although it is a member of the banana family, the plantain is often served as a vegetable. For variety, try adding tomatoes, onions, fresh spinach, or a dash of curry powder to boiled plantains.

Fried Plantains:

3 large, ripe plantains
vegetable oil

1. Peel plantains and slice into thin rounds.
2. In a large frying pan, heat 1 4 inch oil over medium-high heat for 4 to 5 minutes.
3. Add plantain slices and fry for 4 to 5 minutes or until golden brown on both sides.
4. Remove from oil with slotted spoon and drain on paper towel.

Serves 4 to 6
Boiled Plantains:

2 large, firm green plantains
dash salt
butter

1. Peel plantains and cut into 1-inch pieces. Place in a large kettle.
2. Cover with water and add salt.
3. Bring to a boil over high heat. Reduce heat to medium-low, cover, and simmer for 10 minutes or until plantain can be pierced with a fork. Serve hot with butter.

Grilled Plantains:

2 or 3 large, ripe plantains

1. Cut plantains in half lengthwise and widthwise. Do not peel.
2. Preheat broiler.
3. Grill or broil, skin side down, for 5 to 7 minutes or until plantain can be easily pierced with a fork and isn't sticky.
4. When cool enough to handle, peel plantain and serve.

Each recipe serves 4
Akara

Nigeria

This appetizer is often eaten with a sweetened custard.

1 cup dried black-eyed peas
1/3 to 1/2 cup water
1/2 cup finely chopped onions
1/2 teaspoon black pepper
1/2 teaspoon salt
1/2 teaspoon chopped and seeded chili
or 1/2 teaspoon ground red pepper
1 egg
vegetable oil
" to 1 cup finely chopped cooked shrimp (optional)

1. Place the peas in a large kettle and cover with water. Let soak for a few hours or overnight.
2. With your hands under water, rub peas together between your palms to remove skins. Skins will float to the top and can be skimmed off.
3. Drain peas in a colander. Place peas in a blender or food processor with 1/3 cup water and blend for about 20 seconds or until smooth.
4. Place ground peas in a large bowl. If mixture is dry, stir in water little by little until pasty.
5. Add remaining ingredients except for oil and beat with a spoon until light and airy. If, after adding the egg, the mixture is too liquid, add 1 tablespoon of flour.
6. In a large frying pan, heat 1 inch oil over medium heat for 4 to 5 minutes or until temperature measures 375°. Carefully drop teaspoons of dough into oil and fry about 5 minutes or until golden brown.
7. Remove akara from oil with slotted spoon and drain on paper towel. Serve immediately.

Serves 6
FRUITS AND VEGETABLES

Hundreds of varieties of fruits and vegetables grow in Africa, and they are an important part of African cooking. What people don't grow in their own gardens, they buy in open-air markets that offer everything from bananas and cucumbers to guavas and yams. These fruit and vegetable dishes can be eaten alone for a snack or a light lunch or supper or served as side dishes.

Fruit Salad
Nigeria

*This salad is usually only served in well-to-do households or for special occasions. Chunks of papaya can also be added.*

4 to 6 large, ripe mangoes
4 medium bananas
1 large tomato (optional)
1 cup cubed pineapple
juice from 1 medium lime

1 cup water
\(\frac{1}{2}\) cup sugar
\(\frac{1}{2}\) cup shredded coconut for garn:

1. Wash and peel mangoes. Cut into bite-size cubes. Peel and slice bananas. Cut tomato in half, remove seeds, and cut into cubes.
2. Combine mangoes, bananas, tomato, and pineapple in a large bowl and toss being careful not to mash fruit.
3. In a small bowl, combine lime juice, 1 cup water, and sugar and stir well.
4. Pour dressing over fruit, cover, and refrigerate for at least 1 hour. Toss with before serving. Garnish with shredded coconut.

Serves 8

8C11AUMBURG D1STRICT
e offers a wide variety of snacks and appetizers including meat on a stick (front), akara j samusas (back right).
irnusas

tst Africa
is snack, which originated in India, favorite in East Africa. In the cities, nusas are sold at street stands.

Ingredients

- 2 pounds extra-lean ground beef
- 2 teaspoons cumin seed
- 3 tablespoons chopped green onion
- 1/8 teaspoon garlic powder
- 1/8 teaspoon seasoned salt
- 1/8 teaspoon black pepper
- 1 cup all-purpose flour
- 2 tablespoons water (or one egg)
- Packets square egg roll skins
- Vegetable oil

Instructions

1. In a large frying pan, mash ground beef with a fork. Add cumin, green onion, garlic powder, seasoned salt, and black pepper and mix well. Brown meat over medium heat. Drain fat and set meat aside.
2. In a small bowl, combine flour and 2 tablespoons water (or egg) and stir to make a paste.
3. Place 1 egg roll skin on a flat surface. Cover remaining skins with a slightly damp kitchen towel (not terry cloth) so they don't dry out. Fill according to directions that follow recipe.
4. In a large frying pan, heat oil over medium-high heat for 4 to 5 minutes. With tongs, carefully place 1 samusa in oil. Samusa should fry to golden brown in about 3 minutes. If it takes longer than this, increase the temperature of the oil. Remove from oil with slotted spoon and drain on paper towels. Repeat with remaining samusas, frying 3 or 4 at a time.

Makes about 14 samusas

HOW TO FILL SAMUSAS

1. With a pastry brush, brush all 4 edges of skin with flour and water mixture.
2. Place about 1 tablespoon of meat mixture just above center of skin.
3. Fold skin in half over filling to form a triangle and press edges together to seal.
4. Repeat with remaining skins.
BREADS AND STAPLES

Mild-flavored breads and such staples as fufu or rice are natural accompaniments to Africa's hearty and spicy soups, stews, and sauces. These foods are often used as "utensils" to scoop up other foods, and some, such as chapatis, can also be eaten alone as a snack.

Fufu

*Fufu* *IrtestAfnea*

_Fufu is a West African staple that is eaten with soups and stews. This is an Americanized version of fufu. To give your fufu a more authentic flavor, try leaving out the margarine and the salt._

1. In a small saucepan, bring 2 cups water to a boil over medium heat. Reduce heat to low.
2. In a large saucepan, bring 2 cups water to a boil over high heat. Reduce heat to medium and add Cream of Wheat® 1/4 cup at a time, stirring constantly. Add tablespoons of hot water from the other pan when mixture gets too thick to stir.
3. Add potato flakes 1/4 cup at a time, stirring constantly and, when necessary, adding hot water.
4. Add margarine and salt and stir until margarine is melted. Continue to cook, stirring vigorously, until fufu pulls away from the sides of the pan and forms a ball.
5. Form fufu into cup-size balls and place on plates or in bowls.

*Makes about 4 cups fufu*

Chapatis

*Kenya, Tanzania, Uganda*

_In Africa, chapatis are considered to be a luxury, because only those who can afford to buy imported flour can make them._
Y₂ teaspoon salt
3 cups unbleached all-purpose flour
% cup plus 1 to 3 tablespoons vegetable oil
% to 1 cup water

1. In a large bowl, combine salt and 2½ cups flour. Add 3¼ cup oil and mix well. Add water little by little, stirring after each addition, until dough is soft. Knead dough in bowl for 5 to 10 minutes.
2. Sprinkle about % cup flour on a flat surface. Take a 2-inch ball of dough and, with a floured rolling pin, roll out into a %/₄-inch-thick circle the size of a saucer. Repeat with remaining dough, sprinkling flat surface with flour if dough sticks.
3. Heat 1 tablespoon oil over medium-high heat for 1 minute. Fry chapati 3 to 5 minutes per side or until brown.
4. Remove from pan and let drain on paper towels. Fry remaining chapatis, adding more oil if necessary.
5. Serve immediately or place in a covered container until ready to serve.

Makes 6 chapatis
Day 2: African Stories

Objectives:
- Understand the lessons each story tells
- Compare stories to American myths or fairy tales
- Use several guidelines to compose own story

Materials: Class set of the second myth worksheet and a class set of photocopied packets for each student including the first myths worksheets and the following myths: "The Three Tests (pg. 42)," "A Father's Advice (pg. 139)," "Is It Right That He Should Bite Me? (pg. 140)," "The Disobedient Sisters (pg. 145)," and "Rich Man, Poor Man (pg. 147)." The stories can be found in the book African Folktales, by Roger D. Abrahams.

Lesson: Before class, move all the desks into a circle leaving a space for walking into the circle after every third desk. This will help later when you need to group the students in threes. Have color photocopies or pictures of actual African storytelling circles on each desk and allow the students to pass them around as class begins. Then, with a copy of the story "Treachery Repaid (pg. 219)" in hand, stand in the center of the circle and say, "Goeiemore! Hoe gaan dit? (Good morning! How are you today?)" Read the story to the class with a great deal of enthusiasm and gesturing. When you are finished, lead the class in a discussion about the story. Ask questions like:

- What was the lesson of the story?
- Why do the jackal and hare decide to kill their mothers?
- Since the main characters are animals, do you think the story reflects human nature or animal nature?
- Do you see any differences in the values presented in the story compared to your own values?

With the remainder of the class period, divide the class into groups of three students and pass out the first myths worksheets attached to the photocopied stories. Allow the students to work on this for the remainder of the time period. What is not finished during class will be homework. At the end of the period, pass out the second myth worksheet for homework.

Assignment: Myth Worksheet.
Directions: In your group of three, you will become an African storytelling circle. Read each of the five attached stories out loud (try to switch to a different reader each time you start a new story), and answer the following questions on loose-leaf notebook paper. You do not have to recopy the questions from this worksheet onto your notebook paper. Discuss the answers to the questions as a group, but each of you must turn in your own set of answers in your own words. If you do not finish the assignment in class, read the remaining stories on your own and answer the questions for those stories. This assignment is due tomorrow at the beginning of class.

"A Father's Advice"

1. What life lessons does this story teach?
2. What aspects of the story show the differences between Africa and America?
3. Have you ever blatantly ignored advice someone gave you? What were your reasons? How did this affect you?

"Is It Right That He Should Bite Me?"

4. What life lessons does this story teach?
5. What aspects of the story show the differences between Africa and America?
6. Why do you think the author used "the White Man" as the main character in this story? What do you think the author is trying to say?

"The Disobedient Sisters"

7. What life lessons does this story teach?
8. What aspects of the story show the differences between Africa and America?
9. Do you think the sisters deserved to be punished for their disobedience? Why or why not?
"Rich Man, Poor Man"

10. What life lessons does this story teach?

11. What aspects of the story show the differences between Africa and America?

12. Do you think the judge was fair? Why or why not? If you had been the judge, what would you have decided?

"The Three Tests"

13. What life lessons does this story teach?

14. What aspects of the story show the differences between Africa and America?

15. Do you think all of Sadaka's brothers should have been imprisoned for attempting to perform the miracle? Why or why not?
They grumbled and muttered as they left: "Tiger does not seem to realize that the horse can run only on what is in his stomach."

On their way home, they came upon the dancers and, as if their hunger had suddenly vanished, they, too, started dancing with gusto. Realizing that the group was fully assembled, Tortoise put more zest into his music and added all sorts of ornate embellishments. The words of the song became more distinct, and as each of the workers danced, he silently blamed himself for having gone to work for Tiger. Tortoise continued playing his music until the revelers became weary with dancing.

The music then stopped abruptly, and Tortoise emerged from his hole. To Tiger he said, "Since you did not invite me to work for you, I pad to invite myself. If I have not enough strength to work with my hoe, I have enough strength to distract the workers with my harp. I hope that from now on you will not forget the needs of any of your fellow animals."

And to the others, the Tortoise said, "Goodbye, his workers, goodbye, my dancers." 

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4.

The Nature of the Beast

A farmer was once working on his land, when a snake came up to him and said he was being chased by a lot of men.

"You must hide me," said the snake.

"Where can I hide you?" asked the farmer.

"Just save my life," said the snake, "that's all I ask."

The farmer couldn't think of anywhere to hide the snake, so he crouched down and allowed it to creep into his belly. When the pursuers came up, they said, "Hey you, where's the snake we were after-it came your way."

"I haven't seen it," said the farmer.

When the men had gone, the farmer said to the snake, "The coast's clear-you can come out now."

"Tell 1:1 -1," said the snake. "I've found myself a home."

thought that he was a woman with child. He was about to set off for home when he saw a heron. He beckoned to it and told it in a whisper what had happened.

"Go and squat," said the heron, "and when you've done, don't get up-keep straining until I come."

The farmer did as he was told and, after a time, the snake put its head out and began snapping at flies. As it did so, the heron darted forward and caught its head in his bill. Then he gradually pulled the rest of the snake out of the farmer's belly, and killed it.

The farmer got up and said to the heron, "You have rid me of the snake, but now I want a potion to drink because he may have left some of his poison behind." "You must go and find six white fowls," said the heron, "and cook and eat them-that's the remedy." "Come thin-, of it," said the farmer, "you're a white fowl, so you'll do for a start.

So saying, he seized the heron, tied it up, and carried it off home. There he hung it up in his hut while he told his wife what had happened. "I'm surprised at you," said his wife. "The bird does you a kindness, rid's y'hu of the evil in your belly, saves your life, in fact, and yet you catch it and talk of killing it." With that she released the heron and it fl-w away. But as it went, it gouged out one of her eyes.

That IS all. When you see water flowing uphill, it means that someone is repaying a kindness.

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41.

The Disobedient Sisters

A very long time ago, the people of a certain village lived in terror of the beasts of the land and of the sea, for these beasts occasionally invaded them and carried many of their children away.

Omelu:nnma ~nd melukpagham, two sisters, were very young children ~ning this period of great fear. Their parents, like all others in the Village, were worried about the safety of their children. Whenever they had to go away on a trip, they would leave the children plenty of food, and tell them to stay inside the house.

One day, the parents had to go to a distant market. Before they set
their journey, they warned the two sisters to be very careful. They said, "Children, while we are away, don't let the smoke of the cooking fire escape into the air. When you pound the grain into meal, don't hit the mortar too hard with the pestle. And above all girls, don't join the other children at play in the open field."

But Omelumma and Omelukpagham were irresponsible and they did not listen to their parents' warnings. As soon as they were alone, they started to do exactly those things they had been instructed not to do. They made a huge fire and let plenty of smoke escape into the air. They pounded heavily in the mortar as they crushed the grain. Worse still, as soon as they heard the shouting and laughter of the other children in the field, they ran out and joined them.

They had not played long when—just as the adults had feared—the beasts of the sea and the land invaded the field. The children ran for dear life, each in a different direction. The beasts of the sea caught Omelumma, while the beasts of the land carried away her younger sister. And so they were separated and placed in bondage.

Omelumma was later sold to a youth who loved her so well that he married her. Omelukpagham did not have the same luck. She was sold to one wicked person after another, and used for all sorts of odd jobs. Years after their capture, when the girls had become women, Omelumma gave birth to a baby boy. Her husband went to the market to buy a servant for her and—as luck would have it—he bought Omelukpagham. Neither sister recognized the other.

Omelumma treated Omelukpagham most harshly. Before Omelumma went to market, she would draw up a long list of the jobs for her sister to complete while she was away. She also warned her to keep the baby comfortable so it would not cry. But if Omelukpagham put the baby on a mat so that it could do her work, it would cry bitterly, and Omelumma, furious, would beat her when she returned. If, on the other hand, she carried the baby around so it would not cry, Omelumma would beat her for failing to complete her tasks. And to make matters worse, it seemed that the baby often cried no matter what she did, and the neighbors always reported it to Omelumma. Omelukpagham had a real problem.

One day, as Omelukpagham tried to work, the baby cried very, very loudly. She placed it on her lap and sang to it. Just then one of the neighbors came by and asked her why she was not working. Omelukpagham jumped up, and then, in desperation, sat back down with the baby on her lap, and sang him a lullaby.

Child, stop, stop, stop crying
Zemililize
Stop crying, Omelukpagham's child
Zemililize

The lullaby went on to tell the rest of the story of that fateful day when Omelukpagham was separated from her sister.

An old woman in the next compound heard Omelukpagham singing this sad tale. And because she had once heard the same story from Omelumma it came to her that the servant must be Omelumma's lost sister. The old woman went out to find Omelumma before she could return home and beat her sister again, and she told her the story of the lullaby. On the following day, after the usual threats and instructions, Omelumma made as if to leave for the market, but actually she hid behind the house.

When the baby began crying and would not stop, Omelukpagham sang the lullaby, resigning herself to whatever ill-treatment she might receive for not working. Suddenly, Omelumma, weeping bitterly, rushed out from her hiding place and warmly embraced her. Startled and afraid, Omelukpagham tried to explain why she hadn't done her work, but her sister interrupted her with, "Omelukpagham, I am your sister Omelumma." Both of them fell into each other's arms and wept, while Omelumma went on and on apologizing for her past brutality.

From that day on, they both lived happily as tender sisters. And Omelumma resolved never to mistreat a servant again.

—Igbo

Rich Man, Poor Man

It happened one time, long, long ago, that in one of the villages of the Akamba, there were two men who lived as neighbors. One was rich, and the other was poor, but they were friends. The poor man
worked for the rich man, helping him. Now a famine came to the land. And when the suffering became very severe, the rich man forgot the poor man, and the poor man who used to eat at his friend's house now had to beg from him. Finally, the rich man chased him away altogether, because a rich man cannot remain a friend of a poor person for too long, and he felt that even the scraps he now gave his poor neighbor were just too much.

One day, this poor man was scrounging about in the village for something to eat. He was given maize by a man who took pity on him, and he took it home to his wife, and she cooked it. But they had no meat with which to make it into soup; nor did they have salt with which to season it. So the man said, "I will go to see if my rich friend is having a good soup tonight." He went and found that the meal cooking there gave out a nice sweet smell. So he returned back to his house, got the cooked maize, and brought it back to the rich man's house, where he sat against the wall and ate it, breathing in the smell that came from the rich man's meal. When he had eaten, he returned to his own home.

Another day, the poor man saw the rich man and went up to him and said, "I came a few days ago, while you were eating your food, and I sat by the wall, and ate my food together with the delicious smell that came from your food."

The rich man was furious, and he said, "So that's why my food was completely tasteless that day! It was you who ate the good taste from my food, and you must pay me for it! I'm taking you to the judge to file a case against you." And he did that, and the poor man was told to pay one goat to the rich man for eating the sweet smell from his food. But the poor man could not afford even one goat, and he broke down and cried as he went back to his house.

On his way home, he met a wise man and speechmaker, and he told him what had happened. The wise man gave him a goat, and told him to keep that goat until he came back. Now, the judge had appointed a certain day when the poor man was to pay the rich man; and on that day, many people came together to witness the payment. The wise man came also, and when he saw the people talking, he asked, "Why are you making such a fuss here?" The judge said, "This is my case against you." And he did that, and the poor man was told to pay one goat to the rich man for eating the sweet smell from his food. The wise man replied, "I will show you!" Then he turned to the rich man, and said to him, "Rich man, I am going to hit this goat, and when it bleats, I want you to take its bleating sound! You are not to touch this poor man's goat, unless he touched your food." Then he said again to the people, "Listen now, while I pay back the rich man." So he heat the goat, and it bleated, and he said to the rich man, "Take that sound as payment for the smell of your good food!"

-Akamba

41

Finders Keepers

...here was once a time of great famine, and Tortoise, like everyone else, was busy seeking food for his children. He sought much maize and made up a good load. On his way home he came to a fallen tree lying across the road, and he could not get over it. He walked up and down along the trunk of the tree, and at last his load slipped off and fell down on the other side. Just then a monitor lizard happened to pass, and, seeing the load, exclaimed, "Well look what I have found!" Tortoise (having hit this time finally made his way around the tree) said to him, "That's mine—it just slipped off my head and fell on this side." Monitor Lizard replied, "I don't know about that; all I know is that I picked it up. Finders keepers, losers weepers." Tortoise said, "Let us go to the elders and have them judge what to do."

When they came to the elders, Tortoise explained what happened: "I came from gathering food, and there was a fallen tree hocking the road. My load of food slipped off and fell on the other side of the tree. Then Monitor Lizard saw it and claimed it." The elders said to Tortoise, "You know that the finder of such things is permitted to keep them. That is our rule." So Tortoise went his way, and Monitor took up what he had "found" and carried it to his children.

Now, it happened one day that Tortoise and his companions went hunting, and they made a fire to lure prey into their trap. In the grass that they had set on fire, Monitor was sleeping. He woke up and ran here and there, and found a small hole in which to hide, but his tail stuck out of it. Tortoise, seeing Monitor's tail exposed, put out his hand and seized it, saying, "Finders keepers, losers weepers."

Monitor said, "You have got hold of my tail, my friend, let me alone." Tortoise said, "I did not touch your tail, I have found something to which I am entitled, a beautiful sword." Monitor begged, "My friend this is my tail, you cannot claim it as spoil." Tortoise said to him, "Let
did you eat you, 18thet? Me, I'm going home to my mother. You told me to come and watch your child. Now that you have eaten your child, I have nothing more to do in your house. I am going home."

When he came home, Cat took her children up into the Loko tree, and they took refuge there from Leopard's anger. They brought with them a cord that reached from the ground to the top of the tree, and with it the mother cat could go up and down whenever she wanted.

One day Cat left her family and went out. That day Leopard came. Now, whenever Cat went away, she left a gong near the tree, and when she came home, she tapped on it seven times, and the children knew it was their mother, and let down the cord. When Leopard came, she also tapped the gong, but she tapped it eight times, and Cat's children were not fooled.

That night Leopard hid behind a tree and waited for Cat to come home, so as to learn how many times to beat the gong. She heard the mother cat give seven strokes, and because Leopard could not count, she clawed marks on a tree, so that she would know the right number.

The next morning, Cat again went away to find food. Leopard waited a good while after she was gone, and then took up the gong and struck it seven times. The children threw down the cord, and she climbed up. She said, "I see your mother is not home. I came to visit you, what will you give me?"

Little Cat had cooked food for the children, and he gave it all to Leopard. After she ate, they asked Leopard, "Are you going?" She said, "No, I will stay a while." Little Cat said to the others, "To make her leave, do you know what we'll do?" The eldest answered, "Yes! We'll get sticks and beat her." The second said, "Yes! We'll insult her." But Little Cat said, "No."

Now on this tree there was a dead branch. If one stepped on it, one got down in a hurry. The little one said they would give her a mat to rest on. "We will lay the mat there, near the dead branch, and then we will heat some water."

The children put down the mat for Leopard and then they put some water on to heat. Now, they had Leopard in a good place! Now, they could throw boiling water on her head, and if she tried to hold on, she would have to reach the dead branch. Little Cat said, "All softly, over the head of the great," and he threw the boiling water over her. Leopard grabbed the branch, the branch broke, and she fell to the ground on her left side.

Before this, when Leopard saw you, she would turn sideways. Now, since she hurt her side, she must meet her enemy face to face.

-Dahomey

71

Treachery Repaid

Hare used to get along well with Jackal and the other animals. He and Jackal were close friends. Let's kill our mothers" and Jackal agreed. Hare said to Jackal, "I am going to kill my mother."

Hare had never intended to kill his mother and killed her cruelly from hunger. He then went to his burrow and told his mother, "I am going to visit you." Hare then began to join Jackal. His song outside the door of the burrow was: "I am not like that Jackal. Who killed his mother."

When he had finished his meal, Hare went out. He heard his mother open the door. Hare went in and saw all this and heard him sing. He went to his mother's burrow and sang Hare's song: "I am not like that Jackal. Who killed his mother."

He saw Hare's mother and knew she had cooked food for him. Hare went in and the door fast. Jackal was not there, and the door was open. Hare went out, and told his mother: "I know the truth and saw this and sal to my mother."

A day or two later, Jackal came up to the burrow and sang Hare's song: "I am not like that Jackal. Who killed his mother."

Mother open the door.
I am not like that Jackal.
Who killed his mother.
He of the long tail-

-African Folktales

Treachery Repaid

-African Folktales

Treachery Repaid
Then he took Hare's mother, killed her, and left, leaving the door shut behind him.

Soon, Hare came along and sang in the same way as always. When no sound came from inside he sang again, but all was silent. Then he opened the door and saw his mother lying there with bared teeth, and he asked, "Hey mother, what are you laughing at?" When there was no response, he took hold of her and saw she was dead. "Who has done this?" he asked himself. "It must be Jackal. We'll see about that."

He went out and found Jackal eating some fruit. Hare said to him, "What have you done?" Jackal replied, "You told me, 'Let's kill our mothers,' and though I did so, you refused. You tricked me, and now you see what's happened."

From that time friendship of Hare and Jackal came to an end. -Fipa

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74
The Great Dikithi

Once, in the old days, Nthoo the Leopard invited Mbwawa the Silver Fox into the forest with him to eat wild berries. When they were in the forest, Nthoo climbed up the Thaa tree. While Nthoo was in the tree, Mbwawa took Nthoo's ladder and threw it on the ground. Then he went home and left Nthoo in the tree.

Now, while Mbwawa was home, he married Nthoo's wife. Nthoo, who could not get down from the tree, made a little bird calle~ Kavuramakhithi from its fruits. He sent Kavuramakhithi to tell his wife that Mbwawa had left him there up in the Thaa tree. When Kavuramakhithi reached Nthoo's home and told Nthoo's wife what had happened to her husband, she did not answer him. Kavuramakhithi returned to Nthoo and told him this.

Nthoo again sent Kavuramakhithi the red bird to his wife. When it reached Nthoo's home, he again gave the message, saying that Nthoo was up in the Thaa tree and could not get down. One of t-e s-all children of Nthoo heard this, and ran to his mother, and said: Mother, listen to the bird in the tree."

Nthoo's wife now sent the children into the forest with the little red bird. He flew in front, and they followed him until they reached the tree where their father was sitting. When Nthoo saw his children, he was very pleased, and told them to take the ladder and put it up against the tree. When the children had done it, their father came down. He said, "Let's go home, children."

Now, when they reached their home, Mbwawa the silver fox ran away. Nthoo said, "One day I will catch Mbwawa. He thinks he is very clever, but I will kill him and give his meat to the vultures."

After a while, an old man called the Great Dikithi, who had only one eye, came along with his wife. He asked if Nthoo would like to take his wife and children and go with Dikithi across the river to live, because there were many cattle there. Nthoo agreed to go.

When they reached this new place one-eyed Dikithi left all the people in the new village and went to steal cattle. He brought the stolen cattle to the river and shouted to his wife, "Take the guinea fowl and heat the water with it, so that the cattle will cross the river." She did as Dikithi said, and all the cattle crossed the river to the new village, where they were slaughtered for a great feast.

The cattle were cooked all night long. In the night, old Dikithi awakened and ate all the meat from the pots and left only water. When the people awoke in the morning, they found that all the pots were empty.

In the afternoon, old one-eyed Dikithi, who also had only one leg and only one arm, went back to the place where he had stolen the cattle, and there he stole some more. He said to his wife, "Beat the water with the guinea fowl again, and I will give you ten cattle because you are so clever." Then old Dikithi started singing:

Maenga Nyambi, heat the water with the guinea fowl.
The ten cattle are yours.

Dikithi's wife beat the water with the guinea fowl and the cattle crossed the river. Now all these were killed for another feast. When they had been cooked, Kadimha the Hare said to himself, "Dikithi ate all the meat last night."

Kadimha said to himself, "I will take two small fireflies from the river and put them on my skin trousers tonight, set them on my clothes, so that Dikithi will see them when he comes to steal the meat from the pots, and will think that we see him."

That night when Dikithi, who was also a great giant and a cannibal, came to steal the meat, he saw two eyes looking at him. He became very angry with Kadimha and said, "Why don't you sleep in the night? Thinha the Genet, Thinona the Gray Wildcat, Kangamhe the Polecat Dimhungu the Hyena, and Nthoo are all asleep."

Dikithi came back a second time to steal the meat from the pots, but
The Three Tests

A certain sultan had seven sons. And the eldest of them went to his father and said that he wished to travel. His father agreed and provided him with a sailing boat and food and money. So he set out and sailed until he came to an island where there were many beautiful fruits growing. He landed on this island and walked among the fruit trees. And as he walked he plucked the fruits and ate them. But when he spat out the seeds of the fruits, as soon as they touched the ground, they became new plants and bore fruit immediately. And the young man, wondering about this, gathered baskets of the fruit and took them on board his ship.

He left the island and sailed night and day until he came to another island, ruled by a sultan. Here the young man, wishing to inform the sultan of the marvelous fruit that he carried, went into his presence, and said: "Oh my Lord Sultan! I have here a marvelous fruit, the seeds of which spring up and bear fruit as soon as they touch the ground, and I would show this wonder to you." But the sultan would not believe his story, and said, "If what you say is true I will reward you, but if you are lying, then I will cast you into prison." So the young man entered the presence of the sultan to boast of it. Wishing to show this miracle to the sultan, he gathered the seeds lay there and nothing happened. Then the sultan cast him into prison and kept him there.

In the meantime, the brothers of the young man became anxious as to his fate and the eldest of those that remained went to his father, the sultan, and asked him for a vessel and food and money that he might look for his brother. The sultan gave him all he asked for, and he set sail. He, too, arrived at the island that contained the wonderful fruit, and when he had eaten of it and found that the seeds sprang to life and bore fruit as soon as they touched the ground, he gathered baskets of it as his brother had done, placed them on board his boat, and set sail. When he came to the island on which his brother was imprisoned, he loaded it with millet and rice and cattle, and then he set sail. After several days, he reached an island that was full of birds and these birds had no food and were starving. So Sadaka landed his ship upon the Island, and scattered it for the birds to eat. The sultan of the birds in return for this kindness, gave Sadaka a piece of incense and said: "Burn this if at any time you need us, and we shall smell it and come to help you." So Sadaka took the incense and set sail. After a further journey he came to another island. And this island was full of flies who were starving and could find no food. Then Sadaka, filled with compassion, slew his cattle and threw them on the island for the flies to eat. When the flies were satisfied, the sultan of the flies thanked Sadaka and gave him a piece of incense, and said: "If at any time you need us, burn this incense and we will come to help you." So Sadaka took the incense and continued his journey. After a time, he came to a third island, and this island was filled with jinns, who were also without food, and hungry. So Sadaka took a great pot and filled it with rice and he lit a fire underneath the pot, and said to the jinns, "Wait a little and I will cook you rice." So the jinns thanked him and said: "Take care that you put no salt in the pot." And Sadaka replied, "Have no fear, there is not salt in it." So when the rice was cooked, the jinns gathered round and ate. When they were satisfied, the sultan of the jinns came to Sadaka and gave him a piece of incense, saying, "If at any time you need us, burn this and we will come to you." So Sadaka took the incense and sailed away.

In due course, he came to the island where grew the magic fruit that his brothers had found. When he, too, found that the seeds sprang to life and bore fruit as soon as they touched the ground, he gathered the fruit, and returned to the island of the jinns to show it to them. But the sultan of the jinns told him, "This miracle will only happen when the seeds fall on special soil. Therefore, if you want to show this wonder to the soil of this island and when the seeds fall upon it they will sprout and bear fruit." So Sadaka filled his vessel with the soil and sailed away. Eventually he arrived at the island on which his brothers were imprisoned. He presented himself before the sultan and said, "Oh my Lord Sultan! I have here a magic fruit, the seeds of which grow and bear fruit as soon as they touch the ground." But the sultan said, "If at any time you need us, burn this and we will come to you." So Sadaka took the incense and sailed away.
night Sadaka spread everywhere the soil that he had brought from the island of the jinns. The next morning, he ate the fruit in the presence of the sultan and his wise men and nobles. When he had eaten, he strewed the seeds upon the ground and they sprang up and bore fruit. The sultan and his retinue, and all the people of the island, wondered greatly, and ate the fruit and cast the seeds upon the ground, and, speedily, the whole island blossomed with the magic fruit.

Now the sultan possessed a daughter of extraordinary beauty. When Sadaka heard of her charms, he desired her greatly, and asked the sultan to give her to him that he might marry her. Then the sultan gathered together sacks containing all kinds of grain, and mixed the contents of the sacks together in a room. In the evening, he locked Sadaka in the room with the grain saying, "If you can separate all these different kinds of grain, each into its own sack, then you can marry the princess, but if you fail, you will die." So Sadaka slept in the room that night, and the next morning, he burnt the incense that the sultan of the flies had given him. Immediately, the air was filled with birds and the sultan of the birds asked Sadaka what he wanted. When the birds heard what the sultan had ordered Sadaka to do, they Hew into the room and, picking up the grain in their beaks, separated each kind into its own sack. But when the sultan came to Sadab in the evening, and saw that all the grain was separated as he had ordered, he said to Sadaka, "You must prove yourself once more if you want to marry my daughter. If you can cut through the trunk of a baobab tree in one stroke of your sword, then you can take her. But if you fail, then you will die." Then he showed Sadab the baobab tree, which was of enormous size.

Sadab went back to his room, and burnt the incense that the sultan of the jinns had given him. When the jinns appeared, he told them what the sultan wanted him to do. Then the jinns brought white ants in great numbers and instructed them to gnaw at the trunk of the baobab tree. And the ants ate away the trunk of the tree, leaving only the bark. And two jinns, making themselves invisible, held the branches of the tree for fear that a wind might arise and blow it to the ground. But there was no wind, and Sadab approached the tree with the sultan and his retinue. In their presence, he drew his sword and smote the tree and cut it in half. And the jinns, who were holding it, guided its fall that it might kill no one.

Then the sultan said, "Tomorrow all the maidens of the city, including the princess, my daughter, will pass in front of you, one by one, and you must pick the princess from among them. If you choose right, you shall have her in marriage; but if you fail to discover which is r-c princess, then you will die." Then Sadab retired once more to his chamber, and burnt the incense that the sultan of the flies had given him. Immediately, Sadaka ate y. t e sultan of the B. what r-e Sultan had decreed. Then r-es appeared, and Sadaka told him the maidens of the city p b c e sultan of the Hies said "Wh an d' you will watch me Wh e e erect yo I I stand in front en of you, rum my w-ngs as if I am about to b. Teness IS cawing near, I will of you. I Will alight on her shoul y, hen, when she passes in front next day all the maidens of the d-r and you shall take her." So the sultan of the flies sto d l f City passed before Sadaka an t e u deeply, he began to d h' rum t e arr with h' um, and landed on the shoulder of th. IS willgs, and soon Hew _ en Sadaka took her by the arm an f princes as she walked past. ne~ the princess and released h' b d f her away, and Sadaka mar- nnished. is rot ers from prison. The story IS

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4

Monkey Steals a Drum

This text comes from a performance by M. A. D. and translated by M. Ad' y etTe LaPin and translated by M. Ad' y etTe LaPin and T. d'. A. was co-windOk un.

Here is a story! (Story it is.)

... Everyone be still and listen caref 1. Say the chorus needn't k u l y o u r story. Anybody wh I can give any extra noise. My story breaks sharply pa Don't let it break its ars' .

\[
\text{D}^4 \text{b}^4 \text{ks} \quad \text{..Whirs, and thuds, wara gbi on t let it break its neck. It didn't fall on my head. It did~'t fall on my necki Nor did it fall on the bit of R t That I'll~'t eat e~ore I sleep ton' h , Instead, it fell on the heads of :ie': one hundred and fifty-six animals.}
\]
A man named Jarbar had come from a foreign county to marry Fembar, and settled in his wife's country. One day, when he was working on his farm, he saw a very strange serpent; it was immense and had large and small parts alternating, and everywhere he went on the farm, he met some part of that serpent.

Soon Jarbar noticed that he understood the language of the animals, reptiles, and birds—for all have their own tongue—but, in a vision, the gods warned him not to impart to anyone knowledge gained in this way, but to keep inviolate the secret of everything he heard. This gift of understanding was the result of having seen the serpent. The reptile would appear and talk to him at anytime. Jarbar came to be used to his gift and to these strange visits, too, but still he kept them a secret.

For a long period of time, Jarbar obeyed this injunction to silence, and greatly enjoyed the novelty of hearing what all the animal kingdom had to say, for they are often very wise. But one day, as he was eating dinner with Fembar, they received news of the death of her father.

In the morning, when she had everything arranged and was ready to start, her husband heard a voice say, "Since you are putting everything away, what about us whom you are leaving here?" and he laughed. His wife became angry and declared that he was laughing at her bereavement, and though he denied it, she remained suspicious. Finally, in desperation, he told her that if he explained the cause of his laughter, it would result in his death. She insisted, however, and at last he gave in and revealed the secret. Shortly after, he died for having disobeyed the command of the reptile.

This sad event taught the wife that one should never be so curious as to insist upon knowing something that it is better for one not to know.

-Liberia

An old man called his son to him, and said, "I am dying, but before I go, there are three things I wish you to beware of doing: First, do not tell your wife your private affairs; second, do not make friends with a policeman; third, do not borrow money from a poor man, but from a rich man. Having uttered these warnings, the old man died.

No sooner was the burial over, than the son thought over his father's words and decided to try and see whether there was wisdom in them. So he went along to a poor man and borrowed sixpence and to a rich man and borrowed a sovereign, and thence home.

Saying nothing about the money, he left his house the following morning and bought a goat. Waiting in the bush till dark, he killed it, and then hound up the carcass in some grass and carried it to his hut. There, he excitedly told his wife that he had killed a man and wanted to bury the corpse, which he had brought with him, under the roof of the hut. So the woman brought a hoe, and together they dug a hole in the middle of the roof and deposited the body in it. The earth was filled in, and the woman replastered the roof with mud and made her cooking fire over the spot.

"Now," said the young man to himself, "my father told me not to tell my wife any of my private affairs and not to borrow money from a poor man. Both these I have done. One thing remains—I must find a policeman to make friends with." Going out, he met two policemen. He introduced one policeman to his wife, and she started cooking porridge. When it was ready, she brought it, and water to wash their hands, to the two men who were sitting on the veranda. The men commenced eating. Then the man called his wife back, saying the porridge was not well cooked—"It is only fit for dogs!"—and struck his wife a blow. The woman immediately appealed to the policeman to protect her, saying her husband would kill her as he had just killed a man a short time before.

So the policeman arrested the man and took him away. Then the magistrate sent the police back with the man to find his victim. Its resting place was pointed out by the woman, and after digging, they found the body tied up in the grass. All said, "It is just as the woman stated!" and they began striking the man and made him carry the corpse back to the magistrate.
On the way, they met the poor man, who on seeing his debtor cried out, "Where are you going, where is my sixpence?" "I am going to the magistrate. I am supposed to have murdered a man," he replied. "Where is my sixpence? You will get hanged and I shall be the loser!" yelled the poor man. "Wait a bit, I may not be killed," said the man. "I may be able to pay you back presently." "No you won't; you will be hanged," was the reply, and the poor man hit him as he passed.

Later, the party met the rich man and the accused called out to him, "I am in trouble and don't know when I may be able to repay you your loan." And the rich man answered, saying, "Never mind about that now. I am sorry you are in trouble." When at last they came before the magistrate and the man put down his load, it was unbound and the body of the goat disclosed. The man explained to the magistrate that he had been testing his father's advice-and it all proved to be sound indeed.

-Wayao

Is It Right That He Should Bite Me?

One time a large stone fell upon Snake and covered her so that she could not rise. A white man, it is said, came upon her and lifted at the stone, but when he had done so, she wanted to bite him. The White Man said, "Stop! Let us first go to someone wise." They went to Hyena, and the White Man asked him, "Is it right that Snake should want to bite me, even though I helped her so much?"

Hyena (who was looking for his own share of the White Man's body) said, "If you were bitten, what would it matter?"

So Snake thought that settled it, but the White Man said again, "Wait a little, and let us go to other wise people, that I may hear whether this is right."

They went and met Jackal, and the White Man put the same question to him.

Jackal replied, "I don't believe that Snake could ever be so covered by a stone that she could not rise. Unless I saw it with my two eyes, I wouldn't believe it. Take me to the place where you say it happened so I can see for myself whether it can possibly be true."

-Take Me Carefully, Carefully

They went together to that place, and Jackal said, "Snake, lie down, and let yourself be covered."

Snake did so, and the White Man covered her with the stone; and although she tried with all her strength Snake couldn't get up. Then the White Man wanted to let Snake go again, but Jackal stopped him, saying, "Don't lift the stone. She wanted to bite you, therefore, let her get up and lift it herself."

Then they both went away and left Snake there, just as before.

-Amalauw or Amakosa
Directions: Your task is to write a fake myth or fable. Try to emulate the style of the stories we read in class today, but incorporate characters and morals (or lessons) of your own creation. Use the guide below to help you plan your story. Please write neatly; your classmates will be reading your story. This assignment is due at the beginning of class tomorrow.

Setting: This can be a village, a desert, a stream, or any other place with a name you create. You can also specify how long ago it occurred if you like.

Characters: Usually this will involve a tribe or family or members of the royal class interacting with members of a lower class.

Conflict: Generally choose a conflict that would have serious consequences if left unresolved.

Moral: The story must have a moral or lesson that is taught at the end of it. It can be anything you want, but please make it something you actually believe.
Day 3: Learning an African Language: Afrikaans

Objectives:
- Students will learn and use basic phrases in the Afrikaans language.
- Students will understand the history of the language and its impact in the African communities.

Materials: Afrikaans language tape and map overheads.

Lesson: At the very beginning of class, I will have an announcement on the board, which I will read aloud after attendance and after collecting the myth worksheets from the day before. It will say, "We will have a 5 question mini quiz at the end of the day today, so be ready!!" We will begin class by just listening to about a minute or two of the tape. Then I will ask questions like "What language did that sound like to you? Why?" in order to bring out the different languages (German, Dutch, and English) that Afrikaans resembles. For the next ten minutes, I will introduce the language using a map of Europe and Africa, showing how the Afrikaners (which the whites in Africa came to be called since they would not identify with the name African) came to where they would remain. I will use a series of map overheads that will show how the population grew, but remained sort of isolated at the tip of Africa. This way the students will see how that isolation amid the African population caused the language to change into the sort of hybrid language that it is.

Now we will begin learning the language. I will ask the students to take out their notebooks and take down the words and phrases that we are about to learn. For then next 15 minutes, get through as many words and phrases as possible.

Goeiemore-Good morning
Goeiemiddag-Good afternoon
Goeieaand-Good evening
Goeienag-Good night
Hoe gaan dit?-How are you?
Baie goed, dankie.-Very well, thank you.
Ek is moeg.-I'm tired.
Wat is jou naam?-What is your name?
My naam is ... -My name is ...
Wat is jou broer se naam?-What is your brother's name?
Sy naam is Peter.-His name is Peter.
Wat is jou suster se naam?-What is your sister's name?
Haar naam is Mary.-Her name is Mary.
Hoe oud is jy?-How old are you?
Ek is dertigjaar oud.-I am thirty years old.
Praatjy Engels?-Do you speak English?
Nee, ek praat nie Engels nie.-No, I do not speak English.
Praatjy Engels?-Do you speak English?
Nee, ek praat nie Engels nie.-No, I do not speak English.
Praat asseblief stadig.-Please speak slowly.
Ek is bly.-I am glad.
Ek verstaan jou nie.-I don't understand you.
Totsiens-Bye
Ek is glad.-I am happy.
Waar is jy gebore?-Where were you born?
Ek is in New York gebore.-I was born in New York.
Wanneer verjaar jy?-When is your birthday?
Ek verjaar op 15 Maart.-My birthday is March 15th.
Nege-9                  Vyftien-15
Tien-lO                Sestien-16
-If-ll                 Sewentien-17
Twaalf-12              Agttien-18
Dertien-13             Negentien-19
Veertien-14            Twintig-20

For the next ten or fifteen minutes, we will do some drilling and pronunciation practice on the major phrases that would be used in a small conversation. Then I will partner the students up with students sitting close to them and instruct them to have a small conversation together using the phrases we have just learned. When there is just 10 minutes left, I will administer the mini quiz and have the students turn over their papers as they finish it. Just before the bell rings, collect the quizzes.

**Assignment:** None.
Directions: Write what the given word or phrase means in English.

1. Goeiemore-

2. Wat is jou narun?- 

3. Wat is jou suster se naam?-

4. Ek dink so- 

5. Nee, ek praat nie Engels nie.- 

6. Vrydag- 

7. Agttien- 

8. Een-
Directions: Write what the given word or phrase means in English.

1. Goeiemore - Good morning

2. Wat is jou naam? - What is your name?

3. Wat is jou suster se naam? - What is your sister's name?

4. Ek dink so - I think so


6. Vrydag - Friday

7. Agttien - 18

8. Een - 1
Die prent was uitstekend.

Dankie vir die uitnodiging,
Ek hoop om jou gou weer te sten,

LES TWINTIG
BELANGRIKE KENNISGE-WINGS
Mans
Dames
Oop
Toe Gesluit
Ingang
Uitgang
Gevaar
InUgting
Rook verbode
Wagkamer
Halt Stop
Ompad
Geen parkering nie
Een rigting
Gesluit vir herstelwerk
Verminder spoed
Steil heuwel
Spoorwegoorang
Vakature
Wisselkantoor

The movie was excellent.

Thank you for In•••••• ~ !,”
I hope to see you •• aln 800114

LESSON TWENTY
IMPORTANT SIGNS

Men
Women
Open
Closed
Entrance
Exit
Danger
Information
No smoking
Waiting room
Stop
Detour
No parking
One way
Closed for repairs
Slow down
Steep hill
Railroad crossing
Vacancy
Exchange office

CONVERSA-PHONa'
"ROUND: THE-WORLD"

LANGUAGE COURSES
CONVERSAPHONE INSTITUTE, NEW tORK t. NeEt Y01K
"SuccessfulTeachi...thodI Since11"
LES ONE
GREETINGS and FAREWELLS

Good morning.

Good afternoon.

Good evening.

Good night.

How are you?

Very well, thank you.

How is your wife?

She is sick.

I am sorry.

What is the matter?

She has a headache.

I hope she will be better soon.

How is your family?

They are all well.

I am glad.

Let me introduce my friend.

Pleased to meet you.

I am American.

Do you speak English?

No, I do not speak English.

Please speak slowly.

I don't understand you.

Where are you staying?

At the Hotel President.

I am leaving tomorrow.

Have a good trip.

Good-bye.

LES DRIE
FA MILIE

Where is your father?

He is working.

What does your husband do?

He is a lawyer.

Where is he?

He is at the office.

Is your mother at home?

No, she is shopping.

Where are the girls?

They are in school.

Are the boys playing?

Yes, they are playing in the park.

Where is your grandfather?

I have no grandfather.

My grandmother lives with us.

Where were you born?

I was born in New York.

When is your birthday?

My birthday is March 15th.

Where does your aunt live?

She lives in London.

What is your uncle's address?

His address is 75 Pine Street.
What is your address?
My address is the same.

LES VIER
BY DIE HOTEL

Het ly 'n enkelkamer met badkamer?
Ja, ons het.
Dit is op die vyfde verdieping.
Wys my asseblief die kamer.
Wat is koste per dag?
per week?
Het jy 'n kleiner kamer?
' 'n grater kamer?
Ja, maar dit is kleiner.
Be'spreek 'n dubbelkamer vir ons.

Waar is die etetkamer?
Hoe laat bedien june aandete?
Ons bedien aandete teen nege-uur.
Het julie kamerbediening?
Roep asseblief hierdie pak klere skoon.

LESVYf
ALLEDAAGSE
UITDRUKKINGS

LES VIER
LES VIER
Lesson Four
At the HOTEL

Have you a single room with bath?
Yes, we have.
It is on the fifth floor.
Please show me the room.
What is the rate per day?
per week?
Have you a smaller room?
a larger room?
Yes, but it is more expensive.
Have you a cheaper room?
Yes, but it is smaller.
Reserve a double room for us.

I want the room for two days.

Where is the dining room?
At what time do you serve dinner?
We serve dinner at nine.
Do you have room service?
Please wake us at seven.

Send breakfast to our room.
Do you have valet service?
Please press this suit.
Please clean these dresses.

LES VIER
LES VIER
Lesson Five
EVERYDAY EXPRESSIONS

Wat het gebeur?
Dis ntks,
Vergeet dit.
Ek dink so.
Ek weet nte,
Dis nie genoeg nie.
Dis nie belangrik nie.
Dis maklik,
Dis moeilik.
Dis groot.
Dis klein.
Dis myne.
Dis joune.
Dis alles reg.
Is dit waar?
Met plesier.
Waarheen?

Regs.
LinkS.
Reguit vorentoe.
Ek is moeg.
Roep asseblief 'n dokter,
'n verpleegster.
'n tandarts.
'n ambulans.
die polisie.
die brandweer.
'n huurmotor.

Mnr. [Meneer ]
Mev. [Mevrou]
Mej. [MejuIfrou]
Daar is nie.
Maak gou,
Wees versigtig.

LES SES
NOMMERS

1 2 3 4
LESSEWE
DAE VAN DIE WEEK

Watter dag is vandag?
Vandag is Maandag.
Gtster was Sondag.
More sal Dinsdag wees,
Eergister was Saterdag.
Oormindre sal Woensdag wees,

Donderdag is die vyfde dag van die week.
Vrydag is die sesde dag van die week.
Hoeveel dae is in 'n week?
'n Week bevat sewe dae.
'n Daghetvier-en-twintiguur.

LES AGT
SEISOENE EN MAANDE

Van watter seisoen hou jy die meeste?
Ek hou die meeste van die lente,
Die lente is warm.
Die somer is baie warm.
Die herfs is koel.
Die winter is koud.

LES EIGfIT
SEASONS and MONTHS

Which season do you like best?
I like spring best.

LES NEGE
DIE WEER

Hoe is die weer vandag?
Dit is lekker koel.
Dit was baie warm gister.
Dit is helder, maar 'n bietjie windrig.

An hour has sixty minutes.
A minute has sixty seconds.
I saw him this week.
I start my vacation next month.
He graduated last year.

LESSON SEVEN
DAY of the WEEK

What is today?
Today is Monday.
Yesterday was Sunday.
Tomorrow will be Tuesday.
The day before yesterday was Saturday.
The day after tomorrow will be Wednesday.
Thursday is the fifth day of the week.
Friday is the sixth day of the week.
How many days has a week?
A week has seven days.
A day has twenty-four hours.

An hour has sixty minutes.
A minute has sixty seconds.
I saw him this week.
I start my vacation next month.
He graduated last year.

LESSON EIGHT
SEASONS and MONTHS

Which season do you like best?
I like spring best.

LES NINE
The WEATHER

How is the weather today?
It is nice and cool.
It was hot yesterday.
It is clear, but a little windy.
It is snowing lightly.
It is still raining hard.
There is thunder and lightning.
I think it is only a shower.
The sky is cloudy.
It is foggy.
The sun is shining brightly.

LESSON TEN
TELEPHONING

Pardon me.
Where is the nearest telephone?
The telephone is over there.
Operator, what is the number of the American Embassy?
The number is 651-3940.
Is this the American Embassy?
You have the wrong number.
Please dial again.
Operator. I dialed the wrong number.
Please connect me with the American Embassy.

Your party is on the line.
May I speak to Mr. Green?
His line is busy.
Please hold the wire.
His line is now free.
Hello, is this Mr. Green?
May I see you today?
I will be free this afternoon.
Will 3 o'clock be all right?
That will be fine.
Good-bye till then.

LES ELF
DIE TYD

Hoe laat is dit?
Dit is eenuur.
Dit is byna 2 uur.
Dit is half-vier.
Ons moet telefoneer teen kwart voor vier.
Hy is laat.
Dit is kwart oor vyf.
Sy is vroeg.
Aandete is om sesuur.
Dit is Hèn voor sewe.
Hoe laat begin die vertoning?
Die vertoning begin stiptelik om agtuur.
Die vertoning begin stiptelik om agtüur.
Dit is vyf oor vyf.
Dit is twaalf minute voor tien.
Dit is agt minute oor elf.
Middagte word om twaalfuur die middag bedien.
Die nagklub sluit om midder-

LES TWAA LF
REIS

Waar is die bushalte?
Gaan hierdie bus na die lug-

Hawe?
Waar moet ons afklim.
Hoe lank sal die rit neem?
Waar is die Nasionale Lug-

dienstoonbank?
Waar word ons bagaste nage-
sien?
Waar is die doane-inspekteur?
Eer is my paspoort,
Ek is 'n toeris.

LES TWAALF
REIS

Waar is die bushalte?
Gaan hierdie bus na die lug-

hawe?
Waar moet ons afklim.
Hoe lank sal die rit neem?
Waar is die Nasionale Lug-

dienstoonbank?
Waar word ons bagaste nage-
sien?
Waar is die doane-inspekteur?
Eer is my paspoort,
Ek is 'n toeris.

LESSON ELEVEN
The TIME

What time is it?
It is one o'clock.
It is almost two o'clock.
It is half past three.
We must telephone at a quarter to four
lie is late.
It is a quarter past five.
She is early.
Dinner is at six o'clock.
It is ten minutes to seven.
At what time does the show start?
The show starts at eight o'clock sharj
It is five minutes past nine.
It is twelve minutes to ten.
It is eight minutes after eleven.
Lunch is served at noon.

The light club closes at midnight.

LESSON TWELVE
THAVELING

Whore is the bus stop?
Does this bus go to the airport?
Bow much is the fare?
Where must we get off?
How long will the trip take?
Where is the National Airline counte
Where do we check our luggage?
Whe is the custom inspector?
Here is my passport.
I am a tourist.
Ek het niks om te verklaar nie.
Waar is die stasie?
Mag ek 'n tydtafel kry?
Wanneer is die volgende trein na die hoofstad?
Wat is die retouerkoste?
Nee, dit is 'n lokale trein.
Hou dit dikwels stU?
Hoe laat arrlveer die trein?
Hoe lank hou die trein hier stU?
Is die trein betyds?
Nee, dit is laat.
Waar is die eetsalon?
LES DERTIEN
INKOPIES
Het jy ‘n paar bruin skoene?
Mag ek kyk of dit pas?
Hoeveel kos hulle?
Hulle is te duur.
Het jy goedkoper skoene?
Ek hou nie van hierdie nie,
Hulle pas nie goed nie.
Hulle is te nuu,
Pas hierdie swart skoene aan,
Hulle is op die uitverkoping.
Hulle voel goed,
Ek sal bulle neem.
Watter kleur skoene het jy?
Ek wil graag he dit moet by my rok pas.
Ons het root,
or-niej,
geel,
blou,
Ons bedien heerlike gebraaide hoender.
Ek sal die gebraaide hoender probeer.
Wat sal jy neern?
Ek wil kalvsvleis en gebakte aartappels he.
Bring ook vir ons 'n bottel rooiwyn.
J(e)lner, nog brood en botter,
.Twee koppies koffie, asseblief.
Die rekening, asseblief.
Is die bediening ingesluit?
Hou die kleingeld.
Dankie.
Dis "n plesier.
Mag ek 'n meso, 'n vurk, 'n lepel, 'n servet, 'n glas, water, 'n asbak, sout, suiker kry.

Les Vyftiën
Spyskaart

Halwe pomelo
Tomatiesap
Garnaalke lkie
Vrugteslaai
Groentesop
Hoendersop
'Beeshaas met gebakte aartappel en wortels
Gebraaide forel met ertjies en mielies

We serve delicious roast chicken.
I'll try the roast chicken.
What will you have?
I want veal and fried potatoes.
Also bring us a bottle of red wine.
Waiter, some more bread and butter.
Two cups of coffee, please.
The check, please.
Is the service included?
Keep the change.
Thank you.
You are welcome.
I lay I have
'n meso
'n vurk,
'n lepel.
'n servet.
'n glas,
water.
'n asbak.
sout.
suike r kry.

Lesson Fifteen

Menu

Hall Grapefruit
Tomato Juice
Shrimp Cocktail
Fruit Salad
Vegetable Soup
Chicken Soup
Steak with baked potato and corn
Broiled trout with peas and carrots

Gebakte lamsvleis met rys en beef
Gebakte ham met pynappel en spruitkool
Varklende met appelmoes en spinasie
Spek en eiers
Komkommerslaai met mari-
Blaarslaai en tamarislaai
Broodrolletjies of rooster-
Spanskpek
Roomys
Kaas
Tee met suurlemoen
Koffie
Melk
Bier

Lesson Sixteen

At the post office

Where is the nearest post office?
Is it far from here?
No, it is very near.
What time does it open?
It opens at eight o'clock.
At what time does it close?
It closes at six o'clock.
It is closed on Sunday.
Dankie vir die tijltging,
Waar word die sëiHS verkoop?
Daar by die venster.
Ek wil hierdie brief per lugpos
stuur.
Gee my asseblief twee lugpos-
seels.
Ek het ook poskaarte nodig.

Roast lamb with rice and beets
Baked ham with pineapple and broccoli
Loin of pork with apple sauce and
spinach
Bacon and eggs
Cucumber salad with mayonnaise
Letuice and tomato salad with French
dressing
Rolls or toast
Melon
Ice cream
Cheese
Tea with lemon
Coffee
Milk
Beer
I wish to insure this package.
What is in it?
It contains samples.
What is the value?
It has no commercial value.

I wish to send a telegram.
What is the rate to the United States?

Lesson Seventeen
With the Doctor
Good morning, doctor.
What is the matter with you?
I am in pain.
Where does it hurt?
It hurts here.
I have a cold and sore throat.
Do you have any fever?
I don't think so.
Did you have any chills?
Yes, during the night.
Do you cough much?
I don't cough at all.
Here is a prescription.
Take one pill after each meal.
Don't worry.
Your condition is not serious.

Lesson Eighteen
At the Drug Store
May I help you?
Please fill this prescription.
Will it take long?
It will take only a few minutes.
Do you want anything else?

I kwU

Aspiri8D.
'n dosie hoestablette.
'tandeborsel.
tandepaste he.

Gee vir my
'n dosie lemmetjies.
'n blik skeerroom.
verbande.
'n bottel sjampoe.

Ek het ook
naelpolitoer.
lip stiffie.
'na koekie seep.
Bit sal al wees,
Is my voorskrif gereed?
Wat skuld ek jou?

Lesson Nineteen
Invitation to the Movies
Would you like to jQ ~ the mpV~8?
Yes, what is playing tonight?
There are several good pictures.

Do you have two good orchestra seats?
They are all sold out.
We have some balcony seats left.

We will take two balcony seats.

May we have a program?
The show starts in fifteen minutes.

You may wait in the lounge.
Day 4: African Literature Continued: Student Myth Readings

Objectives:
- Students will explore the myths that their peers created.
- Students will have the opportunity to compare their work with that of their peers.

Materials: Class set of African Myths Worksheets.

Lesson: Review stories written by students for homework on Day 2 of the unit. Put students in groups of 4 by passing out a deck of cards and having the students with the same number (one with each different suit) form a group. The students will then work through the African Myths worksheet. Collect the stories and the worksheet at the end of the hour. If there is extra time, have students volunteer to read their stories aloud to the class and let the students lead the discussion if possible. If they remain too quiet, prompt them to make comparisons to stories heard on day 2 or to American fables they have read or heard.

Assignment: None.
Directions: Sit with your group of four in a circle. Pass your story to the person on your right. Read the story that is handed to you, answer the questions below, and wait for everyone in your group to finish up. When everyone in your group has finished answering the questions for the story they read, everyone will pass the story they are holding to the person on their right. Then read, answer the questions, and wait to pass the story on again. Do not answer the questions about your own story.

Story Title: _
Main Characters: ____________________________________________________________
What is (are) the lesson(s) to be learned from this story? __________________________

Do you think this story is very similar to the African tales we read in class? YES or NO

Story Title: _
Main Characters: ____________________________________________________________
What is (are) the lesson(s) to be learned from this story? __________________________

Do you think this story is very similar to the African tales we read in class? YES or NO

Story Title: _
Main Characters: ____________________________________________________________
What is (are) the lesson(s) to be learned from this story? __________________________

Do you think this story is very similar to the African tales we read in class? YES or NO
Day 5: A Tribal Experience: Life in a Tribe

Objectives:
• Each student will assume a role of a particular tribe.
• Each student will become an expert on their specific role within their tribe.
• Students will combine their knowledge and “experience” to teach the other members of the tribe about their role.
• Students will gain an understanding about what life is like for members of this particular tribe, and whether it has changed or not over the course of time.

Materials: Colored butcher-block paper for each corner of the room (each tribes home area), scrolls with tribal information printed on them, cards with tribal belongings that could be traded, name cards, wristbands, and cards for tribal positions for each student’s desk.

Lesson: Before class begins, the room must be set up. Each student should have a card with their name on it, a colored wristband with a tribe name on it, and a card for their tribal position on their desk. The desks will be lined up in a square shape, facing into the square, with openings in the square at each corner and in the middle of each side. There should be 8 total entrances to the center of the square. In each corner, the wall should be covered by at least two lengths of butcher-block paper. Each corner will be differently colored (blue, red, green, and yellow). The paper should have the name of the country and tribe on it. Blue will be Xhosa, red will be Zulu, green will be Dogon, and yellow will be Fulani. Each corner will also have resources laid there so that the students can learn about their respective roles in the tribe.

When students enter the room, help them find their name card. After everyone has found their name card, tell the students that they are now part of the African tribe that is centered in their colored corner. They have each been assigned a role in that group, and they must learn what their roles and responsibilities are accordingly. They will have the entire class period to become experts on their tribes and their roles. They will have all the resources in their corner to use in order to become experts. Also instruct them to take out a piece of paper, as they will need to create a summary of all they have learned during the period. Let them know that the activity will be continued tomorrow, but that they must complete the day’s task before the end of the hour. At the end of the class period, collect the summary sheets.

Assignment: None.
Day 6: A Tribal Experience Continued: Reports by Individual Tribes

Objectives:
- Students will attempt to role play and interact with other tribes, given prompts from the teacher.
- Students will communicate the details of their tribe to their fellow students.
- Students will take note of the differences and similarities between the tribes.

Materials: Same as the day before, but with additional pictures and objects as needed based on the prompts below.

Lesson: Again, make sure that the room is set up as it was the day before. When the students enter the classroom, instruct them to rejoin their tribes in their respective corners. Pass back the students' summary sheets from the day before. Tell them they have five minutes to review before they will start interacting with the other tribes based on teacher given prompts. After they are done, begin reading the prompts, one by one, allowing enough time to pass in between so the tribes can interact. Be sure to instruct those who enter the square to communicate what they have learned about other tribes to the other members of their own tribe.

Prompts:
- All the artisans of the tribes gather in the square and show what your tribe makes.
- All the linguists of the tribes gather in the square and share what your language sounds/looks like.
- All the children of the tribe gather in the square and share what you do in a typical day.
- All the women of the tribe gather in the square to share what your day is like.
- All the cooks in the tribe gather in the square to share what your tribe eats.
- All the warriors in the tribe gather in the square to share your conquests and military style, if any.
- All the clothes makers of the tribe gather in the square to discuss what your tribe wears.

When there is about 5 minutes left to the class period, have all the students go back to their tribes, and then ask each tribe what they feel is most distinctive about their tribe, now that they have gotten to learn about other tribes.

Assignment: None.
Day 7: The Experience of an American Student Abroad in Africa

Objectives:
- Students will understand what it was like for an American to get used to life in Africa.
- Students will understand what medical precautions needed to be taken before leaving America.
- Students will understand what it was like to have to collect water and protect it from larvae.
- Students will understand the positive side of Africa as well, such as the beauty of the land, animals, and people.

Materials: Christine Han, an American student from Columbia University in New York, who lived in Africa during a summer as part of a study abroad program for Anthropology.

Lesson: Have Christine give a 20-30 minute lecture about all aspects of her experience. Then have the students each write down a question or two that they have for her. Have the students pass them in, and allow Christine to answer them for the remainder of the period, along with any other questions that students have along the way.

Assignment: Each student must write a thank you note, at least half a page, which also describes what they learned from her talk, and what it meant to them and their learning.
Day 8: Apartheid: Video on South Africa and Nelson Mandela

Objectives:
- Students will understand the trouble that South Africa was in.
- Students will begin to understand what Apartheid was and how it affected black and white South Africans.
- Students will discover what a godsend Nelson Mandela was to the black South African population.
- Students will understand what Nelson Mandela did for the people.


Lesson: First collect the thank you letters from the class to give to Christine Han. Then have students sit down and take out scratch paper for notes. Let them know that these notes are for their own personal use, and that there will be a writing assignment that night based on the movie. When the movie is over, if there is more time, discuss the movie. Then write the following statement on the board: How do you think the future of South Africa would have been different if Nelson Mandela had not been freed? Tell the students that a one page reflection on this statement will be due at the next class meeting.

Assignment: Reflection paper.
Day 9: African Fashion

Objectives:
- Students will understand the different modes of dress of the ancient Egyptians based on class and gender differences.
- Students will create a historically accurate Egyptian person of their own based on the research that they do.

Materials: The books listed below with post-it notes to show the pertinent page numbers for that particular book, butcher block sheets of white paper (enough so that there is one piece of paper for every 3 students), and various colors of construction paper, gold and silver cord and ribbon, tape, markers, etc. for creating their Egyptian.

Lesson: Before class, hang up the butcher-block paper on the walls of the classroom, at least 2 feet apart from one another, lengthwise. Also be sure to set up the books on a table in the center of the classroom. When the students are seated, collect their reflection papers that were homework the day before. Then give a brief lecture about the reasons for certain elements of Egyptian dress and how they created such items. Then allow the students to choose their own groups of 3 people, 4 at most. Then assign each group to a piece of butcher-block paper and explain their task. Instruct them to use the books and the pertinent page numbers to research the basic styles of dress for Egyptian royalty. Tell them that they must create their own Egyptian person of royalty on the butcher-block paper, using the materials that were provided. The Egyptian person would need to be presented at the end of the hour, so allow 10 minutes at the end for the students to present their Egyptian and describe their outfit, and the reasons behind choosing that outfit.

Assignment: None.

Book List with Pertinent Page Numbers:


Day 10: Egypt

Objectives:

- Students will learn the vocabulary that describes the parts of a 3-D polygon.
- Students will be able to make conjectures about larger instances than the ones presented in class.
- Students will understand that patterns exist in geometry and geometric structures.

Materials: One 5-faced pyramid (square base) per group of 3 students in the class and one worksheet for each student.

Lesson: Group the students in groups of threes using comic strips that have been cut into 3 parts. Have the students match the strips to find their groups. Give them 2 minutes max to get into groups (with their desks and materials). Then pass out the pyramids to the groups. Lead the class through a discussion about the following vocabulary terms:

- Face
- Vertex
- Base
- Side
- Slice

Then pass out the worksheets to the students, and lead them through the questions.

Assignment: None.
OU: YOU 1(now???

Over 4,000 years ago the Egyptians built some of the largest buildings ever constructed, the pyramids. What is the difference between the pyramid your group has in front of you, and the type of pyramid built by Toltecs in Mexico? How are the tops and sides different?

The largest of the pyramids near Giza, Egypt, stands 450 feet tall and has a square base that measures 756 feet on each side. How many 7 foot tall basketball players would each of those measurements be?

I'ntling Patterns

Directions: Fill in the following chart to the best of your ability. Use paper and pencil to sketch out any cases you want. Use the chart to answer the questions below.

<table>
<thead>
<tr>
<th>Type of Pyramid</th>
<th>Shape of Base</th>
<th>Shape of Slice</th>
<th>Vertices</th>
<th>Faces</th>
<th>Sides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triangular Pyramid</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rectangular Pyramid</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentagonal Pyramid</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What pattern exists between...

1. ... the shape of the base and the shape of the slice?  
2. ... the shape of the base and the number of faces?  
3. ... the number of vertices and the number of faces?

Also, what affects the size of the slice you take out? Will a slice from close to the bottom be the same size as a slice from close to the top? Why?
Directions: You must answer 5 of the 7 questions listed below. Use a separate sheet of paper to write your answers. Answers must be at least 2-3 sentences long, unless otherwise indicated. Be sure that you fully answer the question!

Questions:

1) What was your favorite topic from the Africa Culture Unit and why?

2) Write at least two Afrikaans words or phrases and their meanings? (Spelling will not be graded.)

3) What is a moral from one of the African myths we read in class? (It can be phrased in your own words) Why do you think this idea is important to African culture?

4) What will you remember about Christine Han's study abroad experience in Africa?

5) Draw a sketch of an Egyptian person of royal status and label important and significant clothing and accessories.

6) Summarize what you learned about Apartheid and Nelson Mandela's struggle for freedom in South Africa.

7) List the name of your tribe and four pieces of information about them.
Day 11: The Place of African Dance in African Society

Objectives:
- Students will understand the role that dance plays in African societies.
- Students will understand the various occasions that use African dance and in what capacity it is used.

Materials: A member of the Chicago dance company Muntu, to give a lecture and demonstration.

Lesson: When students are seated, introduce the member of Muntu to the students and then give them the floor for the lecture and demonstration.

Assignment: A half-page thank you letter to the person from Muntu thanking them for the information that they gave to the class, and telling the person what they will take away from the lecture.
Day 12: Video

Objectives:
  • Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
  • Students will get an idea of what we will be learning in class.

Materials: Ipi Ntombi video.

Lesson: After the students are seated, collect the notes from the students for Muntu dance company. Then put in the video. Do not require notes or mandatory reflections on the video this time. However, with any extra time, be sure to discuss what they saw, what they liked and/or disliked, and what they found interesting.

Assignment: None.
Day 13: Teach Sowu

Objectives:
- Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
- Students will understand a new type of African dance.
- Students will realize the strength, vigor, and energy that is required to dance in the African style.
- Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Playa medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then briefly explain the background of the dance Sowu and answer any questions about it. Then begin teaching the class each of the steps in order. When there are just 15 minutes left in the period, start doing as much of the dance as was learned, all the way through with the music. If there are a lot of students in the class, split them down the center and allow half the class to perform it, then the other half so they have plenty of room to move around and do the dance full out. Use the last 5 minutes of class for cooling down and stretching everything out.

Assignment: Practice and review.
Day 14: Teach Gb=egbe and Healing Journey

Objectives:
- Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
- Students will understand a new type of African dance.
- Students will realize the strength, vigor, and energy that is required to dance in the African style.
- Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Play a medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then briefly explain the background of the dance Gb=egbe and Healing Journey and answer any questions about it. Then begin teaching the class each of the steps of the dances in order. When there are just 15 minutes left in the period, start performing as much of the dances as was learned, all the way through with the music. If there are a lot of students in the class, split them down the center and allow half the class to perform the two dances, then the other half so they have plenty of room to move around and do the dance full out. Use the last 5 minutes of class for cooling down and stretching everything out.

Assignment: Practice and review.
Day 15: Teach Focodoba and Umoya

Objectives:
• Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
• Students will understand a new type of African dance.
• Students will realize the strength, vigor, and energy that is required to dance in the African style.
• Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Play a medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then briefly explain the background of the dance Focodoba and Umoaya and answer any questions about it. Then begin teaching the class each of the steps of the dances in order. When there are just 15 minutes left in the period, start performing as much of the dances as was learned, all the way through with the music. If there are a lot of students in the class, split them down the center and allow half the class to perform the two dances, then the other half so they have plenty of room to move around and do the dance full out. Use the last 5 minutes of class for cooling down and stretching everything out.

Assignment: Practice and review.
Day 16: Teach Nago and Yonwalu

Objectives:
- Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
- Students will understand a new type of African dance.
- Students will realize the strength, vigor, and energy that is required to dance in the African style.
- Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Play a medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then briefly explain the background of the dance Nago and Yonwalu and answer any questions about it. Then begin teaching the class each of the steps of the dances in order. When there are just 15 minutes left in the period, start performing as much of the dances as was learned, all the way through with the music. If there are a lot of students in the class, split them down the center and allow half the class to perform the two dances, then the other half so they have plenty of room to move around and do the dance full out. Use the last 5 minutes of class for cooling down and stretching everything out.

Assignment: Practice and review.
Day 17: Start teaching dance of your own design

Objectives:
- Students will understand the vibrancy, energy, and passion that is intrinsic in African dance.
- Students will understand a new type of African dance.
- Students will realize the strength, vigor, and energy that is required to dance in the African style.
- Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Play a medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then briefly explain the background of the dance you choreographed, how you came to choreograph it, and what influences were put into it from Muntu dance company. Then begin teaching the class each of the steps in order. Use the last 5 minutes of class for cooling down and stretching everything out. Remind the students to practice the steps that night so they do not forget them for the next day.

Assignment: Practice and review.
Day 18: finish teaching dance and circle of self-expression

Objectives:
- Students will understand the vibrance, energy, and passion that is intrinsic in African dance.
- Students will understand a new type of African dance.
- Students will realize the strength, vigor, and energy that is required to dance in the African style.
- Students will understand the joyousness that dance brings to the culture and the pride that is taken in it.


Lesson: Play a medium tempo song for warm-up and stretching. Be sure to stretch very thoroughly as the dances are so intense making the risk of injury is higher. Then begin teaching the class the steps from your piece of choreography, from where you left off the day before. When the period is half over, take the next 10 minutes to perform as much of the dance as was learned, all the way through with the music. If there are a lot of students in the class, split them down the center and allow half the class to perform it, then the other half so they have plenty of room to move around and do the dance full out. When there are 15 minutes left in the class, take ten minutes to explain the circle of self-expression. Then enact it with all the students help. Make sure all the students are encouraging and that they are clapping for one another. Use the last 5 minutes of class for cooling down and stretching everything out.

Assignment: None.
Day 1: Food and the Feria Festival

Objectives:
- Students will get excited about Spanish culture.
- Students will enjoy at least one of the many Spanish dishes brought in.
- Students will learn about the distinguishing characteristics of the Feria.

Materials: Red, black, and yellow crepe paper and balloons, boom box with a Flamenco music CD in it, a Spanish flag, a table for food, drinks, cups, plates, napkins, forks, spoons, knives, and food dishes.

Lesson: Before students enter the classroom, set up all the decorations and food, and begin to play the music. After students are seated, let each row come up to the front of the room for food one at a time. When they have all gotten food, begin a short lecture about La Feria.

Assignment: None.
**PAELLA** (serves 6)

1/3 cup of Olive Oil  
1 Small Onion, minced  
2-3 cloves of garlic, aushed  
3-5 tbsps minced fresh parsley  
1 generous pinch of saffron  
2 tbsps of chicken bullion  
3 skinless Chicken Breasts, cut in large chunks  
2 green peppers, sliced  
1 red pepper, sliced  
1 tsp of yellow food coloring (optional-- saffron is very expensive, a pinch of it is all you need for taste but a richer color is desired)  
8 oz tomatoe sauce  
1 tsp sugar  
4 cups of rice  
7 cups of water  
salt  
11/2 lb - 1 lb shrimp, leave shell on  
1 lb scallops

Saute onion, parsley, and garlic in olive oil until the onion begins to become transparent. Add saffron, chicken bullion, chicken, peppers and saute until chicken has become white. Add tomatoe sauce, sugar, food coloring. Stir. Add rice & water and bring to boil. Salt to taste. Boil 5 minutes, stirring occasionally. Add shrimp & scallops, boil an additional 5 minutes, stirring occasionally. Simmer 10 minutes covered, stirring occasionally. If the rice appears to be getting too dry during the last 10 minutes, add more water. If the rice is too wet at the end of the 10 minutes, uncover and evaporate unwanted liquid.

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**Tortilla de Patatas**

After cooking, the tortilla can be cut into pizza-like triangles to serve 4-6 people, or cut into squares to give a whole group a bite-sized toothpick sample.

1 cup olive oil  
four large potatos (peel and cut into small pieces about 2mm thick)  
salt to taste  
one large onion, thinly sliced  
four large eggs.

Some people add thin slices of red pepper together with the onion. Heat the oil in a 9-inch skillet, add potato pieces, one slice at a time so that they don't stick. Alternate layers of potato and onion. COOK slowly, medium flame. DO NOT FRY!! Turn occasionally until potatoes are tender, but NOT brown. They must be loose, not "in a cake". Beat eggs in a large bowl with a fork. Salt to taste. Drain potatoes. Add potatoes to beaten eggs, pressing them so that eggs cover them completely. Let sit for 15 minutes. Heat 2 tbsps of the oil in large skillet. Add potato-egg mixture, spreading quickly. Lower the heat to medium-high. Shake pan to prevent sticking (crucial step!!) When potatoes start to brown, put a plate on top skillet and flip to cook other side, adding another tbsp of oil. Brown on the other side. Can flip three or four times for better cooking.

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**Flan**

Carmelize 3/4 cup sugar in pan. In a separate bowl beat six eggs until lemon colored. Add 3/4 cup sugar, 1 quart milk (whole), and 1 112 tsp. vanilla. Mix thoroughly. Pour mixture into pan (on top of the carmelized sugar). Bake at 325 degrees 1 hour (or longer) until knife inserted in flan comes out clean. This is the real stuff, smooth and light.

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**GAZPACHO**

It is difficult for me to give you definite weights or quantities for this recipe; please forgive me. Lots of red, ripe tomatoes Cucumber (with the part that attaches it to the plant removed: it is bitter) Anaheim peppers (or any green pepper which is not sweet) Old, hard bread (my favourite for gazpacho is extra sour dough, but others will do too) Garlic Red vinegar Olive oil Salt Water There might be as many recipes of gazpacho as families are in Spain. This is the one i have learned at my house. There is nothing "gospelly" about it. As a rule, you want more tomatoes in the gazpacho than anything else. A nice looking gazpacho should have a pretty orange-red colour. Therefore, add the ingredients according to this principle. First, cut the vegetables in pieces that your blender can manage. You do not need to peel the cucumber or the tomatoes or remove the seeds from anything (at least i never do). Cut some bread and soak it in water. Add it to the blender. Add the olive oil, salt, vinegar and water. Turn the power on until everything blends "homogeneously". Take a spoonful and taste it. At this point you can decide what is missing, what is in excess, etc. You can experiment with the recipe: some people like the gazpacho very thick, so they add a lot of bread, while some others like it very liquidy, and they add more water instead, or less bread, whatever. Some people get crazy adding garlic, while some others hate it. I prefer gazpacho at room
temperature. However, as it is a typical summer dish, it is usually served cold. In some places this is so true that they even throw ice cubes in it when ready to eat. When you save gazpacho from one day to the other, it tends to improve in flavor.

**an de Orno**

First, you need 1 & 1 1/2 TBS of bread yeast, 3 cups warm water, 1 cup of white flour, two teaspoons of salt, 1 1/4 cup extra virgin olive oil.

Mix the yeast in the warm water let sit in a warm place for 10 minutes. Mix the salt with the flour and run through a fine mesh, allowing it to fall into a large bowl. Using your fingers, mix in the oil or butter. Slowly pour in the raised yeast while working the dough with your hands so as to produce a firm dough. Place the dough on a flat surface with some flour sprinkled on it. Knead the dough until it becomes firm and elastic.

Grease the bowl and place the dough in it. Cover the bowl with a moist sheet and set in a warm place until the dough has doubled in volume.

Once again, remove the dough and knead it again over a floured tabletop, to remove air pockets and until the dough feels smooth. Return the dough to a covered bowl and let it rest. 15 minutes should be sufficient.

Cut the dough as desired to form bars, loaves or balls and place on greased pans. Cut slits in top of bread as desired.

Let bread raise on pans 30 more minutes or until the tops of the bars begin to flatten.

Place in a very hot oven (450 degrees F) for 30 to 50 minutes, or until the tops of the bars become toasted and they sound hollow when knocked on the bottom. Remove the bread from the pans and let cool.

**Churros con Chocolate**

**The Churros**

**Ingredients:** (Makes one plate full)

- Vegetable or Olive Oil
- 1 cup water
- 1 1/2 cup margarine or butter
- 1/4 teaspoon salt
- 1 cup all-purpose flour
- 3 eggs
- 1 1/4 cup sugar
- 1/4 teaspoon ground cinnamon (optional)

Prepare to fry the churros by heating oil in a pan (1 to 1 1/2 inches) to 360 degrees F.

To make churro dough, heat water, margarine and salt to rolling boil in 3-quart saucepan; stir in flour. Stir vigorously over low heat until mixture forms a ball, about 1 minute; remove from heat. Beat eggs all at once; continue beating until smooth and then add to saucepan while stirring mixture.

Spoon mixture into cake decorators' tube with large star tip (like the kind use to decorate cakes). Squeeze 4-inch strips of dough into hot oil. Fry 3 or 4 strips at a time until golden brown, turning once, about 2 minutes on each side. Drain on paper towels. (Mix Sugar and the optional cinnamon); roll churros in sugar or dump the sugar on the pile of churros, like the pros. That churro taste will take you right back to your favorite summer days walking the paseos of Spain.

Note: REAL churros in Spain are made without cinnamon mixed with the sugar, but the cinnamon adds an extra nice flavor.

**Chocolate for Churro Dunking**

- 40z dark chocolate, chopped
- 2 cups milk
- 1 tbsp cornstarch (also known as cornflour and is the powder that causes the thickening)
- 4 tbsp sugar

Place the chocolate and half the milk in a pan and heat, stirring, until the chocolate has melted. Dissolve the cornstarch in the remaining milk and whisk into the chocolate with the sugar. Cook on low heat, whisking constantly, until the chocolate is thickened, about five minutes. Add extra cornstarch if it doesn’t start to thicken after 5 minutes. Remove and whisk smooth. Pour and serve in cups or bowls for dunking churros. Do not pour over churros, but use the mix for dunking churros after every bite. Served warm.
Day 2: Spanish Dress through history

Objectives:
- Students will see the various styles of dress that were used in Spain throughout history.
- Students will begin to understand the transitions that fashion has gone through over the years and centuries.
- Students will create their own fashion for a time period they like the most by analyzing the details of the time period.

Materials: All of the books listed below for student research.

Lesson: Before class begins, set up the books on tables based on what period of history they are mainly from. Then be sure that each book has a slip of paper in it to tell the student which pages are the most useful for our day's task. Then give a short lecture about how Spanish fashion changed from the Middle Ages to the present time, and when it mainly influenced the other European cultures and why this happened. Then tell the students their task. They must flip through the pertinent information in the books and find a time period of Spanish dress which they like. Then they must create a sketch of a Spanish fashion from the time period that they liked the most and draw it on the man or woman. At the bottom of the page, they must answer a few questions about what time period their drawing comes from and why their drawing fits that time period.

Assignment: Students must finish their drawings by the next class period and turn them in.

Book List with Pertinent Page Numbers:


Day 3: Monarchies and Government History

Objectives:
- Students will understand the basic structure of the government of Spain.
- Students will be able to visually represent this structure using a flowchart design.
- Students will be able to sketch this design and then use construction paper, glue, and markers to make it aesthetically easy to read and enjoyable to look at.

Materials: Construction paper, scissors, glue, markers, and an envelope per group of two in the class with a set of note papers about the structure of Spain's government.

Lesson: First, collect the fashion assignment from the day before. Then allow students to partner up with anyone they want to. Give the students a brief overview of the day's task from beginning to end. Tell them that in a moment, you will pass out an envelope and a large sheet of construction paper to each pair of students. They must use the notes inside the envelope to come up with a sketch of a flowchart showing the structure of Spain's government. Then they must have their sketch Ok'd by the teacher. After their design is correct, they must use the construction paper, scissors, glue, and markers to make a visually organized and presentable flowchart on the larger sheet of construction paper. Encourage the students to be creative with their final product. Let them know that they must work quickly, as the projects must be turned in at the end of the hour. Make sure that the students know that the glue does not have to be completely dry yet.

Assignment: None.
Day 4: The Spanish Inquisition

Objectives:
• Students will understand what the Spanish Inquisition was really about.
• Students will understand the goals of the Spanish Inquisition and who was involved.
• Students will understand why the Inquisition got its reputation.
• Students will discover the difference between the myths and facts surrounding the Spanish Inquisition.

Materials: Info packets about the Spanish Inquisition, one for each student, and guide sheets for each student with questions to help them become experts on their sections.

Lesson: When students enter the classroom, pass out the info packets to each student and divide the room into 4 quarters. Assign each quarter of the room a different part to research and then pass out the worksheets. (Why did the Spanish Inquisition happen? What was the Spanish Inquisition? Where and when did the Spanish Inquisition occur? Who was involved in the Spanish Inquisition?) Let them know that they will have the first 35 minutes of the class period to research their topic with their quarter of the room, and become an expert on the information. After time is up, assign them to groups of four that will include an expert from each quarter of the room. Tell them that they will have the rest of that day's class period and 20 minutes of the next day's class period to teach one another about what they had learned about their part. They must use that information to completely fill out their worksheet, which will be collected at the end of the 20 minutes in the next day's class period.

Assignment: None.
Why? Group

1. What was the main cause of the Spanish Inquisition?

2. What purpose did it serve?

3. Did it accomplish its goals?

4. What events lead up to the Spanish Inquisition?

5. Do you feel it could have been done differently and still achieved the same goals?

What? Group

1. What happened—give a general timeline.

2. What was the goal of the Spanish Inquisition?

3. What process did they follow?

4. What process do we have today that is similar to the Inquisition? If you don't think a similar institution exists today, why do you think so?
When and Where? Group

1. When did it start? How long did it last?

2. Why do you think it lasted so long?

3. Where did it take place?

4. Why do you think it was in this general area?

5. Do you think this could happen today?

Who? Group

1. List each of the general people who had roles in the Spanish Inquisition and explain their role.

2. Name three specific people and what they are remembered for in connection to the Spanish Inquisition.
Day 5: Barcelona--Gaudi

Objectives:
- Students will understand a bit about what a colorful place Barcelona is due to Gaudi’s architecture.
- Students will take note of the basic trends in Gaudi’s architecture.
- Students will use those trends to create their own building of their choice in Gaudi’s style.

Materials: Slides and slide projector of Gaudi’s creations and Barcelona.

Lesson: For the first 20 minutes, complete the group discussions and worksheets from the Spanish Inquisition unit the day before. Then give the students a brief biography of Gaudi’s life while playing the slide show. Instruct the students to take notes about the specifics of some of his architecture and the trends that they notice, because their homework assignment will be to design a building of any kind, in Gaudi’s architectural style. When the slide show is over, have a discussion with the students about the trends they noticed, to help clarify their thoughts. Then answer any questions about the assignment for that night.

Assignment: Picture with title of a building of their own creation done in Gaudi’s style with an explanation on the back of how they implemented Gaudi’s style.
Day 6: Art--Picasso

Objectives:
• Students will learn a little bit about Picasso's life and background.
• Students will have the opportunity to see many examples of Picasso's artwork.
• Students will try to analyze what Picasso's pictures are about by guessing the titles of the prints.

Materials: 20 Picasso prints and 8 short statements about Picasso's life and tape to hang them out.

Lesson: Before class, hang up prints of Picasso's work all around the classroom. Have at least 20 pictures, and 8 short statements about his life hung up around the room. When students are seated, pass out the worksheets to them, and tell them they have most of the rest of the class period to find the answers to the questions and to make a guess about the title of each picture. When there's 5 minutes left to the period, read off the answers so students can check their own, then collect the worksheets to see about how much was accomplished during the period.

Assignment: None.
Section 1

Analyze each of the numbered pictures by Picasso hung around the room. Try to figure out what the title of each picture is! Put your guess on the line next to the number that corresponds to the picture you are looking at.

I. ________________

2. ________________

3. ________________

4. ________________

5. ________________

6. ________________

7. ________________

8. ________________

9. ________________

10. ________________

II. __________________

12. __________________

13. __________________

14. __________________

15. __________________

16. __________________

17. __________________

18. __________________

19. __________________

20. __________________

Section 2

Use the information about Picasso that is hung up around the classroom to help you answer the following questions about him.

1. What is his full name?

2. What region of Spain is he from?

3. What is his style of painting called?

4. What color periods did he go through?

5. When did he die?

6. Who did he many?

7. What are the names of his kids?

8. What was the name of the ruler of Spain that Picasso did not agree with?
Section 1

Analyze each of the numbered pictures by Picasso hung around the room. Try to figure out what the title of each picture is! Put your guess on the line next to the number that corresponds to the picture you are looking at.

Section 2

Use the information about Picasso that is hung up around the classroom to help you answer the following questions about him.

1. What is his full name?
   Pablo Picasso

2. What region of Spain is he from?
   Malaga

3. What is his style of painting called?
   Cubism

4. What color periods did he go through?
   Rose and Blue

5. When did he die?
   April 18, 1973

6. Who did he marry?
   Jacqueline Roque

7. What are the names of his kids?
   Maria, Claude, and Paloma

8. What was the name of the ruler of Spain that Picasso did not agree with?
   Franco Franco
Picasso was born on October 25, 1881, in Malaga, Spain, son of an artist, Jose Ruiz, and Maria Picasso. Rather than adopt the common name Ruiz, the young Picasso took the rarer name of his mother. An artistic prodigy, Picasso, at the age of 14, completed the one-month qualifying examination of the Academy of Fine Arts in Barcelona in one day. From there he went to the Academy of San Fernando in Madrid, returning in 1900 to Barcelona, where he frequented the city’s famous cabaret of intellectuals and artists, Els Quatre Gats.

The years of 1901 to 1904, known as the "blue period" because of the blue tonality of Picasso's paintings were a time of frequent changes of residence between Barcelona and Paris. During this period, he would spend his days in Paris studying the masterworks at the Louvre and his nights enjoying the company of fellow artists at cabarets like the Lapin Agile. 1905 and 1906 marked a radical change in color and mood for Picasso. He became fascinated with the acrobats, clowns and wandering families of the circus world. He started to paint in subtle pinks and grays, often highlighted with brighter tones. This was known as his "rose period."

First famous for his pioneering role in Cubism, Picasso continued to develop his art with a pace and vitality comparable to the accelerated technological and cultural changes of the twentieth century. Each change embodied a radical new idea, and it might be said that Picasso lived several artistic lifetimes.

By 1936, the Spanish Civil War had profoundly affected Picasso, the expression of which culminated in his painting Guernica (1937, Museo Nacional Centro de Arte Reina Sofia, Madrid). Picasso's association with the Communist Party began in 1944. From the late 1940s, he lived in the South of France. Among the enormous number of Picasso exhibitions that were held during the artist's lifetime, those at the Museum of Modern Art, New York, in 1939 and the Musee des Arts decoratifs, Paris, in 1955 were most significant. In 1961, the artist married Jacqueline Roque, and they moved to Mougins. There Picasso continued his prolific work in painting, drawing, prints, ceramics, and sculpture until his death April 8, 1973.

In 1935 his daughter maria was born. In 1937 was the year of Picasso's most famous painting, Guernica(above). This painting was a painted picture of Hitlers massacre in the town of Guernica. The painting took Picasso 1 year to complete and it is 25 feet wide by 11 feet high. In 1939 Picasso's mother died and he moved to Paris to escape Franco's rule. After World War II Picasso devoted all his time and never paused to be an Old Master of modern art. In 1947 Picasso's son, Claude was born, and in 1949 his daughter Paloma was born. In 1968, Picasso's 85th birthday there were three exhibitions in Paris commemorating him turning 85. On April, 8 1973 Pablo Picasso died.
Today his works of art are worth millions and are priceless in most peoples minds. There are other famous artist in Spain's history like Goya, Dali and Velazquez, but none are as famous as Pablo Picasso. Picasso was a inspiration to many of todays artist who are upcoarning in their skill in art. Picasso's paintings strike compassion and love in many art critics and just people who like to look at his paintings. Even though his paintings were unique and different from all the other paintings by other artist in his time, his paintings were the start of a whole new way of looking at art.

His father was a teacher and an artist in Spain where Pablo Picasso was born. In 1893 Pablo became an artist under his fathers instruction. In 1895 Pablo and his parents moved to Barcelona. Pablo passed a test with flying colors in 1896 and went to la Lonja to learn how to become a better artist. In 1898 Picasso left the academy and entered his painting costumbres de aragon in contests and won medals in Madris and Madaga. In 1901 Picasso started his blue period. His paintings were painted in various colors of blue and contained lean, dejected, and introspective figures.

The most famous of the blue period was The old Guitarist and life. Between 1900-1905 Picasso's paintings were flat and emphasizing two dimensions. Between 1907-1911 Picasso started his early cubism stage. Some examples are Fruit Dish and Ma Jolie. In 1911 Picasso's first exhibition in the U.S. occurred. In 1913 Picasso's father died. Picasso's synthetic cubism stage was between 1912-1921. In 1921 Picasso left Spain because he didn't agree with the government of Fransisco Franco.
Day 7: Wallpaper Patterns

Objectives:

• Students will understand that of the many different tiling patterns that can be created, there are 17 fundamental types.
• Students will know the definitions of the different types of transformations.
• Students will be able to classify designs on their own.
• Students will understand the history behind two of the structures in Spain which contain many examples of patterns.

Materials: Picture book with designs, class set of worksheets showing simplified versions of all 17 patterns, worksheet of pictures in book for classification purposes, slide projector and slides of Granada and Sevilla, Spain, and a class set of capital letter F’s cut from construction paper, four per student.

Lesson: After students are seated, do a 20 minute slide show of/lecture about the sites of Granada and Sevilla, Spain, and the history of the areas. Then pass out a letter F to each student. While you do a 10 minute explanation of the transformations (translation, slide, rotation, etc.), the students can mimic the process with their letter F’s. Then pass out the worksheet that has the full list of 17 possible pattern types, with an example of a real design that follows that pattern. Discuss with the students the idea of the fundamental region which is the part that goes through the transformations. Go through each one with students, allowing them to make conjectures about which transformations are being used in each one.

Assignment: None.
Day 8: Wallpaper Patterns Continued

Objectives:
• Students will understand that of the many different tiling patterns that can be created, there are 17 fundamental types.
• Students will know the definitions of the different types of transformations.
• Students will be able to classify designs on their own.
• Students will understand the history behind two of the structures in Spain which contain many examples of patterns.

Materials: Picture book with designs, class set of worksheets showing simplified versions of all 17 patterns, worksheet of pictures in book for classification purposes, slide projector and slides of Granada and Sevilla, Spain, and a class set of capital letter F's cut from construction paper, four per student.

Lesson: Now that students are more comfortable with each of the 17 patterns, allow the students to work with a partner of their choice to classify the patterns from the slides from Sevilla and Granada. Once they are all partnered up (give no more than 2 minutes for this to occur), pass out the packets of designs from Sevilla and Granada, and have them attempt to classify the designs using the materials from the previous day.

Assignment: None.
Day 9: Flamenco in the cave video

Objectives:
- Students will understand the nature of Flamenco.
- Students will understand the place of Flamenco in the lives of the people.
- Students will recognize that Flamenco involves singers, dancers, guitarists, and clappers, as well as all the people there to bring energy and encouragement.

Materials: Flamenco video

Lesson: Give the students a brief introduction to the video that they will soon be viewing. Ask them to take out a sheet of paper to take note of anything they find interesting, strange, or anything they just have questions about. The sheets will be collected at the end of the hour.

Assignment: None.
Day 10: Music-Spanish guitars and singers

Objectives:
- Students will understand the roles of the guitarist, dancer, and singer in Spanish dancing.
- Students will understand how each of those people partner together in a performance, and what the etiquette of the dancer must be.
- Students will begin to understand the differences between cante jondo and lighter song types like Alegrias.

Materials:  The guitarist and the singer from Las Guitarras de Espana.

Lesson: Introduce Carlo Basile and David Gonzalez to the class and let them do a short performance and lecture. Then allow the students to ask questions afterwards.

Assignment: Each student must write a thank you note, at least half a page, which also describes what they learned from the talk, and what it meant to them and their learning.
Directions: You must answer 5 of the 7 questions listed below. Use a separate sheet of paper to write your answers. Answers must be at least 2-3 sentences long, unless otherwise indicated. Be sure that you fully answer the question!

Questions:

1) What was your favorite topic from the Spain Culture Unit and why?

2) What is La Feria?

3) Whose work did you like better, Picasso or Gaudi, and why?

4) Did Spain influence fashion in the past? How?

5) Why did the Spanish Inquisition occur, and who did it involve?

6) Did you feel the Spanish tile patterns were easy or difficult to classify? Why?

7) Summarize the story of Don Quixote.
Day 11: Basic Footwork patterns and posture

Objectives:
- Students will master the flamenco posture.
- Students will be able to do footwork correctly.

Materials: Compas music.

Lesson:
For the first ten minutes, I will demonstrate the different aspects of posture for the students, and then have them try. I will show them how the shoulders must be back and down, the chest must be lifted up, and the knees must be bent, all without the back being arched. I will to get them to lift their arms to have space between their upper arms and their bodies. I will have everyone try this, and then I will correct each student's posture individually.

Then we will move on to footwork. I will demonstrate how the knee should never be lifted vertically; the foot must slide backwards as if the heel were to hit them on the behind. I will demonstrate the digging motion of each step. I will then teach them the most basic step pattern, a flat on each foot, alternating.

I will have them do this continuously, until I have a chance to check each student's technique. Then we will practice the following step patterns in order. We will get through as many as we have time for.

- Flats
- Double flats
- Toe, heel drop
- Toe, heel drop/flat
- Flat flat/flat
- Flat/flat flat/flat
- Flat flat/flat flat/flat
- Flat flat/flat flat/flat flat
- Flat flat/flat flat/flat flat/heel jab
- Toe/heel drop/heel drop
- Flat/heel jab/heel drop
- Flat/heel jab/heel drop/flat/flat
- Toe, heel drop/heel jab/heel drop
- Toe, heel drop/toe tip/heel drop/heel jab/heel drop
- Toe, heel drop/flat, flat/toe, heel drop/flat, flat/long combo

Assignment: Practice and review.
Day 12: Arms and hands

Objectives:
- Students will continue to perfect posture and footwork technique.
- Students will be able to move arms and hands without losing the correct posture.

Materials:  Compa’s music.

Lesson:
Students will all assume the posture that was taught to them during the previous lesson. I will check them quickly and make any corrections that need to be made.

We will then review the footwork learned during the previous lesson. I will check their technique while they do the basic flat pattern. We will learn the next flat pattern in the following order:
- Flats
- Double flats
- Toe, heel drop
- Toe, heel drop/flat
- Flat flat/flat
- Flat flat flat flat/flat
- Flat flat flat flat flat/heel jab
- Toe/heel drop/heel drop
- Flat/heel jab/heel drop
- Flat/heel jab/heel drop/flat/flat
- Toe, heel drop/heel jab/heel drop
- Toe, heel drop/toe tip/heel drop/heel jab/heel drop
- Toe, heel drop/flat, flat/Toe, heel drop/flat, flat/long combo

Then we will cover the movement of the arms, focusing on the downward pushing feeling. We will circle through (without hand movements) all the 6 different arm movements: one arm up outside, one arm down inside, then the opposite way around for both, both arms out and then in and down, and both arms in then out and down.

We will then move on to the hand flowers. Have students start with their arms outstretched, hands out. Then have them do the inward wrist circles (no fingers) and outward wrist circles 5 times each. Lead them through the exercise a few more times, until you have had a chance to see them each do the exercise. Correct their technique as you see any mistakes. Then teach them to do the flowers first with each finger, then leading with the middle finger. Proceed with the exercise, same as before but with flowers this time. Again observe each student for mastery of the exercise.

Assignment: Practice and review.
Day 13: Castanets

Objectives:
- Students will continue to perfect posture and footwork technique.
- Students will continue to perfect the arm movements and hand flowers without losing the correct posture.
- Students will learn the basic technique of playing the castanets and will master the most basic pattern.

Materials: Compas music.

Lesson: We will review all that has been covered thus far, adding a new foot pattern to the footwork and a new arm pattern (arm goes out and then inverts on the way in and down to frame face, done individually and then together). Then we will practice the hand flowers alone. Then we will combine the arm movements with the hand flowers, doing all variations as long as the students are mastering the movements to some degree. Teach the outward then in and down, then the inverse. Then teach the inverse arms, and the framing the face arms, all with flowers. Then take a break from this, and pass out a pair of castanets to each student. Demonstrate how to put them on, and how to play them. Teach them the basic left right rhythm, and that the left hand is the rhythm keeper. Show them how to strike the lip of the castanet with the very tip of each of the fingers on their right hands to produce the correct sound. Then teach them left, left right left, left right left, and also roll, both, roll, both.

Assignment: Practice and review.
Day 14: Complex foot patterns

Objectives:
- Students will continue to perfect posture and footwork technique.
- Students will continue to perfect the arm movements and hand flowers without losing the correct posture.
- Students will try to master more complex footwork patterns.

Materials: Compas music.

Lesson: We will start with a review of everything except castanets. Beginning with arms and hands, walk around and correct any posture or movement mistakes. Warm up the wrists and flowers first, then the arms alone, then the arms with the flowers. Then review all footwork that has already been covered. If the students are progressing slowly, practice the beginning footwork until they are ready for a bit of a challenge. Then proceed to the more complex steps listed below:
  - Montero’s series step
  - Lily Sie Vega Opener Step
  - Lap slap followed by slip slip flats
  - Lily Sie Vega End step trio
  - Timo left leg hitch followed by claps, spin, and barrage of flat (R), HJ (L), IID (R), then opposite.

Assignment: Practice and review.
Day 15: Bulerias

Objectives:
- Students will retain flamenco posture and technique.
- Students will learn what a buleria is like, as a style/type of flamenco.

Materials: Compás music and tape of live Las Guitarras de Espana music from Timo Lozano's summer workshop.

Lesson: After a short warm-up of arms, hands, and footwork, begin teaching students the bulerias dance from Timo's summer workshop.

Assignment: Practice and review.
Day 16: Bulerias Continued

Objectives:

- Students will retain flamenco posture and technique.
- Students will learn what a buleria is like, as a style/type of flamenco.
- Students will begin to develop a flamenco persona or attitude.

Materials: Compas music and tape of live Las Guitarras de Espana music from Timo Lozano's summer workshop.

Lesson: After a short warm-up of arms, hands, and footwork, continue to learn the buleria. At 20 minutes till the end of the class period, make a circle, and encourage volunteers to step into the circle to perform the dance. Encourage them to create their own style and attitude. Make sure the atmosphere is comfortable, not pressured. Make sure the students know that it is okay to mess up, as long as they keep going to the best of their ability.

Assignment: Practice and review.
Day 17: Jota

Objectives:
- Students will understand the nature of the jota as a folk dance
- Students will understand the critical aspects of the jota like its reliance on half point, and the pride and joy one must exude when dancing it.

Materials: Tape of music from Edo's jota class.

Lesson: First, spend about 10 minutes lecturing to the students about the jota. Make sure to explain that it is a partner dance, as most Spanish and Latin dances are. It is danced on half point at all times, unless you are turning or coming down from a jump. Be sure to tell them the stories about Edo. Relate to them especially the "wild bird coming out of your chest" idea. First teach half point, then the arms being up and with castanets normally. Check each student on those points. Then have them flat footed while doing the stretch routine. Go over forward, then over each side. Then teach the students the basic pony kick step on half toe. Have them try this for about 3-5 minutes or at least until you have the opportunity to observe them and correct any mistakes in technique. Then teach them the soccer exercise switch foot move. Make sure their feet switch quickly and the heel is just in front of the ankle. Then teach the move where toe and heel dances in front of the other foot as you jump on it on half toe. Then teach the various simple turns. Allow the students a few moments of rest in between exercises due to the amount of strength it takes to do them.

Assignment: Practice and review.
Day 18: Jota Continued...

Objectives:
- Students will fully understand the joyous nature of jota.
- Students will understand the pride attached to being physically able to perform jota.
- Students will master the basic steps of jota as well as the posture and general technique.

Materials: Tape of music from Edo's jota class.

Lesson: Warm-up using the jota warm-up exercises on top of regular stretching exercises. Then review the posture and half point, do a posture check and half point check, and go over the steps from yesterday. Depending upon how quickly they progress, move onto pony kicks across the room, and the pasa de espirita and the knee turns.

Assignment: None.
Unit 4

African-American Culture
Day 1: Soul Food and Kwaanza

Objectives:
- Students will get excited about African American culture.
- Students will enjoy at least one of the many African American dishes brought in.
- Students will learn about the distinguishing characteristics of Kwaanza.

Materials: Red, black, and green crepe paper and balloons, boom box with the Kwaanza CD in it, a table for food, drinks, cups, plates, napkins, forks, spoons, knives, and food dishes.

Lesson: Before students enter the classroom, set up all the decorations and food, and begin to play the music. After students are seated, let each row come up to the front of the room for food one at a time. When they have all gotten food, begin a short lecture about Kwaanza.

Assignment: None.
Katherine's Fried Chicken

Ingredients:

- 3 cups whole wheat flour
- 2 tablespoons of black pepper
- 2 tablespoons of seasoned salt
- 2 tablespoons of garlic powder
- 1 half cup peanut oil
- 1 whole chicken cut in parts (or use only chicken breast)

Instructions:

In a large bowl add flour, pepper, seasoned salt and garlic powder. With hand mix ingredients. Place peanut oil in large skillet and heat at low heat. Flour chicken parts with mixture from bowl and place them in skillet. Brown chicken on each side. Cover skillet and place in pre-heated oven at 350 degrees for one hour and a half. Be sure to turn chicken on each side in order for it to cook thoroughly. Five minutes before removing chicken from oven, add two tablespoons of water to skillet and cover; continue cooking chicken for the remaining five minutes.

Southern Garlic Catfish

Ingredients:

- 1-11/2 pounds catfish (fillets)
- 1 egg
- garlic salt
- 1 package of marks fish breading or 1/2 cup of flour and 1/2 cup of corn meal, salt and pepper to taste
cayenne Pepper
- vegetable oil

Instructions:

Heat skillet and 1 inch of vegetable oil. Wash catfish. Beat egg. Dip catfish in egg. Put garlic salt on both sides of the fillets. Shake on cayenne pepper. Dip in breading-twice. Put fillets in hot oil. Cook until golden brown and tender in the middle. Fry time is usually 8 to 12 minutes. Take fillets out the skillet and set on a paper towel. Optional—sprinkle with Louisiana Hot Sauce, ketchup, and lemon juice mixed together.

Comments: If you do not like spicy food omit the cayenne pepper. If you like it hot add as much cayenne as you can stand and dip in hot sauce, ketchup, and lemon juice mixed together.
Fried Cabbage

Ingredients:

1 Head Cabbage
6 Strips Bacon
1 Tablespoon Butter
Pinch of Salt

Instructions:

Shred Cabbage.
Place in Qq! of water with salt and bring to boil.
When at boil remove from heat and drain.
In a skillet fry bacon.
Crump le cooked bacon on a plate.
Using the bacon drippings and butter fry the drained cabbage.
Add bacon to cabbage and simmer for 5 minutes.

Sweet Potato Pie

This recipe and more are in the cookbook and on the CD.

Ingredients:

(2) 9" or 10" prepared deep-dish pie crusts, unbaked
3 eggs - slightly beaten
1 cup sugar
23/4 cups well-mashed, cooked sweet potatoes or yams (usually, a 40 oz. can, drained and mashed, is just enough.)
2 1/4 cups evaporated milk
112 cup (1 stick) butter - melted
1&1/2 teaspoons ground cinnamon
3/4 teaspoon salt (optional)
3/4 teaspoon ground ginger
1/2 teaspoon ground cloves

Instructions:

Heat oven to 425 degrees.
In a large mixing bowl, thoroughly beat all ingredients together.
Pull out oven rack and place pie crusts on it; carefully pour in filling.
Protect edges of crust.
Slide the rack back in slowly.
Bake 15 minutes.
Reduce oven temperature to 350 degrees.
Bake until knife inserted in center comes out clean - about 55 minutes longer.
Refrigerate until chilled.
Serve with whipped cream, if desired.
Refrigerate any remaining pie immediately.
8 servings per pie.
Makes two pies.
Day 2: Harlem Renaissance Poster Report Project

Objectives:
• Students will begin to discover the amazing talents that were recognized and celebrated during the Harlem Renaissance.
• Students will choose a person of African descent whose interests, talent, or accomplishments are interesting to them.
• Students will understand what the time period meant to African American people and white America.

Materials: Class set of list of notable African Americans for students to do their project on and the project description worksheet and the video on the Harlem Renaissance called Without Fear or Shame.

Lesson: Hand out the information papers for the notable African American research paper project. Then put in the video on the Harlem Renaissance called Without Fear or Shame. Again ask the students to take out a sheet of paper and take notes on the important people of the Harlem Renaissance and what they were remembered for.

Assignment: Poster and presentation due on class day 8 or 9.
Poster Project

Directions:

• Choose one of the people from the attached list of people. It has to be a person you have never heard of before, and your choice must be cleared with me.

• You must create a poster that will present your person to the class. The poster must include the following items for full credit:

  i. Biographical information, such as birth, death, childhood experiences, spouse, kids, etc.
  ii. Professional information, such as schooling, training, jobs, etc.
  iii. Major accomplishment(s) and how they came to accomplish it(them).
  iv. Pictures (if available) and color! Be creative!

* * * * *

The more effort you put in, the higher your grade will be! Be sure to make your poster big, colorful, and informational. Remember, you are responsible for this person because no one else in the class will be doing a poster on that same person. If you don't do your person and their accomplishments justice, no one will ever know about how amazing they are!!
Day 3: Dr. Martin Luther King

Objectives:
- Students will come to an understanding of the upbringing and early life of Dr. Martin Luther King Jr.
- Students will understand the fundamental beliefs that Dr. King had due to his upbringing.
- Students will recognize that many of the positions Dr. King came into were not of his own choice, but were things he fell into almost by fate.
- Students will see how many times Dr. King sacrificed his own needs and devoted himself to the wellbeing of African-American people and their struggle for equal rights.

Materials: An African-American actor who has prepared to read the autobiography of Dr. King’s life.

Lesson: Place all the desks in a circle formation. When the students enter the classroom, the lights will be turned off. Ask the students as they come in to quietly take any seat. After all the students are seated and quiet, allow the actor to come in and start speaking while the lights are off. About 15 seconds into the speech, turn the lights on. He is to read from page 1 in the book till he must stop. Give him a cue to stop when there is 5 minutes left to the period. After he finishes, turn the lights back off so the actor can make his exit. Then turn the lights back on and have the students pull out a piece of paper and write a one-page reflection on the speech. Put the following prompts up on the chalkboard to help students focus their reflection:
- Do you feel that Dr. King’s upbringing affected the course of his life?
- What did you learn that surprised you?
- What sacrifices did King make in his life?
- Do you feel any situations in his life as a young man affected things that happened later in his life?

Assignment: The one page reflection should be finished by the end of class, but if it is not, it should be turned in during the next class period.
Day 4: Poetry

Objectives:
- Students will be introduced to several African American poets and their works
- Students will discuss aspects of poetry like theme, rhyme, rhythm, and tone.


Lesson: Before class begins, write a short poem by Maya Angelou on the blackboard to peak the students' interest in the day's topic. Also, arrange the desks so they look like four separate quadrants (see picture at left). Place an envelope on each student's desk at random. The envelope should have the words OPEN ONLY WHEN INSTRUCTED TO DO SO written on the front. Each envelope will contain 2 note cards. The first one will be the grouping card, and it will contain a few details of a particular poet's life and a number 1-6 to help the students find the rest of their group. The students will be instructed to pull out the proper note card (color code them), read the statement about a certain poet's life, and find the other people with the same poet. This whole process should take about 10 minutes. Send the groups into the corner of the room with their poet's name and picture on it. Allow the groups another 5 minutes to read to one another the details of the poet's life.

Then instruct the students to take out the next note card. An entire poem or a small section of one of their poet's poems will be written on the card. Instruct the students to read their card (silently) and to begin to think about the poem's meaning and the poet's style. The groups that have a poem in pieces will have to look at the numbers on their cards to help them order the poem. Then instruct the students to read their poems aloud to their group. This activity will really get them familiar with the words, phrases, and subjects their poet uses. Allow 20 minutes for this activity.

For the remainder of the class period, each group will choose two poems (or two poem sections) to read to the class during the next class period. The group must determine which two poems will best represent their poet to the class. The group will prepare a 5-7 minute presentation that will talk about the poet's life and background, and the 2 pieces of poetry the group has chosen.

Then assign the students to read the poem by Maya Angelou.

Assignment: Read Maya Angelou poem for discussion tomorrow.
1. ME AND MY WORK

I got a piece of a job on the waterfront.
Three days ain't hardly a grind.
It buys some beans and collard greens
and pays the rent on time.
    Course the wife works, too.

Got three big children to keep in school,
need clothes and shoes on their feet,
give them enough of the things they want
and keep them out of the street.
    They've always been good.

My story ain't news and it ain't all sad.
There's plenty worse off than me.
Yet the only thing I really don't need
is strangers' sympathy.
That's someone else's word for
caring.

2. CHANGING

It occurs to me now,
I never see you smiling
anymore. Friends
praise your
humor rich, your phrases
turning on a thin
dime. For me your wit is honed
to killing sharpness.
But I never catch
you simply smiling, anymore.

3. TELEVISION

Televised news turns
a half-used day into
a waste of desolation.
If nothing wondrous preceded
the catastrophic announcements,
certainly nothing will follow, save
the sad-eyed faces of
bony children,
distended bellies making
mock at their starvation.
Why are they always Black?
Whom do they await?
The lam-chop flesh reeks and cannot be eaten. Even peas roll on my plate unmolested. Their innocence matched by the helpless hope in the children's faces. Why do Black children hope? Who will bring them peas and lamb chops and one more morning?

4. MANY AND MORE

There are many and more who would kiss my hand, taste my lips, to my loneliness lend their bodies' warmth.

I have want of a friend.

There are few, some few, who would give their names and fortunes rich or send first sons to my ailing bed.

I have need of a friend.

There is one and only one who will give the air from his failing lungs for my body's mend.

And that one is my love.

5. THE NEW HOUSE

What words have smashed against these walls, crashed up and down these halls, lain mute and then drained their meanings out and into these floors?
What feelings, long since
dead,
streamed vague yearnings
below this ceiling
light?
In some dimension,
which I cannot know,
the shadows of
another still exist. I bring my
memories, held too long in check,
to let them here shoulder
space and place to be.

And when I leave to
find another house,
I wonder what among
these shades will be
left of me.

6. PREACHER, DON'T SEND ME

Preacher, don't send me
when I die
to some big ghetto
in the sky
where rats eat cats
of the leopard type
and Sunday brunch
is grits and tripe.

I've known those rats
I've seen them kill
and grits I've had
would make a hill,
or maybe a mountain,
so what I need
from you on Sunday
is a different creed.

Preacher, please don't
promise me
streets of gold
and milk for free.
I stopped all milk
at four years old
and once I'm dead
I won't need gold.
I'd call a place
pure paradise
where families are loyal
and strangers are nice,
where the music is jazz.
and the season is fall.
Promise me that
or nothing at all.

Poems by Gwendolyn Brooks

1. Sadie and Maud

Maud went to college.
Sadie stayed at home.
Sadie scraped life
With a fine-tooth comb.

She didn't leave a tangle in.
Her comb found every strand.
Sadie was one of the livingest chits
In all the land.

Sadie bore two babies.
Under her maiden name.
Maud and Ma and Papa
Nearly died of shame.

When Sadie said her last so-long
Her girls struck out from home.
(Sadie had left as heritage
Her fine-tooth comb.)

Maud, who went to college,
Is a thin brown mouse.
She is living all alone
In this old house.

2. theindependentntnan

Now who could take you off to tiny life
In one room or in two rooms or in three
And cork you smartly, like the flask of wine
You are? Not any woman. Not a wife.
You'd let her twirl you, give her a good glee
Showing your leaping ruby to a friend.
Though twirling would be meek. Since not a cork
Could you allow, for being made so free.

A woman would be wise to think it well
If once a week you only rang the bell.

**Poems by Phyllis Wheatley**
Each poem is cut in half

On Messrs Hussey and Coffin

1. Did Fear and Danger so perplex your Mind,
   As made you fearful of the Whistling Wind?
   Was it not Boreas knit his angry Brow
   Against you? or did Consideration bow?
   To lend you Aid, did not his Winds combine?
   To stop your passage with a churlish Line,
   Did haughty Eolus with Contempt look down
   With Aspect windy, and a study'd Frown?
   Regard them not;--the Great Supreme, the Wise,
   Intends for something hidden from our Eyes.

2. Suppose the groundless Gulph had snatch'd away
   Hussey and Coffin to the raging Sea;
   Where wou'd they go? Where wou'd be their Abode?
   With the supreme and independent God,
   Or made their Beds down in the Shades below,
   Where neither Pleasure nor Content can flow.
   To Heaven their Souls with eager Raptures soar,
   Enjoy the Bliss of him they wou'd adore.
   Had the soft gliding Streams of Grace been near,
   Some favourite Hope their fainting hearts to cheer,
   Doubtless the Fear of Danger far had fled:
   No more repeated Victory crown their Heads.
Day 5: Poetry continued

Objectives:

- Students will be able to draw meaning from a poem they have read and communicate these meanings to peers.
- Students will experience the difference between reading a poem, and hearing the author of the poem read the poem to them.

Materials: CD of Maya Angelou's Phenomenal Woman.

Lesson: For 15-20 minutes, discuss in depth the poem the students read and interpreted for homework the night before. Then listen to the poem read by the author on cd. For the remaining 30 minutes, allow the four poet groups from the day before to give their 5-7 minute presentations.

Assignment: None.
Day 6: Art and Artists

Objectives:
- Students will become an expert on one African American artist.
- Students will communicate the importance of their artist to their peers.
- Students will understand the variety of artistic styles that African American artists have.
- Students will understand the themes that come into play in African American artwork based on the life experiences of the artists themselves.

Materials: Class set of information packets about each of the African American artists.

Lesson: Hang up the examples of each artist's work around the room, dedicating each of the four walls of the classroom to each of the four artists. First pass out a packet of information to each student. Then divide the class into quarters, and assign each quarter an artist to become an expert on. They will have just the first 30 minutes of the period to become an expert on their artist. After the 30 minutes are up, assign the students to their groups of four, with one person from each artist expert quarter in the group. Each person will have 5 minutes to teach their group about their artist. It should take the remaining 20 minutes of the period for each of the four experts to report to their group.

Assignment: None.
December 27

On this date we celebrate the birth of Clementine Hunter in 1887. She was an African-American folk artist. Hunter was born on Hidden Hill Plantation near Cloutierville, La., a place so isolated and harsh that local legend claimed it was the real-life inspiration for Uncle Tom's Cabin.

As a child, her family moved north to the Cane River area, eventually to Melrose Plantation near Natchitoches, where Hunter spent a lot of her life picking cotton. She attended school for just 10 days and never learned to read or write. Later, she cooked for the Big House, using her creative spirit to make dolls for the children, as well as quilts, baskets and lace curtains. But in the late 1940s, one of the many artists who visited the plantation left behind some tubes of paint.

Plantation curator Francois Mignon encouraged Hunter to try her own hand at painting. During the next four decades, she created thousands of paintings. Hunter worked all day at the plantation Big House and took home washing and ironing to be returned the next day. Once home, she took care of her worthless husband. It was often midnight before she was free to "mark some pictures," as she once said for her painting; using cardboard, paper bags, lumber scraps, milk jugs, the insides of soap boxes and other throw-outs.

Almost all of her works were "memory paintings," showing plantation life as she remembered it: picking cotton, gathering figs, threshing pecans, weddings, baptisms, funerals and other scenes of everyday life. Her titles were often intriguing, too. Some simple ones were selected by collectors and were merely descriptive of their content: Watermelon, Flowers, Ducks and etc. When collectors did ask for a title, Hunter gave her own, such as Trying to Keep the Baby Happy, She's Not Pretty But She's Strong and Saturday Night at the Hanky Tonk.

Visitors to the plantation would buy her paintings, starting at 25 cents and 50 cents in the 1940s. These early works are considered by contemporary collectors as her best. Eventually, her various patrons were able to get her work into shows, the first big one being the New Orleans Arts and Crafts Show in 1949. A June 1953 article in Look magazine brought her to national attention. In 1957, some critics dubbed her "the Black Grandma Moses." In 1979, Robert Bishop, director of The Museum of American Folk Art in Washington, called the artist, then in her 90s, "the most celebrated of all Southern contemporary painters."

By the 1970s, there were large public and private collections of Hunter's work, and by the 1980s, several important traveling exhibitions featured her paintings. The prices for
Clementine Hunter was born in 1886, at Hidden Hill - a cotton plantation close to Cloutierville, Louisiana. Hidden Hill Plantation had a reputation. It was a harsh and difficult place to work and live.

By the time Clementine turned five, her family moved to another plantation in Cane River County, where Clementine attended school. She did not like school very much and often failed to attend, so after a while, Clementine's parents gave up on sending her to school altogether.

When she reached age fourteen, Clementine's family moved once again, this time to the Melrose Plantation, to work for John Hampton and Carmelita Garritt Henry, also known as "Miss Cammie".

Melrose had been the center of Cane River for many years. It was a very large plantation, created by a former slave called Marie Therese Coincoin and her family in the late 1700s. The plantation had become known as an agricultural empire, with its
Clementine Hunter Exhibit
Louisiana Old State Capitol Center
Baton Rouge
March 15 - June 1, 1999

The Cane River country is an anomaly: a French cultural bastion in the midst of the rural u
Nearby is the town of Natchitoches, the oldest settlement in Louisiana, founded when the French
of the restless Spanish to the west. Through the years the hand of man transformed the
spawling landscape of cotton fields and pecan groves surrounded by gentle rolling hills. The
cotton cultivation dictated the rhythm of life for thousands of poor farm laborers. It was this
provided the backdrop for the life and work of one of America's best and most celebrated p
artists: Clementine Hunter.

Clementine Hunter was born in late December of 1886
or early January of 1887 on Hidden Hill (now Little
Eva) plantation, a few miles south of Cloutierville,
Louisiana. Local legend has it that the plantation was
the real-life inspiration for the novel Uncle Tom's
Cabin. Hunter described it as a place "way down
yonder at the end of the road. You don't see no birds,
you don't see no nothin' down there where I was born."

When she was still a young girl, Clementine moved to
Melrose Plantation, situated on a bank of the Red
River, fifteen miles south of Natchitoches. At Melrose,
through youth, two marriages (the second to a field
hand named Emmanuel Hunter), the raising of five
children, and until well into middle age, she worked
as an ordinary cotton picker. This back-breaking task
did not break Hunter's spirit. "I see'd it as fun," she
would say, and recalls, "I could pick 250 pounds a day.
Daddy could pick 390."

Eventually, she was brought into the "Big House" as a part-
time cook and maid. One night in the 1940's, when
Clementine was nearly 60, she came upon some tubes of
paint which had been discarded by artist Alberta Kinsey,
who had been a guest at the plantation. She took them to
another house guest, art critic and plantation library curator:
Francois Mignon. She told Mignon, "You know, Mister
Francis, I betcha I could mark a picture if I set my mind to
it." Eager to encourage her, Mignon cast about and came up with an "old" window shade, a few brush
turpentine and sent Hunter off to try her hand at painting. At 5 o'clock the next morning, Hunter
explaining that she had finished her first picture.

From that moment on she began to paint with a relentless passion. She painted on virtually anything sui
Henry O. Tanner

By Leigh Jackson

Daily News Staff Writer

Henry Ossawa Tanner, the turn-of-the-century African painter, lived a life of gentle ironies. He painted only black American life, but they won him permanent fame and declared victory. Still, Tanner's career embodied contradictory elements of his life. His works were encour in spirit.

In celebration of that spirit, the Philadelphia Museum of Art will host a major retrospective of Tanner's work. The exhibit will be on display through April 14, then travel to the Detroit Institute of Arts, Atlanta's High Museum of Art, and the Fine Arts Museum of San Francisco.

Stretching from Tanner's student days, when he painted seascapes and animals, to his late religious works, the retrospective is the most expansive of the five held since his death in 1937. It also marks the first time the Philadelphia Museum of Art has mounted a major retrospective of a black artist.

"We have shown and collected work by African-American artists for many years, but this is the first one-man exhibition organized for a national tour," said Robert Montgomery Scott, Art Museum president. "I personally find work both poignant and uplifting and look forward to seeing it repeatedly while it is here." Featured are more paintings and 15 drawings borrowed from public and private collections throughout the United States and France, including the Cosby, Tanner's family and the Metropolitan Museum of Art in New York City. Hampton, Clark-Atlanta and Howard universities also contributed pieces.

Organizers hope that the retrospective, funded with $500,000 from the Ford Motor Co., along with money from Charitable Trusts, the National Endowment for the Arts and the William Penn Foundation, will bring larger audiences to the man many call America's greatest African-American painter.

This quiet, reserved revolutionary broke down barriers as one of the first academically trained African-American painters and one of the first permanent expatriates. His success encouraged younger black artists like Aaron Hale Woodruff, Meta Warrick Fuller and Romare Bearden — leaders in the Harlem Renaissance, the Depression artistic revolution.

"To have done what he has accomplished against extraordinary odds in this society and to be as brilliant as that to me is just remarkable," said Rae Alexander-Minter, Tanner's great grandniece, who is public programs director for Hampton University. "He clung to the traditional style he developed during his student days in Philadelphia, even as younger artists stormed the gate and declared victory. Still, Tanner's career embodied contradictory elements of his life. His works were encouraging in spirit.

http://www.octobergallery.com/artists/tanner.htm

4/13/2003
two gentle depictions of life among American blacks. With those paintings, Tanner paid homage to the social
his father, who had worked variously as a journal editor and teacher at a freedman’s school.

“He was saying to his father, I can make positive statements just like you can,” said art historian Naurice F
“You preach from the pulpit. As an artist, I can too.”

“The Banjo Lesson” (1893) proved to be particularly popular. Indeed, educator Booker T. Washington enc
black Americans to buy reproductions of the painting.

Along with its gentleness, the painting offers a stern response to the mocking stereotypes of blacks so pop
time. With a banjo and an elderly black man, Tanner transformed the minstrel tradition into an instrument of r

“Maybe Tanner is trying to say this is the way it’s supposed to be,” said Woods. “This man is not a minstre
sharing African traditions he’s proud of.”

Yearning again for the open racial climate of France, Tanner returned to Europe in 1894. He left America”
of black genre paintings. Some art historians say he abandoned that topic because there were too few buyer
paintings. Others argue that he felt unable to paint such American scenes from faraway France.

In 1894, Tanner began to receive the critical attention he long sought. The prestigious art salon, Societe dt
Francais, accepted “The Music Lesson” for exhibition. In 1896, “Daniel in the Lion's Den” received an honora
at the salon. Another salon-exhibited work, “The Resurrection of Lazarus” (1897), so impressed Rodman We
that the son of legendary Philadelphia retailer John Wanamaker sponsored Tanner’s first trip (and a subsequu
the Holy Land.

That 1897 visit marked Tanner’s turn toward religious subjects. With his stripped-down figures and special
lighting and color, familiar Biblical scenes became expressions of an intensely personal mysticism.

In 1899, Tanner married Jessie Macauley Olssen, a white singer from San Francisco who had been a moe
1898 painting “The Innunciation.” They married in London and settled in France, where they raised their son,

Tanner’s fortunes rose substantially at the turn of the century., with a succession of honors and exhibits. H
to exhibit at the Salon of the Societe des Artistes Francais, but also held shows throughout the United States
was elected to the National Academy. He also received the Legion of Honor from the French government in .
country’s highest
civilian award.

But World War I shattered Tanner's domestic peace. He left painting temporarily to drive an ambulance in .
France. His wife died in 1925 in her sleep and his son suffered a nervous breakdown soon after.

He resumed his painting, but success was hobbled by increasing health problems, the economic pinch of t
Depression and the modern styles sweeping Europe and America. Tanner died peacefully in his sleep May 2
age 78, in his Paris apartment.
Henry Ossawa Tanner was born June 21, 1859, in Pittsburgh, Pennsylvania. His father, Benjamin Tucker Tanner, was a minister in the African Methodist Episcopal Church. His mother Sarah Elizabeth Miller Tanner, was the granddaughter of a white plantation owner and a black slave. Henry grew up in Washington, D.C., and then the Tanners moved to Philadelphia, Pennsylvania.

In Philadelphia, Henry became very interested in art. At first his parents didn't want him to be an artist, but they would allowed him to chase his dream. From the age of 15 until he was 21, he worked on his own painting whatever came to mind. His favorite things to draw were animals at the Philadelphia Zoo. In 1880 Tanner decided to attend the Pennsylvania Academy of fine Arts. There he was taught by a famous American painter named Thomas Eakins. Eakins was impressed with Henry and knew he had a bright future.

Henry decided to leave the Academy, and try to make it on his own. He did not make much money and decided to travel to Europe in 1891. He spent five years in Paris where he studied under Jean-Paul Laurens. In 1893 Tanner returned to Philadelphia where he painted "The Banjo Lesson," a study of black life in the realistic style of his time. After completing this painting Henry Tanner moved back to Europe because of racial prejudice.

In 1899, Tanner married a white singer named Jessie Macauley Olssen. They had lived together in Paris and had a son named Jesse Ossawa. Jesse went on to study at Cornell. The family moved to an artists community in upstate New York, but Jessie persuaded his father to return to Paris.

Henry's art was selling all over the world. Tanner also won many prizes for his magnificent art work. Many of his works were purchased by the French government. In 1905 Tanner became the first black to exhibit his art at the Carnegie Institute in Pittsburgh, Pennsylvania.

Henry Tanner died on May 25, 1937, in his sleep while at his home on the Rue de Fleurs. This was the most peaceful way to go. He was not sick, but he was 77. Henry will always remain one of the most prominent artists of all times.

Works Cited

The theme of social protest remained a consistent Lawrence throughout his career. In the 1960s Lawrence was inspired by news reports and photographs, including segregated lunch counter sit-ins and stories of the civil rights movement. From the 1970s on, work focused less explicitly on contemporary social issues.

I like the symbolism [of the builder]... I think the man's aspiration, as a constructive tool, is Jacob Lawrence!

From 1946 to 1998, Lawrence made paintings based on the lives of builders. These works present a limited palette of black, and white; and human activity is juxtaposed against architectural elements, building tools, and materials. Lawrence's ideas about American, particularly include female workers, and expand to include the family. These works also symbolize increased African-American participation in the workforce during the 1940s and late 1960s.

Throughout the late 1970s and early 1980s, Lawrence continued to focus on composition and space, abstraction and representation bridged the gap between form and content to create a more modern language.


©2002 Whitney Museum of American Art
Jacob Lawrence was born on September 7, 1917, Atlantic City, New Jersey. Originally from South Carolina and Virginia, the Lawrence family, like thousands of other migrants, had hoped to find more promising opportunities in the North. By 1919, his family moved to Easton, Pennsylvania. In 1924, after Lawrence’s father separated, his mother moved the family to Philadelphia, where she left the children in foster care while she worked. At the age of thirteen, Jacob Lawrence arrived in Harlem.

Since it was almost impossible for black Americans to attend the regular art academies, the art schools and workshops of Harlem provided crucial training for the majority of black artists in the United States. Lawrence was one of the first artists trained in and by the African-American community in Harlem.

Lawrence received his earliest art instruction from Alston at Utopia Children’s House, a community daycare center that Lawrence attended after school. Using theories from Dow’s textbook Composition, Alston taught nonrepresentational drawing and encouraged Lawrence to invent his own mctortat based on personal decisions about composition and space.
While in high school, Lawrence attended art classes at the Harlem Art Workshop at the York Public Library’s 135th Street branch (later the Schomburg Center for Black Culture). The library housed ArthLJr$-hQml?$lJrg’s distinguished collection of literature and artifacts on African American culture. It also became a forum for extended social, cultural, and political events.

Despite financial hardship, Lawrence’s mother made great efforts to have a beautiful home. Lawrence’s eye became attuned to visual relationships and he developed his predilection for certain shapes.

Our homes were very decorative, full of pattern, like inexpensive throw rugs, all around the house. It must have had some influence, all this color and everything. Because we were so poor the people used this as a means of brightening their life. I used to do bright patterns after these throw rugs; I got ideas from them, the arabesques, the movement and so on.

Jacob Lawrence!

As a teenager, Lawrence made frequent visits to the Art. He developed an appreciation for the works of old masters such as Giotto, and Goya, and modern masters such as van Gogh and He became interested in African art and abstract art, and was aware of the narrative serial tradition in Egyptian and medieval wall paintings, as well as the contemporary mural
Lawrence found inspiration in the Harlem community he was raised. His early work depicts scenes of Harlem facades, sidewalks, streets, and storefronts—using elemental shapes in commercial tempera on lightweight brown paper. Several early paintings were done in his immediate environment, including his studio, home.

For Lawrence the 1930s was actually a wonderful period in Harlem although we didn’t know this at the time. Of course it wasn’t wonderful for our parents. For them, it was a struggle, but for the younger people coming along like myself, there was a real vitality in the community!"

In his early twenties, Lawrence began to develop a new brand of modernism, distilling subject matter based on his experience of Harlem and the lives and aspirations of African Americans. Some works reveal a satirical view of Harlem poverty, crime, racial tensions, and police brutality.

By 1936 Lawrence had established workspace at "306" studio at 306 West 141st Street. During that year, he had worked with notable writers and activists as Ralph Ellison, Claude McKay, and artists Alain Locke, and all of them were interested in cultural identity and black achievement.

Also in 1936, Lawrence took art classes with Augusta Wilson, who had converted an old garage near her Harlem house. In 1939 Lawrence attended the American Artists School, where he was awarded a scholarship, and in February 1938 he received a WPA Federal Art grant. From 1939 to 1940, Lawrence made easel sections of the Harlem community.

1. Leslie King-Hammond, Untitled

Harlem is the queen of black belts, drawing together into a vast humming hive. They ha from different states, from the islands of th and from Africa. And they are still coming il grim misery that lurks behind the inviting f. crowded tenements, the harsh Northern ctti employment do not daunt them. Harlem ret magnet.
Claude McKay

Throughout the Great Migration, one of the main Harlem, New York. Covering less than two squar was home for more than a quarter million Africa. migrants.

Harlem abounded with African ancestral traditions, philosophies, culture, and religion, practiced and carried North by the newly arrived black migrants. However, life was very different in Harlem for migrants accustomed to rural life styles. Instead of living in houses on a farm, black migrants now lived in small apartments or vertically designed, densely compacted tenements. The slower pace of rural life was replaced by the accelerated speed of developing urban centers. The sounds of nature were replaced by the sounds of people, traffic, radios, and modern machines moving across concrete sidewalks and overhead on elevated trains.

Jacob Lawrence witnessed the innovative and im created by the convergence of the Great Mi, the Depraj2S;J0J' the and the Harlem
Inspired by the Harlem community's interest in t heritage, Lawrence became the storyteller or vis neighborhood.

http://www.whitney.org/jacoblawrence/meet/visions.html
Lawrence painted not just what he saw, but also from Harlem's oral historians. He became interested in African-American history and culture and researched the lives of figures like Toussaint L'Ouverture, Douglass, Tubman, and John Brown. His narratives were created on small, identically sized panels with accompanying texts.

In 1940-41 Lawrence created a sixty-panel narrative, *The Migration of the Negro*, based on the experiences of his family, the recollections of people in his community, and research that he conducted. This powerful portrayal of migration communicates the struggle, strength, and perseverance of African Americans who, between 1900 and 1940, moved from the agricultural communities of the South to the industrial cities of the North and Midwest in search of a better life. Lawrence conveyed his message through the texts that accompanied each panel. Artist Helen Knight prepared the gesso panels and helped write the captions. Knight and Lawrence married in 1941.

*The Migration Series* was exhibited at Edith Halpert's Downtown Gallery and in 1942 on a national tour. As the first African American to join Downtown Gallery, Lawrence found himself living in worlds. For the rest of his life he would struggle with the experiences as an African American and his acceptance into the white art community.

The experience of creating historical works inspired Lawrence to make discrete images that function as groupings. Between 1942 and 1943 he made a gl...
In the summer of 1946 Lawrence was invited by Josef Albers to teach at Black Mountain College. According to Lawrence, Albers was the first person to have a significant artistic influence on his community. Exposure to Albers' work, Lawrence began to use analytical devices he already used—making the picture plane appear three-dimensional, changing geometric shapes, using them in different forms, and juxtaposing them.

In 1949 Lawrence voluntarily sought help for depression at Hillside Hospital in Queens, New York. His hospital paintings during this time show a marked departure from his other works. The people in these paintings are resigned, their facial features agonized; the colors are mixed and subdued. His eleven months at Hillside gave Lawrence a fresh perspective on Harlem and the subjects of his earlier works. He began visiting theatrical productions, and in 1951 created a new body of work based on his memories of performances at the 125th Street theater.

During the 1950s, Lawrence's art developed greater psychological depth due to the influence of many elements. This depth is expressed through greater layering of patterns and increased use of shadow and light. With the publication of Invisible Man in 1952, many Americans became aware of how inescapable the notions of visibility and invisibility were for African Americans. During this time, Lawrence addressed issues of identity by using masks as a metaphor.

©2002 Whitney Museum of American Art
Today Lawrence's work can be found in almost t1 museum collections. His numerous awards includ Medal of Arts, the NAACP's prestigious Spingarn Rosenwald Fund Fellowships, and more than tW(J degrees. In 1983 Jacob Lawrence was elected to Academy of Art$~ndJ~i:~r$tI the highest honor i the United States. He was also a member of the Arts and let:tel''s and the

In 1977 Jacob Lawrence described his work as a referring to his life's work as constantly growing whom he portrayed crossing 1 Canadian border in his painting Over the Line (1! able to transcend racial barriers and find commo Americans. Lawrence died on June 9, 2000 at th~

To view a chronology of Jacob Lawrence's life an

http://www.__________org/art02.html

©2002 Whitney Museum of American Art
With the culture of as his primary source of inspiration, Jacob Lawrence possessed a consciousness of black history that is generally not included in textbooks. Jacob Lawrence was a student of life and made exposing the reality of black history through art his life long pursuit. After a long period of research and study research, Jacob Lawrence began his first series documenting African history. This effort became known as the establishment of the first black Western republic through the efforts of military leader.

Jacob Lawrence was twenty-one years old when he completed the forty-one panel Toussaint L'Ouverture series in 1938. This series, based upon Toussaint L'Ouverture's struggle to free Haiti from the tyranny of the Spanish and the French in the early nineteenth centuries, set the standard for Jacob's lifelong sojourn to explore, expose and visually capture black life within a narrative context.

Jacob Lawrence painted forty-one small works that chronologically documented the history of the Haitian revolution. These works documented Columbus's discovery of on December 6, 1492, and chronicled Toussaint's victory over the French with the signing of the Declaration of Independence on January 1, 1804.

Never to be known as a traditionalist Lawrence used quotations to function as a verbal description of his art works and to enhance themes of his artworks. An example of this is, General Toussaint L'Ouverture, number twenty in the series of paintings, is labeled "statesman and military genius, esteemed by the Spaniards, feared by the English, dreaded by the French, hated by the planters, and revered by the blacks."

In 1938 Jacob Lawrence's Toussaint L'Ouverture series premiered during Lawrence's first solo exhibition outside of
Two renowned American artists, Jacob Lawrence and George Segal, died last Friday night. We begin a two-part remembrance tonight. First, Jacob Lawrence, considered one of the century's great American painters. Here's a report and interview by former NewsHour correspondent Charlayne Hunter-Gault that was broadcast in 1995.

CHARLAYNE HUNTER-GAULT: Jacob Lawrence's canvases are mostly small panels, but they explode with images larger than life, images of everyday life in the black community, expressed in brilliant colors, in his distinctive cubist-expressionist style. Works like "Pool Parlor," "Bar and Grill," "Funeral Service." In his artistic repertoire of the past 50 years are drawings, prints, book illustrations, and large murals.

Jacob Lawrence was born in 1917, in Atlantic City. His mother, a single parent with three other children, tried to support them by doing domestic work, but was often on welfare. The family lived in Philadelphia for a few years, before finally moving to Harlem when Lawrence was about 13 years old. It was the 1930's, in the midst of the Great Depression and the tail end of the dynamic literary and artistic period known as the Harlem Renaissance. The young Lawrence absorbed the influences of economic hard times and a burgeoning black consciousness. Lawrence was inspired by his first mentor, artist Charles Alston, and the sculptor and painter Augustus Savage. Also, Romare Bearden and another budding young artist, Gwendolyn Knight, whom he later married. It was during this time that Lawrence began spending long hours in places like Harlem's Chambourg Library, diligently researching the epic struggles of the heroes and she-ros of the black community.

The results, painstakingly depicted in each brush stroke, earned Lawrence a unique place in black history, and the title "History Painter." The first of Lawrence's history paintings was done in 1937, a sequence of panels chronicling the late 18th century liberator of Haiti, Toussaint L'Ouverture. In the series, Lawrence was to establish the pattern of not using titles for his work, but numbers accompanied by simple sentences to help tell the dramatic story he was portraying. For example, number ten of the series is called "The Cruelty of the Planters Towards the Slaves Drove the Slaves to Revolt, 1776." Black American Liberators followed next. A Frederick Douglas series of 32 panels followed in 1938; then, a Harriet Tubman series of 31 panels in 1939.

But the first of Lawrence's series to be featured in a major downtown exhibition was "Migration," 60 panels completed in 1941, when Lawrence was 23 years old. It's a story of the black exodus from the South to the North after World War II and it too followed the now-familiar pattern. The line accompanying this painting was "They Were Very Poor." Critics have called the "Migration" series Lawrence's greatest achievement, establishing him as the pictorial griot of his own African American community, griot being the African word for the village storyteller who passes on the history and tradition of his people.

CHARLAYNE HUNTER-GAULT: Your series about the great migration has been called by critics one of your greatest achievements, and yet you grew up in the North. What inspired your interest in the great migration?

JACOB LAWRENCE, Artist: Because we were part of that -- my family, it was part of that. So many people of my age, we were born in the North, but our roots were southern because of our parents, the peers of our parents, our customs, mores, were all southern. I... my first trip into the South was after I completed this series.
Day 7: History of Slavery

Objectives:
- Students will understand the process of the slave trade.
- Students will empathize with those who were captured and tortured.
- Students will be able to communicate their empathetic feelings through reflective writing.

Materials: Transparencies of the autobiography of Boyrereau Brinch.

Lesson: When the students come into class, have them all take out several pieces of notebook paper and a pen or pencil to write with. Tell the students that we will be reading the autobiography of a slave, from the time when he was living with his family in Africa, to the time when he was brought to the United States. His name was Boyrereau Brinch, and this occurred around the year 1760. You are to pretend that you are him, and that the happenings in his life are happening to you. Then put up the first transparency. After each transparency, tell the students to write how they feel at this point from a first person point of view. Be sure that the mood of the class is somber, quiet, and contemplative. Allow them 2-3 minutes to reflect each time. Get through as many transparencies as possible, then allow them 5 minutes for final reflections. Then collect the reflections.

Assignment: None.
At the close of the feast the Boys of the partakers there of, as is the custom, were allowed to put on some conspicuous ornament of their fathers and go to such amusements as they thought most pleasing to their propensities, bathing in the Neboah or Niger, being considered a useful as well as pleasing amusement. On the close of the feast, myself with thirteen of my comrades, went down to the great Neboah to bathe—this was in the 16 year of my age; my father and mother delighted in my vivacity and agility; on this occasion, every exertion on their part seemed to be made use of, to gratify, what they called, their youthful Boy. As it was almost a league and a half, every thing was done for my outset, whether at the time I was convinced, or whether by infatuation, I have convinced myself from events, that there was something portentous in my parting from my parents, I am unable to say. But it appears to me now that their whole souls were exacly in thus gratifying their darling boy, all was hilarity, anxiety, and delight; my mother pressed me to her breast, and warned me of the dangers of the waters, for she knew no other. My brothers and sisters all assisted to ornament me and give me advice, and wish me much delight. My father with the Austerity of a Judge, tenderly took me by the hand, and said, my son conduct yourself worthy of me, and here you shall wear my cap; he then put it upon my head, and said, My dear Boyrereau, do not get drowned, but return before the setting of our great father the sun. My comrades were waiting at the porch of our front door, I flew to the door, with a heart lighter than a feather; My brothers and sisters followed my father and mother, standing behind them to observe my departure and agility, O! God that my limbs had refused their office on that fatal day, or I had been laid a corpse on the clay of my native land, before I had been suffered to move from the threshold of my father's dwelling. O! the day that I passed the church for the last time, a whole family following with anxious looks my steps and motion, the well known sportive rivulet, I passed the arch of clay. I, before I descended the hill which shut me from the sight of home forever cast behind me one last and longing look to see if I could catch one pleasing glance of a fond mother; but alas! I could discover no trace of home, only the pleasing and conspicuous views of my native town. When I turned round, I found my companions before me. The anticipated sport, caused my heart to leap with joy, I ran down the declivity of the hill, we reached the Neboah; about 10 o'clock in the morning, we went down upon a point or rather elbow of the river, just above the junction of the small river before mentioned with the Niger.

There was a small shade of grape vines under which there was a smooth flat of green grass, we quickly and hastily undressed ourselves and prepared for the consummation of our wishes; kings upon their thrones might envy our felicity. As we could anticipate no greater pleasure, and knew no care. A perfect union prevailed; all had a noble emulation to excell in the delightful sport before us; we plunged into the stream, dove, swam, sported and played in the current; all striving to excell in feats of activity, until wearied with the sport, we returned to the shore, put on some of our clothing, began to think about returning to our homes, as fatigue and hunger invited.

When we ascended the bank, to our astonishment we discovered six or seven animals fastening a boat, and immediately made towards us. Consternation sat fixed upon every brow, and fear shook every frame; each member refused its office. However, home invited so urgently, that nature began to do her duty, we flew to the wood with precipitation. But Lo! when we had passed the borders and entered the body thereof, to our utter astonishment and dismay, instead of pursuers we found ourselves waylaid by thirty or forty more of the same pale race of white Vultures, whom to pass was impossible, we attempted without deliberation to force their ranks. But alas! we were unsuccessful, eleven out of fourteen were made captives, bound instantly, and notwithstanding our unintelligible intreaties, cries & lamentations, were hurried to their boat, and within five
minutes were on board, gagged, and carried down the stream like a sluice; fastened down in the boat with cramped jaws, added to a horrid stench occasioned by filth and stinking fish; while all were groaning, crying and praying, but poor creatures to no effect. I after a siege of the most agonizing pains describable, fell into a 'cind of torpid state of insensibility which continued for some hours. Towards evening I awoke only to horrid consternation, deep wrought misery and woe, which defies language to depict. I was pressed almost to death by the weight of bodies that lay upon me; night approached and for the first time in my life, I was accompanied with gloom and horror.

Thus in the 16th year of my age, I was borne away from native innocence ease, and luxury, into captivity, by a christian people, who preach humility, charity, and benevolence. "Father! forgive them for they know not what they do."

I remained in this situation about four days, the cords had cut the flesh, I was much bruised in many parts of my body, being most of the time gagged, and having no food only such as those brutes thought was necessary for my existence. Sometimes I courted death, but home would force upon me with all its delights and hope, that soother of all afflictions taught me to bear with patience my present sufferings.

CHAP. 4.

ON the fourth day, about four o'clock, in the afternoon we arrived at the ship, and were carefully taken out of the boat, and put on board; even this momentary relief seemed to cheer my desponding spirits, and at least eased the pains I endured, by relieving me of those galling cords with which I was bound. I was suffered to walk upon the deck for a few minutes under a strong guard, which gave my blood an opportunity in some degree to assume its usual circulation. But in a short time I was forced into the hole, where I found my comrades, with about thirty more poor African wretches whom the ships crew had stolen from a neighboring tribe. These poor creatures were screaming, crying and wringing their hands, with prayers and ejaculations to the great Father for their deliverance. This group was composed of men, women and children, some little girls and boys, not more than six or seven years of age were shut up in a pen or sty, crying for food and water and their fathers and mothers. One little boy about seven years of age, told me he went in the evening to drive the goats for his mother, and they ran after him and caught him, and his mother did not know where he was, and he was afraid his little brothers and sisters would starve, as he was the oldest child and there was no one to drive the goats, as his father was taken away before, therefore there was no one to help her now.

The author has inserted the following lines, taken from a periodical publication, of 1804, which he deems pathetic and apropos.

"Help! Oh, help! thou God of christians!
Save a mother from despair!
Cruel white men steal my children!
God of christians hear my prayer!

From my arms by force they're sever'd;
Sailors drag them to the sea;
Yonder ship, at anchor riding,
Swift will carry them away.

Now they tear her brother from her,
Down below the deck he's thrown.
Stiff with beating, thro' fear silent,
Save a single death like groan.

There my son lies stript and bleeding;
Fastwith thongs his hands are bound;
See the tyrants how they scourge him;
See his sides a reeking wound!

Help! Oh, help! thou God of christians!
See his little sister by him;
Quaking, trembling, how she lies!
Drops of blood her face be sprinkle;
Tears of anguish fill her eyes.

Hear the little creature begging;

The author has inserted the following lines, taken from a periodical publication, of 1804, which he deems pathetic and apropos.
"Take me white men for your own!  
Spare! Oh, spare my darling brother!  
He's my mothers only son."

Christians, whose the God you worship,  
Is he cruel, fierce or good?  
Does he take delight in mercy?  
Or in spilling human blood?

See, upon the shore she's raving,  
Down she falls upon the sands:  
Now she tears her flesh with madness  
Now she prays with lifted hands.

Ah my poor distracted mother!  
Hear her scream upon the shore:"--  
Down the savage captain struck her,  
Lifeless on the vessel's floor.

"I am young, and strong, and hardy,  
He's a sick and feeble boy;  
Take me, whip me, chain me, starve me  
All my life I'll toil with joy.

Up his sails he quickly hoisted,  
To the ocean bent his way;  
Headlong plung'd the raving mother,  
From a high rock in the sea."

I for a moment forgot my distress, and shed one tear for the boy. But sympathy assumed her dominion, and we all wept for one another and ourselves; the children crying for bread and water, and no white soul paid any attention.

MATTHEW, VII----7.

7. Ask, and it shall be given you; seek and ye shall find; knock and it shall be opened unto you:

8. For every one that asketh, receiveth; he that seeketh, findeth; and to him that knocketh, it shall be opened.

9. Or what man is there of you, who, if his son ask bread, will he give him a stone?

10. Or if he ask a fish, will he give him a serpent?

11. If ye then, being evil, know how to give good gifts unto your children, how much more shall your father, which is in heaven, give good things to them that ask him?

12. Therefore all things whatsoever ye would that men should do to you, do ye even so to them: for this is the law and the prophets.

LUKE, X----25.

25. And, behold, a certain lawyer stood up, and tempted him, saying. Master, what shall I do to inherit eternal life?

26. He said unto him, What is written in the law? how readest thou?

27. And he answering, said, Thou shalt love the lord, with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbor as thyself.
28. And he said unto him, Thou hast answered right: this do, and thou shalt live.

29. But he, willing to justify himself, said unto Jesus, And who is my neighbour?

30. And Jesus, answering, said, a certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead.

31. And by chance there came down a certain priest that way; and when he saw him he passed by on the other side.

32. And likewise a Levite, when he was at the place, came and looked on him and passed by on the other side.

33. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him,

34. And went to him and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him.

35. And on the morrow, when he departed, he took out two pence, and gave them to the host, and said unto him, take care of him; and whatsoever thou spendest more, when I come again I will repay thee.

36. Which now of these three, thinkest thou, was neighbor unto him that fell among the thieves?

37. And he said, He that shewed mercy on him. Then said Jesus unto him, Go, and do thou likewise.

As I walked round, I observed some men & women in the hatchway, in Irons; they were pleading for their deliverance, or that they rather than remain as they were, might receive instant death; what had been their offence I never learned. At sun down we were separated into small parties, and I was separated from my comrades, and bolts and bars for the first time in my life confined me to a small apartment, and language cannot describe more misery than I experienced that night. Solitude brought home to my tender, youthful mind, remembrance and reflection, two unwelcome messengers. But early next morning, all was bustle, noise and confusion; they weighed anchor, hoisted sail, and we sailed down the river; here to my sorrow I learned what the white men came to Morocco in, which my father before had so imperfectly described to me, on his last return home. In a short time we came to anchor before a town called in my language, Yellow Bonga the English name of which place I could never learn.

As before observed, the captain, super-cargo, and many of the English gentlemen had been residents in this town for many months during their stay here they had ingratiated themselves with the natives, whose credulity taught them to believe that they were as honest and innocent as the natives were themselves, the ship lay before this place for some days during which time there was much passing and repassing. One day a man came on board, whom they paid particular reference to, who afterwards, I learned, was the commander himself. He was about five feet two inches in height, duck legged, high shoulders and hollow backed, his hair being red as scarlet, cued down his back, to his hips, which were broad and prominent, his nose aquiline, high cheek bones, with a face about the color of what we call crimson grapes, but what is more familiar to our ideas his complexion, was that of a red beat his nose eclipsed it, his eyes resembled a bowl of cream in a smoaky house sprinkled with white ashes and hemlock tan with a chin that defied them to examine his laced vest which encompassed a huge paunch, that would astonish a Bishop, or host of a London porter house; his mouth had destroyed about one third of his face, and each wing was about attacking his ears, with ammunition within, called teeth, that represented gourd seeds, his lips were about the thickness of the blade of a case knife & appeared as if they had been at variance for many years, for the barrier between them bid defiance to an union; his hat resembled a triangle being cocked in the ancient mode, with three sharp corners, brim laced with gold,
and gold laced loops. Time had made some impression upon its former beauty; but the ostentation of the wearer made up all deficiencies; but the description is tedious, all things corresponded; yes, his mind agreed with his appearance, and his dress was emblamatical of his feelings, which were bedaubed with iniquity and grown very itale.

We had not remained many days, in this situation before we learned by the Interperter, that the officers were courting some of the women, and were almost idolized by the natives, who were making public feasts for their amusement, and entertainment. At length it was announced that a grand feast was to be held on board of the ship; apparent preparations, were made accordingly, and all the principal inhabitants of the Town were to attend. This was considered as a civility due from that deluded people, to the officers of the vessel, while the blackest perfidy rankled in the hearts of those traitrous villians, who conceived and executed the plot. A general invitation was accordingly given to all classes, without distinction. The day arrived, the boats of the ship were busily employed in bringing on board the visitors. The principal inhabitants of the Town came on board; in short, but few staid behind only the sick, lame, aged and children; they brought with them many valuable articles of plate, &c. when all were on board, the festivity commenced, but mark, the slaves were cautiously concealed in the cockpit, that vigilance might be kept asleep and suspicion lulled into security. When they had regaled themselves with Food, Brandy, Spirits and Wine, were introduce and prepared in many ways to make it the more delicious. When they had drank freely, laudinum was secretly conveyed into their liquor, a general intoxication, and sound sleep soon prevailed, and insensibility was the consequence. These dexterous dealers in iniquity seized upon the moment, fastened with implements already prepared, each individual down upon their backs, with poles across their breasts and legs, with hands and feet drawn up by cords to certain loop holes therein. In this situation they are obliged to lie during a six months voyage, fed like hogs in the sty by their drivers. Their excrement however was taken out by women and sickley negroes, who were liberated from the situation before described. If they appeared to be that kind of valetudinarians who were incapable of relieving their fellow sufferers. But to return to the sufferers when the delirium was banished by the reassumption of the operations of nature. A scene ensued that seemed to deny that there was a perfect supreme ruler and unerring governor of the universe. Behold three hundred men, women and children, who, twelve hours before, enjoyed the purest freedom that nature herself could bequeathe to her natural offspring, who were untainted by vice, save only that corruption which those people had introduced among them=during the foregoing scene, the ships crew weighed anchor, leaving this hospitable village without regret almost desolated. In a few days we came to a city, called in my language Guingana, where there was an English gentleman, who had resided there many months trading with the natives, during which residence he had courted and married the princess, only daughter and heir. He understanding, that an European vessel was going out, attempted to prevail upon his wifes father to consent that she might accompany him to his native country, but all intreaties were vain, until he interceded with the Judges whom he made believe that he would positively return with her in two years, and in the meantime give her an English education. The Judges interceded for him, and ultimately caused the prince to consent. On a solemn treaty being formed that he would take many ladies of honor to accompany her; with some young lads that were near allied to the throne; that he would give them all an European education, instruct them in all the arts of civilization in his power, and return in two years. For the true performance of this he pledged himself to the King and Judges in the most solemn manner.

Accordingly they all came on board the ship, accompanied with many of the nobility. The most solemn scene ensued that I ever beheld: offering up sacrifices, burning incence, washing and anointing their feet, and the consecrating their heir apparent of the throne, to the God of the Ocean, and to the protection of their great Father. The solemn dirge and the farewell sound of the trumpet, added sublimity as well as solemnity to the scene.

At the close of this ceremony were introduced abundance of rich presents for the outset and expence of the voyage, such as gold-dust, ivory, com, rice with many other very valuable articles, which loaded the ship as deep as she would swim. The bride was decorated in the style of an eastern princess, with gold braceletts, rings, beads, and in fact was completely decorated in gold from head to foot.
As soon as we had fairly got under way, and about bidding adieu to the African coast forever, the captain and many of the officers made choice of such of the young women as they chose to sleep with them in their hammocks, whom they liberated from chains and introduced into their several apartments. After the officers had provided themselves with mistresses of color, they made arrangements for the keeping and feeding the slaves. We were fastened in rows, as before observed, so that we could set upon our ramps or lie upon our backs, as was most convenient, and as our exercises were not much, we, it was concluded, could do with little food; our allowance was put at two scanty meals per day, which consisted of about six ounces of boiled rice and Indian corn each meal, with the addition of about one gill of fresh water; while in this situation, the ships crew had been butchering a goat, and threw some meat, which fell near me, but a boy caught too quick for me, and swallowed it as soon as a hound would have done. I thought it was my right as it fell before me, and therefore clenched him, but one of my comrades interfered and admonishing us, said, it was extremely wrong for us to contend, as we had no parents or friends to take our parts, and could only bring disgrace upon ourselves. We desisted and mutually exchanged forgiveness.

Soon after this we were almost famished for want of water. We often begged salt water of the invalid who attended us. I would get it in my cap and cautiously drink it, which would run through us like salts. We were in such a situation that the officers liberated us, and Guy, the boy before mentioned, was so indecent as to drop some, from necessity upon the white man's deck. It was laid to another boy, who would not expose his friend, therefore he was saluted with only forty lashes, but poor Guy died a few days afterwards, and was thrown into the sea, which made food for sharks, as they continually followed us being well baited by the frequent deaths on board.

About this time the princess was delivered of a child, but the great disposer of all events, was pleased to waft its infant soul to realms unknown to us. There was great mourning among the maids of honor; they cried aloud.

A boy, one of my comrade slaves, by the name of Leo, forgetting his sufferings for a moment, was disposed to mirth; he observed, "Cordier agong, cadwema arroho:"--which in English is, Hark! there is a trumpeter among us.

In this situation, upon the boisterous deep, where each gale wafted us to a returnless distance, from our families and friends, almost famished with hunger and thirst, to add horror to the scene, the sailors who were not provided with mistresses, would force the women before the eyes of their husbands. A sailor one day, forced the wife of a slave, by the name of Blay, before his face. Blay, whose blood boiled with wrath and indignation, said to his comrades in chains, Let us rise and take them, and force them to conduct us back to our native country again; there is more of us than of them, and who is there among us, who had not rather die honorably, than live ignominious slaves? The interpreter happened to overhear him, and gave information against him. Poor Blay was taken to the gunwale, and received 80 lashes, and was then put in chains, with a double weight of iron. At this treatment well may we cry out with Ezekiel--"Behold their abomination in the sight of the Lord." After a voyage of about five months, the vessel arrived at Barbadoes, in the West-Indies, in the year of our Lord, one thousand seven hundred and fifty nine, or one thousand seven hundred and sixty, with the slaves, who had not either died with disease, mourned themselves to death or starved; many of the children actually died with hunger, pent up in the same ship where midnight and beastly intoxication, bloated the miserable owner. The cries of the innocent African boy, destitute of the protection of a parent, if they reached the ears, could not penetrate the heart of a christian, so as to cause him to bestow a morcel of bread upon his infant captive, even enough to save his life.

The slaves, consisting of about three hundred in number, including women and children, were carefully taken out of the ship and put into a large prison, or rather house of subjection. In this house we were all, above twelve years of age, chained together, and sat in large circles round the room, and put to picking oakum. A slave by the name of Syneyo, from the town of Yellow-Bonga, taken in the manner formerly described, and who was
one of the Judges in that place, refused to work. He rose up, and in his native language, made the following speech to the captain, which was repeated to him by the interpreter:

"Sir, we will sooner suffer death than submit to such abominable degradation. The brow of our great father, the sun, frowns with indignation on beholding the majesty of human nature abused, as we are, and rendered more brutal than the ravenous wild beasts, as ye are. Feel like mortal man, and what I say may prevent your spirit from being blotted out forever. You came to our country; you and your friends were treated with hospitality; we washed and anointed your feet; we gave you the best of our wines to drink, our most delicious food to eat; we entertained you with every amusement our country could afford. We prayed for you, burnt incence and offered up sacrifices for you; we gave you presents of gold, Ivory, com and rice, with many other valuable things; and what return did you make us? You invited us to see your ship, we were credulous, even vigilance was asleep; you traitorously gave us opiates, which caused us to sleep, you bound us captives and bore us away to this place; you and your myrmidons ravished our wives and daughters, whipped us with many stripes, starved our children to death, and suffered others to die unnoticed. And now you hold us in bondage and oblige us to work unceasingly. Is this the reward of friendship, hospitality and protection? Are you a christian people? Then do unto us as we have done unto you; strip us of these chains, and conduct us back to our own shores. If christianity will not move you to perform so just an act, look at those little fatherless children, whom you kidnapped from their parents;--hear their cries, behold their sufferings, think of the bewailing of their bereft parents, look across the great waters to that village where you was almost idolized--view the distresses your conduct has brought upon it, & if you have one spark of human sensibility, or even the least shade of humanity, if you are what you profess to be, a christian; repent and let us, whom you call heathens, return to our once happy shores, thereby, if you cannot obliterate, heal as much as possible the wounds you have made."

On the close of this speech, all was silent for a few minutes; but the captain in his turn made a speech more to the purpose. With a countenance, that would terrify a crocodile and a voice like the braying of a Jack-ass--he said:

"Oh you impudent, rebellious, treasonable, cowardly, saucy, low, black slave, I will teach you discipline, obedience, and submission, and what is more, I will learn you your duty. You seem to speak as though you thought yourself equal to white people, you Ethiopian black brute, you shall have but twelve kernels of com per day----your breakfast shall be fifty stripes--and if your work is not done, I leave you to the care of this my overseer, who will deal with you as you deserve."

This order was strictly complied with. From Monday until Wednesday following, no one received any other allowance, except water, which we were driven to, in drove, and obliged to lie down and drink.

From Wednesday until Saturday, we had each, one ounce of buiscuit in addition. All began to be subdued and to work according to their strength and abilities.

CHAP. 5.

On Saturday morning, as I sat next to a girl by the name of Gow, who was a gentleman's daughter, sent from Guingana to this country for education, she was also accompanied by a little brother, about six years of age, who was under her protection. They both had been decorated in a style, equal to their rank, in their native country. Thry, her little brother happening to be asleep, and we sat pensively working as fast as our enfeebled bodies, and want of knowledge would permit.--All of us had been stripped of our ornaments, in fact, every thing of value was taken from us, and instead of gold rings, bracelets of gold beads, chains and jewels, we had an old piece of sail cloth tied round our waists. She had been crying and sobbing all night, she said to me: What do you chink your father would say, if he could see you in your present situation, stripped of his Cap and all the ornaments he gave you to wear when you went a swimming in the Neboah; and now chained and obliged to work both day and night unceasingly, and be whipped by those awful creatures, if you do not do, what is almost impossible to do.--On which nature gave way (perhaps moved by sympathy,) I burst into a flood of tears, I being
almost starved for want of necessary sustenance, even carrion would have been delicious. My change of fortune, startled me full in the face. I thought of home; I thought of a father's tenderness and a mother's love, a crowd of horrors burst upon me—we both cried aloud, until a feast of grief eased our swollen hearts; thus iatiated we ceased to weep. Thry, her little brother, in the time awoke, and beginning to cry, he said to his sister—Come Gow, do get me a piece of bread and some water, for I am almost starved and am so thirsty that I cannot live----Come Gow, why wont you get it for me; you used to get me every thing I wanted. 0 Thry, said she, I hope you will not cry, come sit down as it is impossible for me to assist you; I could die with pleasure if you were with our parents again. I have nothing that I can give you to eat or drink, being almost starved myself, and here I am chained you see, and If I do not do more work than I am able to do, I must be whipped and I fear they will kill me.--They both burst into a flood of tears, which continued for some time. After their lamentation ceased, she spoke to me, saying, I should not feel so bad if the white people had not taken from me the bracelet of gold, which was on my right arm, as my grand-father, when my grand mother died, took it from her arm and gave it to me (on account of my bearing her name) as a token of remembrance and affection, which was always expressed; and now I have nothing in this foreign land to remember her by, it makes me feel as if it would break my heart; but what is worse than all, I fear, if they don't kill me, they will take away my little brother; and if they don't starve him, he will mourn himself to death. At this instant the driver came in with a long whip under his arm, and placed himself in the centre of the circle in which we were chained, he stood about four minutes, cast his eyes upon the slaves, a dead silence prevailed through the whole house except the re-echoing of sobs and sighs. He fixed his eye upon us, stepped up to the bunch of oakum which Gow had been picking, took it up in his hand with some vehemence, threw it down instantly, struck her upon the side of her head with the butt end of his whip, which laid her quivering upon the ground for one or two minutes. When she began to recover and to get upon her hands and feet, during which time he continued whipping her. Her little brother began to scream and cry, begging in his artless manner and unintelligible dialect for her relief. She at length regained her former situation, when he again turned the butt of his whip and struck her on the other temple, which levelled her with the ground; she seemed frantic, and instantly rose upon her feet, the driver with a terrible grin and countenance, that bespoke his brutality, struck her with a drawing blow over the left shoulder, which came round under her right arm, near the pit of her stomach, and cut a hole through, out of which the blood gushed every breath. The wretch continued whipping until he had satiated his unprovoked vengeance, then he sat her up and handed her a rope to pick, he composedly walked round to see some of the rest of the slaves. She sat reeling backwards and forwards for about two or three minutes, the blood gushing from her wounds every breath, then fell down and expired. Thry, her little brother, went and laid his head upon her neck and said, Come Gow, don't cry any more, come get up, don't go to sleep and leave me awake, because I am so lonesome I cannot bear it, do wake up; O! I wish my father and mother would come and give us some water, for I must choak to death with thirst, if I cannot get some. He cried over her corpse some time and then went to sleep upon the dead body of his sister and protector, who was thus whipped to death innocent as our mother Eve in her primitive state when first she was placed in the garden of Eden.

During this time the humane christian walked composedly up to me, and with a large tarred rope gave me about fifty stripes, which cut wails in every part of my body. At length I fainted, and when I recovered, this clement christian white man had left this house of misery, and its inhabitants to ruminate upon their situation and the prospect before them.

We remained in this mansion dedicated to the subjugation of our spirits, for a few days, during which time many of my bosom friends were sold, and sent away and I unable to learn their destiny. At length a most affecting scene ensued. Mahoo, a nobleman's daughter, who was also sent from Yellow Bonga to this country for education, accompanied by her brother two years younger by the name of Bangoo; they had pledged themselves never to part but by death, let whatsoever fate await them, they were to lose their lives for each other, rather than be separated. But alas! Bangoo was sold and called for by the humane christain purchaser, who had doubtless been devoted to the covenants of our Lord and Saviour, perhaps had crossed himself before the image of Christ, suspended upon the cross. These poor creatures clung together, and by signs the most impressive that the pure aboriginese of Africa could make, intreated the owner to suffer them to remain with each other. But they forced him away, tied him to a cart and drove it off, dragging him after it. She clung to him
until a ruffian ran up, and with the butt end of his whip, struck her such a blow that she fell motionless upon the ground. She lay senseless for sometime. As soon as she recovered, she was taken back to prison and here whipped forty lashes for her offence, or for the terror of others in like case offending. The poor creature was so named, that her life hung in doubt for three weeks. Thus were separated for ever these two African children, neither purchased or stolen from their native land, but entrusted with many rich presents of bars of solid gold and ivory, to an enlightened, scientific, christian people, who enjoy the light of divine revelation, and sent to this country, for the sole purpose of receiving a refined education.

Courteous reader, if you live in civilized society, and enjoy the privileges of an enlightened people; under the immediate light of gospel inspiration; or if you are only a moralist, and believe that man can be virtuous, without the restrictive influence of supernatural operation, ponder well upon these things. Proverbs, chap. 14, ver. 84.--Righteousness exalteth a nation; but sin is a reproach to any people.--We read again in sacred writ--Gen. chap. 9, ver. 6.--Who so sheddeth man's blood, by man shall his blood be shed, for in the image of God, made he man.--But what does the conduct of our advocates for slavery say to this doctrine or divine decree.--"Not so, my Lord, you did not mean that the African negroes should be included in this, thy Law, because they bear a different complexion from us thy chosen people. You only meant your law should extend to us to whom the regions of the north have given a light complexion, and who have the knowledge of thy laws. The poor negroes although they may have descended from the patriarch Jethro, the priest of Midian, who was one of the elders of thy chosen people, shall be cast off from the benefits of thy law and promises of the gospel. Therefore we think the blood of this people will not be required at our hands. We can whip, scourge, torture and put them to death with impunity."

During our confinement in this prison the common sailors were allowed to come into the house and ravish the women in presence of all the assembly. Fathers and mothers were eye witnesses to their daughter's being dispoiled. Husbands beheld their wives in the hands of the beastly destroyers. Children bore testimony of the brutality practised upon their mothers.--"Behold their abomination in the sight of the Lord." 2nd Ezekiel.

We formerly mentioned the princess, daughter of the King of Guingana, who had been married to an Englishman. He was a very rich planter and slave owner on this island. The reader will recollect her husband's engagements to her Father, the Judges' solicitations, their treaty, the whiteman's vows, the king's hospitality, his presents in gold, ivory, corn, wine and oil; the young nobility and maids of honor that came out with her--Then mark the sequel. She was taken to her husband's dwelling, stripped of her ornaments, which consisted of immense sums of gold, as also of her clothing, her maids of honor were served in the same way, and all sent to the prison among the common slaves. She, on entering the house of subjection, and beholding her doom before her, fell into a fit of delirium, which continued with little or no intermission for two days. When the vehemence of grief and despair subsided, she became by degrees, more calm and sensible; she, not being chained, went out of the house, laid herself down upon the sand, and sang mournfully, in her native language, the following song.

1. Ye happy maids beyond the ocean's wave,  
   Who live secure from all these dread alarms,  
   Take heed from me, now dire affliction's slave,  
   Disperse the beauties of the white man's charms.

2. Among my friends I play'd with every grace,  
   My hopes my prospects and my heart was free,  
   Amid this scene I view'd the white man's face,  
   He lur'd me trembling o'er the foaming sea.

3. With voice of Syren cloath'd with subtle guile,  
   He told the beauties of his native shore;

4. For him I left my home my mother's side,  
   For him I cross'd this boundless raging wave;  
   And now secur'd he spurns with haughty pride,  
   I'm lash'd and tortur'd, wretched, I'm a slave.

All these he said should court my placid smile,  
All that my taste could wish or heart implore.
5. No friend endearing, wipes the falling tear, 
No tender mother bends her pitying eye; 
Far, far from home, no hopes my heart to cheer, 
And none but monsters hear my dying sigh.

The driver whipped her back, tied her up and gave her eighty lashes, and set her picking oakum. Her tender fingers gave way and she could not sever the tarred cable. Her whipping had cut the flesh from her shoulder blades, so that the bone lay bare—her whole body was covered with wounds and wails of clotted blood. While in this situation her husband came in. As soon as her eye caught the image of her former adoration, and now author of her misery, she summoned all her strength and flew to his arms. But he, with a heart, harder than the adamantine rock, and colder than the mountains of lee in Greenland, calmly spumed her from him, with brutal insensibility. She stood motionless for some minutes, with a countenance expressive of the keenness of her afflictions. One moment ten thousand lightnings darted from her eyes, the next instant the mildness of the morning sun portrayed the tender emotions of her heaving bosom. Atlength she said:--

"Is it possible that the fair white man of the north, whose countenance is emblematical of the perfection of our great father the Sun, can thus spurn from his bosom, an innocent princess of the kingdom of Guingana, who forsook the splendor of her Father's Castle for his sake, and who but a few months ago enjoyed all the blessings of paternal affections in the sunshine of native innocence and prosperity? But lo! You came to our dominions, your beautiful appearance caused my Father to invite you to our castle, and suffer you to make it your home; the native splendor of our court was exhausted upon you every attention that was productive of your happiness, was paid to you by each member of the Court. I was ushered into your presence with all the splendor of African dignity! when you were weary, I strove to procure you rest, when thirsty, I gave you the best of our Wines to drink; I washed and annointed your feet, when you as an hungered I gave you the best of our fruits. When sick, I gave you Medicine and consolation. watched by day and night. You with every pretention of dignified love, with asseverations of the strongest, most pure and holy affection, solicited a union of our hands. At length you won my heart, and I consented to join our hands in the holy band of matrimony. Our Nuptials were celebrated, and we were both dedicated to the sun, according to the holy order of our religion.

Thus our matrimonial rites were consummated. I went into your arms with virgin purity, and the most unparalleled love. When you wished to leave our dominions—my father refused to let me leave his Court, as I was his only child and heir to his Throne. But you interceded with the Judges and Councillors, who prevailed upon my father to make a treaty, the conditions of which you well knew. You swore before the alter of incence burning, to give my suit an English education, to instruct us in all the arts of civilization, and return with us in two years. 0 thou polluter of our holy institution! what have you done? hear me and tremble. You have traitorously stole me from my country and friends; you, with the subtlety of the demon of seduction, with perjury and deception in your mouth, have destroyed me. You have made a father and mother miserable you have robbed me of all my precious jewels, and stripped me of my clothing, deprived me of liberty and even life itself, for I must soon die. See these wounds inflicted by your petty tyrants, see this tender flesh torn from my bones. Did you hate me? why all that assiduity? why not leave me with my father? Have you feelings? Look at this princely, tender, mangled frame, which you have so often embraced; see these wails inflicted by your order; upon whom? upon your wife, and mother of your deceased off-spring, whose soul looks down from Heaven, and sees your perfidy and my sufferings, and beholds me fast approaching him.--O Christian, wretch, traitor; I have done, I must die."

She swooned away, came to, raved and tore her hair in frantic ejaculations, and then expired. Luke, chap. 23, ver. 34—For if they do these things in a green tree, what shall be done in a dry.----James, iv--17--Therefore to him that knoweth to do good, and doeth it not, to him it is sin.--First Epistle of Peter, iv--18--And if the righteous scarcely be saved where shall the ungodly and sinner appear.

During all the foregoing scene, the planter stood apparently unmoved, but soon withdrew from the house, and I never saw him more. Thus we passed our time about two months, each day driven to water like beasts of
the field, only we were chained together, and obliged to lie down in filthy brooks to drink, and the multitude
would so roil the same, that the excrements from their necessary houses would be sucked in as we drank. In the
mean time my ankles got sore in consequence of the chains; in short they were so galled that the driver thought
‘t prudent to take off my irons, as maggots were making considerable inroads upon the sinews. Many of my
companions were set at liberty on the same account. We stole out to beg for sustenance. The owners happened
to be absent, and none but children were present. While a little girl was examining our appearance and listening
to our unintelligible dialect, one of the boys who was taken with me went round into a back room, and got his
cap full of stewed beans. He called us and informed us that he had got something that would make us feel
better; we instantly left the house, went out and sat down in a circle under some shades, upon the bank of a
muddy brook and soon licked them down to our great delight and benefit.

We had suffered for food in a manner and to a degree, of which even a faint description would be
considered as fabulous, therefore I forbear to disclose it. Thus I remained for about three months from the time I
was taken from the ship, starved, whipped and tortured in the most shameful manner, obliged to work
unceasingly, in order I suppose that the element, benevolent and charitable whiteman, should be satisfied that
the heathen spirit, of an African boy of noble birth, should be sufficiently subdued, rendered tame docile and
submissive; and all for my good that I should thereby become a tame, profitable and honest slave. The natural
man must be obliterated, and degraded, that even the thought of liberty must never be suffered to contaminate
itself in a negro's mind; and the odious thing, equality, should be taught by European discipline never to raise its
head.

At length I was sold to Capt. Isaac Mills, who commanded a 44 gun frigate, and was led without much
ceremony from the house of subjection to meet the man who thus owned me by right of purchase; which brings
to my mind the following.
Day 8: Reports on Famous African-Americans

Objectives:
- Students will understand that there are too many notable African Americans to even name.
- Students will understand how integral the accomplishments of African Americans are to this country and to the standard of living we all enjoy today.
- Students will learn a little bit about each of the notable African Americans that their classmates did projects on.

Materials: Students must bring whatever materials are necessary for their mini-presentations.

Lesson: As soon as students are seated, take volunteers for doing the mini-presentation. Get through as many as possible during the class period, but do not cut the students off if they have good questions for the presenters.

Assignment: None.
Day 9: Reports on Famous African-Americans  continued

Objectives:
- Students will understand that there are too many notable African Americans to even name.
- Students will understand how integral the accomplishments of African Americans are to this country and to the standard of living we all enjoy today.
- Students will learn a little bit about each of the notable African Americans that their classmates did projects on.

Materials: Students must bring whatever materials are necessary for their mini-presentations and the video The Harlem Renaissance and Beyond.

Lesson: As soon as students are seated, take volunteers for doing the mini-presentation. Get through the rest of the presenters. If there is time left to the class period after every student has done his or her presentation, play the video The Harlem Renaissance and Beyond.

Assignment: None.
Day 10: Classroom Discussion about Racism

Objectives:
- Students will analyze their current concept of racism and how it affects them.
- Students will understand the point of view that all white people are racist/benefit from the effects of racism.
- Students will begin to understand what questions are appropriate, and what questions are not.
- Students will come to a deeper understanding about how they can stand up to and help to eradicate the racism they see around them.

Materials: Packet of readings listed below.

Lesson: After the students are seated, begin with the statement, All white people are racist, and let two or three people voices there knee-jerk responses to the statement. Then calm everyone down, by explaining what is meant by the statement. Then read the letter by Robert Jensen. Afterwards, allow a 10-15 minute discussion to occur. Move on sooner if there are not so many responses. Then do the same thing with each of the following passages in order:
- Tatum, pg. 193-194
- Williams, pg. 51-53
- Williams, pg. 55-56
- Williams, pg. 62-63
- Williams, pg. 182-183

Assignment: None, except to try to stand up for equality whenever they can, and to really analyze their own passive or active racist behavior.
WHITE PRIVILEGE SHAPES THE U.S.

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by Robert Jensen

Here’s what white privilege sounds like:

I am sitting in my University of Texas office, talking to a very bright and very conservative white student about affirmative action in college admissions, which he opposes and I support.

The student says he wants a level playing field with no unearned advantages for anyone. I ask him whether he thinks that in the United States being white has advantages. Have either of us, I ask, ever benefited from being white in a world run mostly by white people? Yes, he concedes, there is something real and tangible we could call white privilege.

So, if we live in a world of white privilege--unearned white privilege--how does that affect your notion of a level playing field? I ask.

He paused for a moment and said, "That really doesn't matter."

That statement, I suggested to him, reveals the ultimate white privilege: the privilege to acknowledge you have unearned privilege but ignore what it means.

That exchange led me to rethink the way I talk about race and racism with students. It drove home to me the importance of confronting the dirty secret that we white people carry around with us everyday: In a world of white privilege, some of what we have is unearned. I think much of both the fear and anger that comes up around discussions of affirmative action has its roots in that secret. So these days, my goal is to talk openly and honestly about white supremacy and white privilege.

White privilege, like any social phenomenon, is complex. In a white supremacist culture, all white people have privilege, whether or not they are overtly racist themselves. There are general patterns, but such privilege plays out differently depending on context and other aspects of one's identity (in my case, being male gives me other kinds of privilege). Rather than try to tell others how white privilege has played out in their lives, I talk about how it has affected me.

I am as white as white gets in this country. I am of northern European heritage and I was raised in North Dakota, one of the whitest states in the country. I grew up in a virtually all-white world surrounded by racism, both personal and institutional. Because I didn't live near a reservation, I didn't even have exposure to the state's only numerically significant non-white population, American Indians.
I have struggled to resist that racist training and the ongoing racism of my culture. I like to think I have changed, even though I routinely trip over the lingering effects of that internalized racism and the institutional racism around me. But no matter how much I "fix" myself, one thing never changes--I walk through the world with white privilege.

What does that mean? Perhaps most importantly, when I seek admission to a university, apply for a job, or hunt for an apartment, I don't look threatening. Almost all of the people evaluating me for those things look like me--they are white. They see in me a reflection of themselves, and in a racist world that is an advantage. I smile. I am white. I am one of them. I am not dangerous. Even when I voice critical opinions, I am cut some slack. After all, I'm white.

My flaws also are more easily forgiven because I am white. Some complain that affirmative action has meant the university is saddled with mediocre minority professors. I have no doubt there are minority faculty who are mediocre, though I don't know very many. As Henry Louis Gates Jr. once pointed out, if affirmative action policies were in place for the next hundred years, it's possible that at the end of that time the university could have as many mediocre minority professors as it has mediocre white professors. That isn't meant as an insult to anyone, but is a simple observation that white privilege has meant that scores of second-rate white professors have slid through the system because their flaws were overlooked out of solidarity based on race, as well as on gender, class and ideology.

Some people resist the assertions that the United States is still a bitterly racist society and that the racism has real effects on real people. But white folks have long cut other white folks a break. I know, because I am one of them.

I am not a genius--as I like to say, I'm not the sharpest knife in the drawer. I have been teaching full-time for six years, and I've published a reasonable amount of scholarship. Some of it is the unexceptional stuff one churns out to get tenure, and some of it, I would argue, actually is worth reading. I work hard, and I like to think that I'm a fairly decent teacher. Every once in awhile, I leave my office at the end of the day feeling like I really accomplished something. When I cash my paycheck, I don't feel guilty.

But, all that said, I know I did not get where I am by merit alone. I benefited from, among other things, white privilege. That doesn't mean that I don't deserve my job, or that if I weren't white I would never have gotten the job. It means simply that all through my life, I have soaked up benefits for being white. I grew up in fertile farm country taken by force from non-white indigenous people. I was educated in a well-funded, virtually all-white public school system in which I learned that white people like me made this country great. There I also was taught a variety of skills, including how to take standardized tests written by and for white people.

All my life I have been hired for jobs by white people. I was accepted for graduate school by white people. And I was hired for a teaching position at the predominantly white University of Texas, which had a white president-in a college headed by a white dean and in a department with a white chairman that at the time had one non-white tenured professor.

There certainly is individual variation in experience. Some white people have had it easier than me, probably because they came from wealthy families that gave them even more privilege. Some white people have had it tougher than me because they came from poorer families. White women face discrimination I will never know. But, in the end, white people all have drawn on white privilege somewhere in their lives.

Like anyone, I have overcome certain hardships in my life. I have worked hard to get where I am, and I
work hard to stay there. But to feel good about myself and my work, I do not have to believe that "merit," as defined by white people in a white country, alone got me here. I can acknowledge that in addition to all that hard work, I got a significant boost from white privilege, which continues to protect me every day of my life from certain hardships.

At one time in my life, I would not have been able to say that, because I needed to believe that my success in life was due solely to my individual talent and effort. I saw myself as the heroic American, the rugged individualist. I was so deeply seduced by the culture's mythology that I couldn't see the fear that was binding me to those myths. Like all white Americans, I was living with the fear that maybe I didn't really deserve my success, that maybe luck and privilege had more to do with it than brains and hard work. I was afraid I wasn't heroic or rugged, that I wasn't special.

I let go of some of that fear when I realized that, indeed, I wasn't special, but that I was still me. What I do well, I still can take pride in, even when I know that the rules under which I work in are stacked in my benefit. I believe that until we let go of the fiction that people have complete control over their fate—that we can will ourselves to be anything we choose—then we will live with that fear. Yes, we should all dream big and pursue our dreams and not let anyone or anything stop us. But we all are the product both of what we will ourselves to be and what the society in which we live lets us be.

White privilege is not something I get to decide whether or not I want to keep. Every time I walk into a store at the same time as a black man and the security guard follows him and leaves me alone to shop, I am benefiting from white privilege. There is not space here to list all the ways in which white privilege plays out in our daily lives, but it is clear that I will carry this privilege with me until the day white supremacy is erased from this society.

Frankly, I don't think I will live to see that day; I am realistic about the scope of the task. However, I continue to have hope, to believe in the creative power of human beings to engage the world honestly and act morally. A first step for white people, I think, is to not be afraid to admit that we have benefited from white privilege. It doesn't mean we are frauds who have no claim to our success. It means we face a choice about what we do with our success.

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BACK TO FREE-LANCE ARTICLES

BACK TO ROBERT W. JENSEN'S HOME PAGE
Why All the Black Kids Sit Together

The black female college student had been raised in an upper-middle-class family—her father, a respected foreign correspondent; her mother, an accountant in a major firm. Much of the student's adolescence had been spent overseas attending schools for the sons and daughters of diplomats. Hers was a privileged life of nannies and housekeepers, and summers filled with travel to exotic places, tennis, and horseback-riding lessons.

The closest she'd come to life in America's inner cities was what she'd read in newspapers or sociology books.

But there she sat—the only black face in a class at the small New England Ivy League college she attended—being stared at by white classmates and a white professor expecting her to answer a question about "gangsta rap."
"How the heck should I know," she said in exasperation. "When rap music hit the American music scene, I was in Nairobi, Kenya."

Her father told me the story. He was so angered by his daughter's treatment at the school, he and his wife were encouraging her to transfer to Spellman, the prestigious black women's college in Atlanta.

"At least there, she won't have to be faced with white students telling her she doesn't 'act black,'" the father said.

In talking with people about this book, I was asked whether I was going to include a chapter about little things that occur in schools.

"You've got to," Knobby, a black D.C. youth asserted. "There have been race riots on school grounds because of the shit white students do to black students."

I asked him to jot down a few of those little things whites do in school. His list contained the following:

1. Expect black students to listen to "white music"—i.e., heavy metal, punk rock—at school social functions.
2. Act like we're antisocial when we don't want to go to their dances or sit next to them in class or with them in the cafeteria.
3. Think all black people are alike.
4. Think they can't be prejudiced, because they're fans of Michael Jordan and Will Smith.
5. Act like black students are dumb if we don't know the answers.
6. Talk to you in class, but never invite you to their houses.
7. Don't mind you talking with white boys or girls, so long as you don't date them.
8. Think that any black student who gets admitted to a good college or university got in under an affirmative-action policy.
9. Act like we can't afford to do some of the things they do, like traveling overseas or paying for a tutor.

The list went on, mentioning white teachers who are quick to place black students—especially black males—in remedial classes or non-college-bound tracks; school administrators who are quick to accept the word of a white student over that of a black student; and counselors who still encourage black students to learn a vocational skill, "so we'll have something to fall back on when we fail," Knobby wrote. "The assumption is you're not going to amount to much," he explained.

I spoke also with a black high school basketball player who swore he could prove that black players were penalized more than whites by game referees, be they white or black. (As a sportswriter I'd heard that same allegation made by other black athletes, in the collegiate and professional ranks. True or not, the feeling was so prevalent that black coaches were encouraged by athletic directors, black and white, to add white players to their rosters and lineups as a way of increasing the number of favorable penalty calls and thus increase their chances of winning.)

A black junior high school student who lives in a rural
upstate New York community said that the school bus driver "never cuts the black kids any slack" if they're late getting down to the pick-up point, but "white students can be standing inside the front door of their homes, keeping warm on a cold day, and you bet the buses will wait."

In April 1999 two white male students at Columbine High School, in Littleton, Colorado, killed eleven of their classmates and a teacher before taking their own lives. Shortly after the incident was broadcast across America, my phone began ringing. On the other end were black friends—parents and students—wondering aloud whether a group of black youths calling themselves the Trench Coat Mafia—the name of the group the two killers belonged to—would have been allowed to attend school wearing black trench coats and toting attitude.

"Think about it. They want to expel our kids from school if they wear gold chains or certain kinds of tennis shoes," said Mrs. Milton, a friend from Washington, D.C., whose son, Christopher Ross, plays tennis on the junior U.S. circuit and has faced more than his share of racial slights. "From what I've read, these two boys threatened other students, brandished weapons, and had been sent to a juvenile center shortly before the incident. Now, think about that. How many black students would have been allowed to exhibit that kind of behavior, especially toward white students, and not find themselves being questioned by the police."

Apparently there were warning signs. Klebold and Harris spent most of the year planning the attack, established a Web site of hate, threatened other classmates, and intimidated neighbors. The local police and school administrators thought nothing would come of it.

"Kids being kids!" After all, these two kids came from white upper-class stock. No need to worry.

Unless, they are black!

In September 1999, five months after the massacre at Columbine High, seven students, all black, were expelled from their high school in Decatur, Illinois, for fighting at a school football game.

No one was seriously hurt. The injuries amounted to bruises, a black eye, a bloody nose. Yet six of the students were arrested and four were charged, as adults, with mob action—a felony—and one was also charged with battery.

School administrators said the two-year expulsions were in line with the district's "zero-tolerance policy." Despite appeals from the students' parents, the school board refused to reduce the duration of the expulsions. The Reverend Jesse Jackson, who managed to successfully free American hostages in Beirut and Iran, went to Decatur to appeal to the school board, bringing with him the glare of media cameras. When school officials refused to budge, Reverend Jackson took his appeal to the public, with mass demonstrations. Illinois Governor George Ryan intervened and managed to convince the school board to show some leniency toward the students.

The board reduced the expulsions to one year, with an option to attend an alternative school for troubled students immediately. The students and parents were expected to accept this gesture of leniency.

On the advice of an attorney the students filed a federal lawsuit against the school district, charging that its zero-tolerance policy was arbitrary and unreasonable. Not to mention racist.

Jackson, being a politician as well, initially said that he
LENA WILLIAMS
didn't think race was a factor. Later, however, Reverend Jackson said it became apparent to him that the students had been given harsher penalties because they were black. The judge handling the case was told that school officials had examined the students' academic records before deciding to expel them. What did their grades have to do with the fight?

Even though public polls showed that most Americans felt the students deserved some leniency, the judge ruled in favor of the school board and upheld the original two-year expulsions.

Kathy Williams, a lawyer who is a member of my family's church, Tenth Street Baptist, in Washington, believes white institutions—from the courts to the schools—are far more willing to overlook hostile, antisocial acts committed by white youths than they are similar acts by blacks.

"But black kids are always the ones being labeled as 'angry' or 'hostile,'" said Alvin Wright, a black professional and father of two who lives in Houston.

Not to mention emotionally disturbed.

A story that appeared in the December 14, 1999, edition of the Washington Post noted that an "African-American male who acts up in class, sasses a teacher or gets into a fight at a Montgomery County school is more likely to be labeled emotionally disturbed than a white student."

And, according to a Board of Education report, a black male student is more likely than an emotionally disturbed white male to be bused to the county's most restrictive school.

Montgomery County is a mixed working-class community in Maryland. During the 1970s scores of black Washingtonians fled to the surrounding suburbs of Maryland and Virginia in search of wide-open spaces and quality education. Suburbs like Montgomery County and Prince Georges County, once working-class white enclaves, became predominantly black and Hispanic communities. The shift in population seemed to trigger a downward spiral in neighborhoods and schools. By the late 1980s Prince Georges County had one of the highest homicide rates in the Washington metropolitan area (a "black thing," some may think), and schools that once were a symbol of progressive education had regressed.

In recent years black parents began to complain about a disparity in treatment between black and white students in Montgomery County schools, only to have their voices fall on deaf ears.

At the time, blacks represented 21 percent of the county's 120,000 students but represented 35 percent of those labeled emotionally disturbed.

The Board of Education's report was done after a group of parents threatened to file a suit against the county.

"You can't get away from the fact that there's a racial issue here," Ray Bryant, director of the county's special education program, told the Washington Post. "Is it racist? We have to figure that out. Can you be a benign racist? I don't think so."

I'm not so sure I agree. Take, for example, the brouhaha that erupted at Brother Rice High School in Chicago.

In May 1991 a group of black students at the predominantly white Catholic school for boys decided to hold a separate senior prom. The black students said they resented the fact that their culture did not get the attention that white culture did. In English classes the focus was on the
"They always choose a blond who looks like that actress on *Buffy the Vampire,*" said Leslie, whose engaging manner and smarts—she had a 3.5 grade-point average—made her one of the school's more popular students. "Some of the black students wanted me to run for homecoming queen my senior year, but I refused. I didn't want to deal with the hassle."

Black students at other schools voiced similar resentment about being shunned and shunted from lead roles in school plays because white teachers and students are reluctant to cast them in *Romeo and Juliet*-type roles opposite white students.

What's up with that?

Would white parents really want their handsome teenage son publicly confessing his love for a black girl, no matter how pretty she might be? Would black parents want their darling black teenage daughter up there on stage kissing some white boy with acne? It may only be a play, but how would it play in Peoria?

Regardless of grade level, black students old enough to recognize racial preference all spoke of "clustering" as a real lighting rod for racial tension—clustering being who sits where in the cafeteria and the school auditorium.

"Black kids in high school, for example, don't want to talk about sensitive racial matters around white students, because they think whites will take their words out of context," said Dr. Andrew Hacker, author of *Two Nations: Black and White, Separate, Hostile, Unequal.*

Rachel Weiss, who served as a youth counselor for the Anti-Defamation League, said she'd noticed something at her integrated high school in Brooklyn.

"For years the twirlers and cheerleaders had all been white, and the booster squad had always been black. About five years ago black girls went out for cheerleading, and now it's more diverse. But twirlers were still all white until this one black girl tried out and made the squad, and this year she's the co-captain. Now a lot more black girls are coming out for twirlers. Sometimes it takes one strong person to try it, whether it's the twirlers or the lunch table."

Max Weisman, another counselor, who describes his heritage as Catholic and Jewish, said the cafeteria scene at his high school in Rockland County, New York, was like a demilitarized zone.

"There was a Haitian table over there, a white table, a black, and a Hispanic table. I think everybody does it to a certain extent. I don't do it on the basis of race. It's, like, who you feel more comfortable with. But we have to ask ourselves why we feel more comfortable with certain people than others. And race shouldn't factor into that."

What annoys many black students is the feeling they are being blamed for something that white kids themselves do.

"Hey, they all sit together and nobody says anything," said Kim G. of Washington. "It's only a problem when we do it. Besides, why do we have to break the ice? They can come over here and sit with us, if they really wanted to."

Thomas Kochman, a diversity consultant and white male who has dealt with the issue of "clustering in the workplace," calls this the "woo-shoo" phenomenon.
in particular, are resorting to silicon injections to get fuller lips and firmer butts. Now that white cover girls have a more voluptuous look, "it's sexy." Now it's beautiful.

But whites will never say that these cosmetic changes are efforts to "look black." Nooo! Words like exotic and ethnic have been used to describe the trend, but nothing that connects it to black culture.

And you know another little thing I've never been able to figure out for the life of me? How whites can publicly denigrate our black skin, yet spend hours in the sun trying to get darker. Never mind the risk of skin cancer. Why would you want to look like a people you consider inferior in every respect? Blacks weren't the ones calling whites paleface, at least not publicly, anyway. Whites referred to each other that way. I can recall a popular 1960s television commercial for Coppertone suntan lotion: "Don't be a paleface. Tan-don't burn. Get a Copper tone tan."

"What's so irritating is that they think their suntanned darker skin automatically makes them beautiful," said Barbara George, a Manhattan hairstylist. "Actually, it makes their skin look like rubber, but you didn't hear that from me. But we're supposed to think that our naturally, God-given dark skin is unattractive? Then, why are you trying to get darker sk.ill,uht...: "~"~...

..."And you know something else whites will do that really annoys me?" she went on. "They act like we can't get suntanned or sunburned. I remember once going to the Caribbean and coming back home a shade darker and having one of my white neighbors say, 'You got a suntan?' When I told him I did, he said that he didn't know black people could get suntanned. And I said, 'Well, can white people get frostbitten?' He didn't know where I was going with it, but I knew. I told him that it's widely believed that whites love cold weather, that they can stand more cold than blacks can, and that blacks can stand more sunshine. Well then, it would stand to reason that if blacks have so much melanin in their skin that they, for some reason, can't get...untanned or sunburned, then it.w.o-l-s.-a.n4.t-u:ease that whites have so little melanin that they don't get frostbitten."

"Whoomp, there it is!"

My niece Antoinette often gets asked about her freckles.

"I've had whites ask me whether I was out in the sun, because I have freckles," said Toni of the brown freckles splattered across her nose and cheeks. "I say, 'No.' They act as if blacks aren't supposed to have freckles. They also are shocked that our hair gets lighter if we're in the sun for long periods of time."

And what's up with black slang? ... No, not Ebonies. That's black dialect-slave dialect with an attitude. "Like we b' gonna do somein."

Naah. I'm talking about words or phrases often used by a younger generation to alienate the older generation. Now, I know there's no copyright on words or popular phrases. Slang is as American as apple pie. Generations can be defined by their use of slang: cool, neat, hip-50s slang; dig it and sock it to me-60s and 70s slang; go for it, make my day-80s slang; whatever, don't go there-90s slang.

So how come, in the mouths of black youths, slang becomes a lethal weapon?

"Yo, homeboy, what's up?"

"Man, that's the bomb."
Embracing a Cross-Racial Dialogue

"We were struggling for the words."

Some people say there is too much talk about race and racism in the United States. I say that there is not enough. In recent years, news headlines have highlighted the pervasiveness of the problem. There have been race riots in Los Angeles and St. Petersburg, Florida. A thirteen-year-old Black boy was beaten into a coma by White youths who caught him riding his bicycle in their Chicago neighborhood. Anti-immigrant legislation in California has led to the public harassment of Latino citizens. Anti-Asian violence has increased dramatically. Precipitated by the damaging publicity incurred by the release of tape recordings in which Texaco officials used racial slurs to describe Black employees, Texaco agreed to pay $176.1 million to settle a race discrimination lawsuit, the largest such settlement in history. Carl Rowan, a respected Black journalist, authored a book titled The Coming Race Uirl in America: A Uilke-Up Call in which he warns of the growing threat of White supremacist militia groups plotting to ignite racial conflict.

What is happening here? We need to continually break the silence about racism whenever we can. We need to talk about it at home, at school, in our houses of worship, in our workplaces, in our community groups. But talk does not mean idle chatter. It means meaningful, productive dialogue to raise consciousness and lead to effective action and social change. But how do we start? This is the question my students ask me. "How do I engage in meaningful dialogue about racial issues? How do I get past my fear? How do I get past my anger? Am I willing to take the risk of speaking up? Can I trust that there will be others to listen and support me? Will it make a difference anyway? Is it worth the effort?"
The Paralysis of Fear

Fear is a powerful emotion, one that immobilizes, traps words in our throats, and stills our tongues. Like a deer on the highway, frozen in the panic induced by the lights of an oncoming car, when we are afraid it seems that we cannot think, we cannot speak, we cannot move.

What do we fear? Isolation from friends and family, ostracism for speaking of things that generate discomfort, rejection by those who disagree with your stance? My students readily admit their fears in their journals and essays. Some White students are afraid of their own ignorance, afraid that because of their limited experience with people of color they will ask a naive question or make an offensive remark that will provoke the wrath of the people of color around them.

"Yes, there is fear," one White woman writes, "the fear of speaking is overwhelming. I do not feel, for me, that it is fear of rejection from people of my race, but anger and disdain from people of color. The ones who I am fighting for." In my response to this woman's comment, I explain that she needs to fight for herself, not for people of color. After all, she has been damaged by the cycle of racism, too, though perhaps this is less obvious. If she speaks because she needs to speak, perhaps then it would be less important whether the people of color are appreciative of her comments. She seems to understand my comment, but the fear remains.

Another student, a White woman in her late thirties, writes about her fears when trying to speak honestly about her understanding of racism.

Fear requires us to be honest with not only others, but with ourselves. Often this much honesty is difficult for many of us, for it would permit our insecurities and ignorances to surface, thus opening the floodgate to our vulnerabilities. This position is difficult for most of us when we are in the company of entrusted friends and family. I can imagine fear heightening when we are in the company of those we hardly know. Hence, rather than publicly admit our weaknesses, we remain silent.

These students are not alone in their fear-induced silence.

I first noticed White silence about racism about 15 years ago, although I was not able to name it as such. I recall realizing after having shared many meals with African American friends while teaching in Seattle, that racism and race-related issues were fairly common topics of dinner-table conversation, which African Americans talked about quite openly. It struck me that I could not think of a single instance in which racism had been a topic of dinner-table conversation in White contexts. Race-related issues sometimes came up, but not racism.'

Instead, Sleeter argues, White people often speak in a kind of racial code, using communication patterns with each other that encourage a kind of White racial bonding. These communication patterns include race-related asides in conversations, strategic eye contact, jokes, and other comments that assert an "us-them" boundary.

These kinds of interactions seem to serve the purpose of defining racial lines, and inviting individuals to either declare their solidarity or mark themselves as deviant. Depending on the degree of deviance, one runs the risk...
Directions: You must answer 5 of the 7 questions listed below. Use a separate sheet of paper to write your answers. Answers must be at least 2-3 sentences long, unless otherwise indicated.

Be sure that you fully answer the question!

Questions:

1) What was your favorite topic from the African-American Culture Unit and why?

2) What is your opinion about the poetry of Maya Angelou?

3) Summarize the experiences of Boyreau Brinch, the blind slave boy.

4) Describe any changes in your thinking caused by the discussion on racism. Explain your answer.

5) Describe the holiday of Kwaanza.

6) Summarize what you learned about the notable African American poster project.
Day 11: Cakewalk and step dancing (slow)

Objectives:
- Students will understand the reason for the existence of the Cakewalk.
- Students will be able to execute the basic steps of the Cakewalk.
- Students will be able to don the proper attitude of the Cakewalk.
- Students will understand the basics of step dancing.

Materials: Tape of music from the 1800's, and R. Kelly's step song, or Montel Jordan's "Get it on tonight."

Lesson: Do quick warm up and stretch legs. Give a brief lecture on the reason for the existence of the Cakewalk and the attitude of the Cakewalk. Explain the phrase "Takes the cake!" Then have class partner up (preferably male and female) and line up in windowed rows for the demonstration of the basic steps of the cakewalk. Show each step in the list and then watch the students try it. Correct any mistakes as you observe them. Get through as many steps as possible. When you are almost done with the V2 hour, demonstrate the rest of the steps so the students can see them. For the next 10 minutes, give the students 5 minutes to come up with a series of those movements for a quick 16 count presentation, and then have them present their Cakewalk to the class. Encourage the students to be creative and create their own steps to mock high society.

List of Cakewalk Steps:
- Bending backwards at an extended angle, nose in the air, obscenely proud look on face
- High stepping kicks with an inside arabesque
- Two high kicks to straight leg back kicks
- Fanning face, arm at hip, and other high society mocking gestures
- Touch forward, touch back, then walk forward (with outside leg)
- Bent wrists and hat tipping and flourishes

For step dancing, tell the students to stay with their partners. With the last ten minutes, talk to the class about the contemporary nature of step dancing and when and where it is done. Then play the music and demonstrate the basic technique, a switch, and a turn. Then allow the students time to do this while the music plays. Encourage them to be creative.

Assignment: Practice and review.
The Cakewalk

By the 1890's, the Cakewalk was the hottest thing around and Charles Johnson and Dora Dean are said to have introduced the Cakewalk in 1893. However in 1889 The Creole Show would feature the Cakewalk and in 1892 the first Cakewalk contest was held in a New York ballroom. Williams and Walker inspired a Cakewalk in the play Clorindy. The Cakewalk sheet music would also list the March and Two-Step as dance options to the song so white audiences would be interested in buying it even if they did not know the Cakewalk. It was first introduced upon the Broadway stage by Dave Genaro. The Idea of the Cakewalk was that of a couple promenading in a dignified manner, high stepping and kicking, mimicking high society. Some of the better plantation owners would bake a cake on Sundays and invite the neighbors over and have a contest of the slaves, different prizes were given but originally it was a cake and whoever won would get the cake...thus the term "That Takes The Cake!" and the name "Cakewalk" was now set. The Minstrel shows of the time would paint their faces black and at the end of the show would do a "Grand Finale," which often times was the Cakewalk. The competition dancers were called 'Walkers' and these dance contests grew very big, such as the National Cakewalk Jubilee in New York City as well as others, where the champions would receive gold belts and diamond rings.

There were two categories of contests:
1) the "Grand Straight Cakewalk" (regular type) and
2) the "Fancy Cakewalk", (Dressed up type)
the doors would open at 7:00p.m., contest at 11:00p.m., and dancing would continue till 5:00am. These Cakewalk dance contests eventually would be held in big cities as Tin-Pan Alley would make a fortune off of the dance and the Rag-time music they would produce.

The Cakewalk was the first American dance to cross over from black to white society as well as from the stage (Minstrel shows) to ballroom. The Cakewalk would be the window for other African-American dances to enter white society in the future. The Cakewalk eventually died in the 1920's, but there were still traces of the Cakewalk in the newer, more modern forms of dance, even the Lindy hop had the Apache and the Cakewalk thrown in as can be seen in the "Shorty George" video clip in "At the Jazz Band Ball" Video.

In Ireland, there was a practice of offering a cake to the best Jig Dancer on the Sunday get togethers. These dancers would do a "Penny Jig", which the dancer would pay the Fiddler a Penny after dancing, trying to win the cake. Quoting from Mrs. Lully's Book: "Although the fare of Sunday seldom rises beyond the accustomed potatoes and milk of the rest of the week, some few halfpence are always spared to purchase the pleasures which the Sunday cake bestows. This cake set upon a distaff is the signal of pleasure and becomes the reward of talent; it is sometimes carried off by the best dancer, sometimes by the archest wag of the company."
La Danse du Gileau

--- The Chalk Line Walk as it was originally known became popular around 1850 in the Southern Plantations. It originated in Florida by the African-American slaves who got the basic idea from the Seminole Indians (couples walking solemnly). Many other special movements of the cake-walk, the bending back of the body, and the dropping of the hands at the wrists, amongst others, were a distinct feature in certain tribes of the African Kaffir dances. The Breakdown and Walk Around a Minstrel parody later to be named the Cake-Walk was one of the main sources of the Chalk Line Walk. These “Walkers” as they were called, would walk a straight line and balance buckets of water on their heads. Over time the dance evolved into an exaggerated parody of the white, upper class ballroom figures who would imitate the mannerisms of the “Big House” (master’s house) with such dignified walking, bowing low, waving canes, doffing hats, and high kicking grand promenade.

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--- The competition dancers were called “Walkers” and these dance contests grew very big, such as the National Cake-Walk Jubilee in New York City as well as others, where the champions would receive gold belts and diamond rings. There were two categories of contests:
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Research words to help your searches!

Harvests
High Fallow
Neaps
Festive
Con.
Old South
Harvest Time
Ragtime
Plantation
cotton
Corn Cake
er-
smokey Mokes

Two-ell
Slaves
Tobacco
Tribal Dance
Creole
dialect
crop-over
Mokes

Day 12: Jazz

Objectives:
- Students will experience the sounds of Jazz by African American composers and musicians.
- Students will try to connect the feelings they have when listening to the music to the poetry of various African American poets.

Materials: Tape of jazz music from Wynton Marsalis. Rack of books from school library or local library with poetry by African Americans.

Lesson: For the first 10 minutes, the students will rest their heads on their desks and close their eyes. Then turn the lights in the classroom off to help them focus, be calm, and concentrate. Then play the jazz music. Instruct the students to just listen to the music and think about what they are feeling today. For the remainder of the period, instruct the students to continue listening to the music, and to find a poem from one of the books in the classroom that connects with what they are feeling at that moment. It can connect with a memory that suddenly came to mind, or it can be something that just felt right. It does not matter the reason, as long as it is justifiable.

Assignment: The students must write the name of the poem, the author, first 6 lines of the poem, what the music was making them feel, and why they chose the poem. Due the next class period.
Day 13: Video of Revelations and other Ailey pieces

Objectives:
- Students will be able to use some dance terminology in a critique of an African-American dance piece.
- Students will be able to reflect on the usage of costuming, lighting, staging, and other basic parts of a performance.
- Students will be able to describe how the dance piece makes them feel.
- Students will be able to talk about movement trends they see within the choreography.

Materials: Videotape of Revelations from the Alvin Ailey Dance Company, VCR, and TV.

Lesson: First collect the poetry assignment from the day before. Give a brief lecture about the different non-dance and dance aspects to a stage performance including all parts listed above. Then allow the students to watch as much of the tape as there is time for. Be sure to explain the homework assignment before the video begins.

Assignment: Each student must write a 1-2 page critique of Revelations using at least 3 of the components of a performance that were brought up in class.
Day 14: Greek Step Routines

Objectives:
- Students will understand the place for Greek step routines in the African-American greek traditions.
- Students will see a demonstration of and know what a Greek step show is like.
- Students will learn the basics of step routines and learn a short one.

Materials: The video clip from School Daze. Members of any African-American sorority or fraternity from a nearby college who have a step routine in place.

Lesson: When students are seated, collect their critique from the day before. Then for the first 10-15 minutes, students will watch the video clip of a homecoming step show from School Daze (about an hour and a half into the movie). Then the fraternity or sorority members will perform their step routine for the students. Next, the students will have a 5-10 minute question and answer time about step routines with the members of the fraternity or sorority. With the remaining time, the fraternity or sorority members will teach the class the basics of a step show and routine, and then teach the class a basic routine.

Assignment: None.
Day 15: **HIP HOP**

**Objectives:**
- Students will understand hip-hop's beginnings and how it has changed over the years.
- Students will be able to begin to differentiate the difference between hip-hop and gangsta rap.
- Students will listen to a hip-hop artist and see examples of hip-hop culture from clothes and graffiti to dancing and rapping.

**Materials:** Video. KRS-one CD. Break dancers from Sub Element at NIU to come in to demonstrate and talk about hip hop.

**Lesson:** For the first 5 minutes, students will listen to tape of KRS-one. Then each student will take 3-5 minutes to write down what they thought he was trying to communicate through his music. Then students will watch the break dancers perform. Then they will give a short lecture on hip-hop beginnings and the current hip-hop movement. Then allow the students to ask questions. When there is only 10 minutes left, have Sub Element show students examples of graffiti art their group has created. Students will begin to sketch out their own hip-hop graffiti picture of their name or a nickname they give themselves.

**Assignment:** Graffiti art picture due in 2 days.
Day 16: Fatima Video and hip hop

Objectives:
- Students will understand that hip-hop also loosely includes the sort of dancing and choreography they see on MTV.
- Students will learn some of the basic principles of choreography and creating unique movement that is interesting to watch.
- Students will learn an actual video dance routine.

Materials: Fatima Video and Mary Qleta from the Unbelievabulls, dance team for the Chicago Bulls and choreographer.

Lesson: For the first 10 minutes, lecture about your own experiences with hip-hop choreography for Rhythm Nation Dance Troupe at NIU, and how you went about creating interesting movements. Then introduce Mary Qleta and let her explain her experience for the following 10 minutes or so. Allow the students time to ask questions. Then warm-up, stretch, and start learning the choreography from a piece of Miss Qleta's choreography. Then start the Fatima video. Stop it after the introduction and teach the choreography for the Aaliyah video at a pace the students can handle.

Assignment: Remind students that their graffiti art picture is due at the next class period.
Day 17: Hip Hop create own routines

Objectives:
- Students will have the opportunity to explore their own movement styles and create original movement.
- Students will practice creative collaboration in designing their own hip-hop routine.
- Students will have the opportunity to perform this piece of original choreography for their peers.

Materials: Tape of dance or hip-hop/pop song currently popular on radio.

Lesson: When the students have all taken their seats, collect their graffiti art pictures from the hip hop day. After warming up and stretching, lead the students through an exercise where they each must help brainstorm unexpected next moves. Start out in front of the class with the rest of the class behind you and windowed, so they can see. Teach 8 counts of an original routine to a selection of current dance music from the radio that is popular. Then instruct each student to think of a move that would not be expected to come next. Ask for a volunteer for the next step. Then instruct them all to think of another move, asking for a volunteer to share their step, and use that for the next one. Do this for about 10 new moves total to allow students to understand how choreography can come about. Then allow them to split into groups of no more than four people and no less than two people to choreograph their own routine to the song chosen for that day. Continue to play the song during the entire class period so they have plenty of time to practice what they create. The pieces of choreography must include original movements from each person in the group, and must be at least 45 seconds in length, and no longer than 2 minutes for really ambitious groups. Encourage the students to think about their formations as well.

Assessment: The students will perform their pieces for the class during the next class period. They will have 15 minutes to perfect it before they must perform it.
Day 18: Hip hop show routines

Objectives:
- Students will practice creative collaboration in designing their own hip-hop routine.
- Students will have the opportunity to perform this piece of original choreography for their peers.

Materials: Tape of dance or hip-hop/pop song currently popular on radio.

Lesson: Students will take 15 minutes to finish and perfect their routines. Then the groups will watch as the other groups perform. For the last five minutes, have each student write at least half a page about what they found most difficult, most interesting, and most enjoyable during this experience.

Assignment: None.
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Videos


3. Four By Ailey: An Evening With The Alvin Ailey American Dance Theater.


9. **Learn to Dance: Go Fatima.** Burbank, California: Buena Vista Home Entertainment.


### Books on Tape


### Non-Traditional Resources

1. Beth Cieminski, student who studied abroad in Alcala, Spain
2. Christine Han, student who studied abroad in Central Africa
3. Dr. Charles Carter of the Northern Illinois University Department of Kinesiology
4. Ensemble Espanol, in residence at Northeastern Illinois University
5. Luis Montero and Lila Dole, Flamenco class at Northern Illinois University
6. Mary Qleta, of the Schaumburg High School Sparklers and the Chicago Unbelievabulls
7. Muntu African Dance Company
8. NIU Latin Dance Club Danca Quente
9. Sub Element, Hip Hop breakdance group from Northern Illinois University