

"I am New Mexican:" A Celebration of NM Culture

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"It seems I am so much a part of the past."

"Ay, every generation, every man is part of his past.

He cannot escape it, but he may reform the old materials, make something new."

(Anaya 247)

To figure out where we are going we must look at where we've been. My unit, I am New Mexican, looks at the past as an important key to understanding the present into the future. Love, language, traditions, and loss are all the things people have in common. The roles these things play in our lives are present in every culture.

Do you ever wonder where you came from? Why does your family always eat the foods they do? Where did your language come from? Do you ever look in the mirror and wonder who's eyes you have? Why is your nose different from your parents or siblings? Where did you get your mouth or ears? You are a unique person; a mixture of the people that came before you. What events of the past have brought you here?

*You
come
forth
the
color
of
a
stone
cliff
at
dawn,
changing
colors,
blue
to
red
to
all
the
colors
of*

*the
earth.*

*You
come
out,
child,
naked
as
that
cliff
at
sunrise
horn
of
anything
except
spots
of
your
mother's
blood.*

*You
just
kept
blinking
your
eyes
and
trying
to
catch
your
breath.
(Ortiz
48-9)*

From the time of your birth, culture surrounds you. The first word your mother speaks is in the language you will grow up to learn. Language, culture, love, and loss are all in your future. This unit will take you on a journey through the past so that we can understand the present culture that surrounds the New Mexican from the time of birth.

The purpose of creating this unit is to benefit the population of students I teach. Next year will be my second year as a teacher and my second year at Garfield Middle School in Albuquerque, New Mexico. Garfield Middle School is located in

Albuquerque's north valley and most of our students feed into Valley High School. There are some very traditional aspects to the surrounding neighborhood of G.M.S.; at the same time the school sits among very urbanized surroundings. The school population is made up of nearly 80% Hispanic, and more than 10% of those students are considered LEP, (Limited English Proficient). This small, but very evident group of students, play an important role in the culture of our school. Most of these students are in an ESL (English as a second Language) program.

Garfield Middle school is bilingual by choice. The school is proud that the curriculum is taught in both English and Spanish. The overall goal of G.M.S. is to provide an educational experience that meets the personal needs of our students. Curriculum is designed to promote English, Spanish, and home languages.

I have been assigned to teach seventh grade language arts classes next school year at G.M.S., so I have several goals to meet for my students. It is important that I improve the student development in reading, writing, and vocabulary. More than half of the students at Garfield Middle School are reading below and well below grade level. It has been a school effort to get our students to read more this year, and this will continue for years to come. We made great improvements in students' readings levels by implementing the Reading Renaissance and Accelerated Reader programs. Getting students to read everyday helped a large population of students reading levels slowly increase. Overall Garfield has lower standardized test scores than the district average. This too will be a battle to fight next school year.

It is my belief that if students are engaged in meaningful learning that is relevant to their lives, they will achieve success at the highest levels. My purpose for this unit is to create an enjoyable learning experience for both student and teacher. The best way that I can do this is to discuss and teach the language, culture, and traditions of the place these students live, New Mexico.

This unit is developed around the New Mexico Content Standards and Benchmarks. This unit is also designed for integration with the seventh grade Social Studies curriculum. (New Mexico students study Latin America and New Mexico history in seventh grade.) Because this unit will connect with the Social Studies curriculum it is suggested that the unit be spread out for a four-month period parallel to New Mexico history units (usually the spring semester, Jan.-May.) The New Mexico Content Standards and Benchmarks are specified in the lesson plans of this unit.

Discovering identity is something everyone goes through sometime in life. Middle school is a time in children's lives where they begin to discover themselves. Sometimes who you are is confusing, even painful, if you are struggling to fit in with the mainstream. Because several of my students are originally from Mexico, I have decided to direct some of the materials of this unit toward their struggle of acculturation. The process of going through adaptation to a new country is very stressful on these students; linguistically and socially. Achieving the reality that all people are one and the same is very difficult to get across to students.

In the past year I experienced at G.M.S. I observed an unspoken social status of the children who are Spanish-speaking from Mexico and the English speaking "Hispanics" from New Mexico. If they only knew their history was the same, then maybe they would realize they are the same too. This is why linking the past to the population of students I teach is so important. There is also a small population of Native American students at G.M.S. These students fall under the same category as the English speaking population at G.M.S. Even though some of their home languages are not in English.

What students don't learn about is that Native Americans, Spanish, and Anglos have lived in harmony for most of New Mexico's existence. History between Native Americans, Anglos, and the Spanish is sometimes taught as separate histories; when in reality they have a blended history in New Mexico just as the cultures have blended and evolved over time. This unit will uncover the Indo-Hispano culture of New Mexico through fiction and non-fiction literature. History can teach the importance of diversity in our world and why we need all kinds of people in our communities. New Mexico's history starts out painfully, but we have overcome our conflicts for the most part. Over time the people learned from one another and adapted to each other's ways. Exchanges of culture and traditions have occurred. The Spanish took on Indian ways of survival and Indians took on Spanish ways as well. New Mexico is now a beautiful make-up of land and peoples who take pride in the survival of all cultures.

The first part of this unit will cover the Spanish Conquest of Mexico and New Mexico parallel to the social studies curriculum. When Columbus landed in the Americas in 1492, he thought he was in India. He called the people he found here "Indians." This is a word we still use in this country today but we also give them the respect and credit they deserve by calling them Native Americans (Simmons 29). This is because they were the first Americans. "When Europeans came to the Americas they were not quick to recognize the spiritual, cultural, and intellectual riches of the Indian people" (Iverson 7).

In 1519, Hernando Cortés, a Spanish Conquistador and explorer sailed west from the already settled island of Cuba. He arrived on the coast of Mexico. He and his troops hiked for days until they reached a valley where they discovered the beautiful Aztec Empire. Cortés and his men eventually conquered and destroyed the Aztec Empire, taking away all its riches. On the ruins of the empire Cortés began a new city named Mexico. This city became the center of government for a new Spanish colony (Simmons 51-53).

The Spaniards' next goal was to find another Mexico City — a "new" Mexico. They hoped to find another Indian Empire full of gold and precious stones like the Aztec Empire. In the late 1520's, Alvar Nuñez Cabeza de Vaca was shipwrecked off the coast of Texas. Knowing that Cortes had established Mexico City, Cabeza de Vaca and his men marched south. Cabeza de Vaca had three other men with him, two Spaniards, and one black slave named Estevanico. The three men finally

reached Mexico City and told of the places they had seen along the way. So much land north! They were sure they had just missed finding another large empire. Soon a journey north was organized. Estevanico and Fray Marcos de Niza, a priest, were the first to journey north. They took with them some Indian servants. After passing the Arizona desert Estevanico and Fray Marcos split up. Estevanico reached a place called Cibola and the Indian town called Hawikuh (an area in west New Mexico) (Simmons 54- 55).

"In May of 1539, as preparations were being made to call the Katsina to bring rain, the Zuni warriors of Hawikuh spotted a black Katsina approaching from the west. The Katsina was unlike any they had seen before" (Gutierrez 39). The people of Hawikuh thought Estevanico was a god. They showered him with gifts in hope of gaining his blessings. It was figured by an elder that Estevanico was not a god but an enemy. He must have been one of the men whom they heard about years before. He was one of the men who killed, tortured, and destroyed the people of the south. After the Spaniards conquered the Aztecs, word had spread north to the pueblos of the horrible things that occurred. Estevanico was asked to turn back. He didn't, and was soon captured, then killed. The men of Hawikuh knew they would have to wait for others. The black Katsina warned that more would come (Gutierrez 40).

Fray Marcos heard of Estevanico's death but he wanted to see the city Estevanico found. Fray Marcos traveled toward Hawikuh and spotted it from a distance. From afar Hawikuh looked like a great city! He returned to Mexico City with news that he found a new empire (Simmons 55).

The news of a new city started plans for an expedition north. Francisco Vasquez de Coronado would lead the journey. On February 22, 1540, they were ready to start. (Simmons 55) Coronado was accompanied by Fray Marcos, 292 soldiers, 800 Mexican Indian allies, and plenty of livestock for eating. When the men reached Hawikuh, they were greatly disappointed. They traveled such a long way and struggled hard to find only mud houses (Gutierrez 43).

In 1540, strange messengers approached from the west carrying the prayer-stick (cross) of an unknown Katsina" (Gutierrez 43). The Zuni Indians saw clouds of dust, heard noise, and saw strange creatures the day the Spanish arrived. The only thing they thought was who and where did these gods come from? Little did they know these godly looking creatures would soon conquer and change their ways; just as they had done in the south years before (Gutierrez 43).

To understand the impact the Spaniards had on the Pueblo Indians, along with other Indian groups, students must understand the beliefs and practices of life, such as religion and societal roles, the Indians had before Spanish contact. It is suggested that the classroom teacher to read several creation stories or non-fiction books of the Pueblo Indians, Navajos, and Zuni peoples. Books listed in the teacher book lists are only few examples of the resources available. The Acoma creation story is a good way of showing the belief system and gods of their people. This story can be found in Ramon Gutierrez's book *When Jesus Came the Corn*

Mothers Went Away. The classroom teacher can read it to his/her discretion, because the book has content that is for adult readers only. The students can compare the beliefs and life styles of the Christian Spaniards and the religious beliefs of the Indians. Who did the Native people worship? (See Lesson #1)

After the time of the Spanish conquest of New Mexico, there were battles, Spaniards leaving, and returning. Years later the Spaniards and Indians had to deal with American Anglo settlement from the east. Over time all three groups of people have learned to co-exist. The dominant cultures of New Mexico are still those of Spanish and Indian descent. These cultures have left behind some old traditions and learned new ways from each other. Today New Mexico is a unique blend of cultures that has created beliefs and customs out of many.

Lots of people in New Mexico today are of mixed ethnicity, descending from Indian, Spanish, and Anglo blood. People have found many ways to share the traditions of their past relatives through oral history, story telling and song. A book titled *Tesoros del Espiritu*, by Enrique R. Lamadrid is an excellent source for bringing oral history into the classroom. "They found beautiful Indian girls, and they married Indian girls, and there is where the new race came..." (Lamadrid 34). The book has a cassette and/or compact disc so the song that follows that passage can be heard in the classroom. So many songs tell the history of New Mexico. You may find songs and stories from the book included in a lesson plan.

One of the most important ingredients to this unit is Rudolfo Anaya's book *Bless Me, Ultima*. It is a book set in northern New Mexico about fifty years ago. I think the purpose of that was to capture the richness spirituality still played in Hispanic New Mexican culture then. Some of these beliefs have faded away with younger generations but stories like this one are able to keep them alive. This entire book is not age appropriate for middle school students, however chapters can be read aloud in class as short stories of Antonio Marez's life. It tells about a boy's experience of going to school for the first time and only speaking Spanish when school language is English. It tells the story of a young boy discovering his destiny in life as many school age children do. This book captures old traditions of healing through the art of a *curandera* named Ultima.

A *curandera(o)* is a person who practices spiritual and herbal ways of healing the sick among the Hispanic cultures. Since pre-Hispanic times the only trusted healers were shamans and medicine men. These indigenous ways of healing are practiced into the present. These medicine men/women in Spanish called *Curanderos*, are valued for their visions, wisdom, and healing powers (Korte 2).

Curanderas rely heavily on herbs, and plants in their regions as a way of curing people. For centuries this type of healing has been guided by experience and religion. The term *Curandera* comes from Indo- Hispano or Mestizo culture (Korte 2). It only makes sense that the Indians taught the Spanish this way of healing because they had no other means of medicine when they got here. Now it is a tradition carried on by both cultures.

Curanderas practice healing by boiling herbs in water for consumption as a tea or ground into powders then applied to the body as a lotion where healing is necessary. *Curanderas* usually learn their skill and rituals from a master in the field who passes it down, usually to a family member (Korte 2). Today the arts of healing using herbs can be practiced in every home. Several books have been written exposing the herbs used for natural healing especially in New Mexico. One such book is *Healing Herbs of the Upper Rio Grande Valley* by L.S.M. Curtin. It is suggested to the classroom teacher to read chapter 4 of Bless Me, Ultima then do Lesson #2 of this unit.

As I had mentioned, another issue for discussion in Anaya's book is language. In chapter 6, Antonio goes to school for the first time, and he doesn't speak English. He gets laughed at throughout the day because he brought tortillas, beans, and chili for lunch. Entering school culture for the first time is embarrassing and scary for Antonio because he is not sure he will survive. Students can discuss what it is like for a person in school whose first language is one other than English. Joe Suina gives an excellent description of his non-fictional experience of going to school for the first time in the article: "*And Then I Went to School: Memories of a Pueblo Childhood.*" (See Lesson #3)

The language aspects of this unit are very important to bring out because of the groups of students represented at Garfield Middle School. The students who speak no English, students who have acquired some English for survival, and those who speak English and another language fluently. The students who speak both English and Spanish are sometimes laughed at for their pronunciation of English words. I'm hoping this part of the unit will bring about some empathy for second language learners and respect for their knowledge of two languages.

Last, Anaya's book discusses identity, and destiny in Antonio's life. His mother wants him to be a priest or a farmer or maybe a scholar, and his father wants him to be a rancher like his family. Antonio just wants to figure out religion and seems to be drawn to the healing arts of the *Curandera*. Students can discuss whether their parents put pressure on them to become something or whether parents share their student's dreams for their future. Do students feel that their destiny has already been decided for them? (See Lesson # 4)

Another novel that has been chosen for this unit is *Always the Heart/Siempre Corazon* by Jim Sagel. This book is an excellent way of teaching Indo- Hispano culture through fiction. This is a bilingual coming of age story written in English and Spanish. It is based on the Navajo belief of *Changing Woman* (Sagel 1). Because some of my students are Spanish speaking only I felt this book was an excellent choice to include the entire student population in on the same materials. I am so happy this book was suggested to me because never before had I found such a perfect book full of the innocence middle school- age students need.

The Navajo people of New Mexico settled near the pueblos about a thousand years ago. They are believed to have originally come from Northwest Canada and

Alaska. The Navajos believe they came to earth through a series of worlds. The first world is black, the second blue, the third yellow, and the fourth or present world is glittering bright. Each world is supposed to be better than the one before it. (Iverson, 14)

When all beings emerged into the present world, they found that it was covered in water. The Navajo people fought with a water monster to move back the waters so land could emerge. Eventually this was achieved and the sun, moon, stars, night and day came to be. The first man and woman on the earth had a baby. The child grows up to be Changing Woman, who arrived in the Navajo world once it was ready for her (Iverson 14-15). This story can also be used with Lesson #1.

When Changing Woman reaches puberty, the holy people have a ceremony for her so that she may walk in beauty as an adult. This ritual is still performed for young Navajo girls today; it is called Kinalda (Iverson 15). The story of Changing Woman continues throughout time through the life of her twin sons. Changing Woman is believed to have the power to regain her youth over and over through young girls in the family.

Navajos too were highly impacted by the Spaniards when they arrived; however, they always seemed to find ways around the Spaniards. Unlike most Pueblo Indians, few Navajos learned to speak Spanish fluently. The Navajos also avoided Spanish Catholicism as much as they could. If it were a day for mass most Navajos would travel far out of the Pueblo where they couldn't be found until mass was over then they would return. This didn't stop Spanish culture from becoming a part of the Navajos. Spaniards brought sheep to New Mexico, and soon they would become the central way of life for the Navajo people (Iverson 24).

Navajos had been weaving long before the Spanish arrived. The sheep that came with the Spanish developed a new source for Navajo weavers. They were able to make wide varieties of products from the wool, such as clothes, blankets and rugs (Iverson 24). In Sagel's book *Always the Heart* the Hispanic characters of the story are weavers like the Navajos. This is because a Navajo family member passed down the tradition. The family in the story uses weaving as a source of income just as most Navajos still do today.

This unit is a celebration of culture in New Mexico past and present. Hopefully students will make connections to their lives through history and the characters in the novels. I want children to find a purpose in life and strive for it. They will be able to discover strength of those that came before us, and realize we have the opportunity to make the future better. Students may or may not be inspired by the content of this unit, but at least they will start to seek a purpose for the future. We have control over our destinies to a great extent, we just have to work hard at achieving the outcome.

There are two important pieces to this unit that I have not discussed yet. The first is a Reading/ Writing Log that students will keep up with daily. The log will require

students to write one paragraph each day about what they have read in the book or how the class discussions made them feel that day. This is very similar to a journal, only students are encouraged to mostly write about in-class readings and discussions. The teacher should look for the following: What connections are being made? How do certain characters make them feel? What are they learning? How does historical New Mexico fit into the plot of the books? The classroom teacher can provide daily questions to inspire students writings or leave entries entirely up to the students.

The second important aspect to this unit is vocabulary. The classroom teacher should take words from the novels in English and Spanish. Using words that are unfamiliar or meaningless to students is an excellent way of adding to their personal vocabulary. For a specific example on how to use vocabulary see Lesson #5.

As a way of closing this unit I suggest using a play or skit done in English and Spanish that represents the themes discussed throughout the unit. Middle school students love attention and a good way to get it is by performing in a skit. I have chosen a short play taken from Angel Vigil's Teatro! It is titled "The Most Interesting Gift of All." The play is a combination of themes from the unit. It is a comical play that presents love, beauty, pride, a curandera, and language. The play uses vocabulary in both English and Spanish. It is a great way for students to celebrate culture in the school. See lesson #6 for more specifications.

Through the Indo-Hispano Cultural Legacy of New Mexico Seminar, I got the opportunity to experience a variety of wonders. I got to take trips that let me experience New Mexico not just read about it in a book. To truly celebrate the place in which students live, they need to be able to experience real and actual representations of their world. I have discovered places in the state of New Mexico that are wide open for children to discover. When teaching this unit it is suggested that the classroom teacher take a field trip with students to places like The Albuquerque Museum, Pecos National Monument, Coronado Monument, and Ranchos de los Golondrinas. This way, children can walk on the land or breathe the air that their ancestors once did. Learning experiences that are brought to life through fieldtrips are remembered forever.

Another suggested field trip is attending a celebration at a pueblo or parish in the area of the school in which you are teaching. Celebrations are an excellent way for students to experience a colorful blend of culture. Many pueblos dance on the feast day of their patron saint. Native American dances at the pueblos tend to draw lots of tourists and spectators, but there are other cultural dances in the state that are not as well known to people. Dances called *Matachine Dances* are a direct result of history passed down to present generations as well. The Matachine Dances are performed in many Indo-Hispano communities around the state of New Mexico. The dance is not just a religious event, but a live representation of culture and history.

Matachine Dances are believed to have come from the Spanish who used folk dramas to symbolize the conflict between the Christians and the Moors. The same type of dance is known in Spain as a *morsica*, and in England as morris dances (Rodriguez 6). There are differences between New Mexico Matachine Dances and the Moorish-Christian dances of Europe. One difference is in being the various titles or roles the *danzantes* (dancers) perform. New Mexico Matachine Dances also vary among communities, however, the characters are usually the same. The names of the characters are very relevant to the history of Spanish conquest. Children play important roles in the production of the dances. This factor may be a way to draw the attention of students to the history involved in the dances. The dance can be pretty complex to understand, so it is suggested to the classroom teacher to view a Matachines Dance and read Sylvia Rodriguez's book, *The Matachines Dance: Ritual Symbolism and Interethnic relations in the Upper Rio Grande*, before using the dance as a part of the unit. If the classroom teacher doesn't understand the significance of the dance it wouldn't be fair to students to teach it.

It is important to remember this unit is developed as a paced curriculum. As mentioned before it should be integrated with the New Mexico seventh- grade Social Studies curriculum over an entire semester. Hopefully students will be inspired and engaged by the content of this unit as I was in the ATI Seminar: Indo-Hispano Cultural Legacy of New Mexico.

Lesson # 1 Religion pre-Spanish conquest.

- I. Explore:
 - A. Break students into groups of 4 or 5.
 - B. Give each group of students a different creation story of an Indian group of New Mexico. Some sources for this exploration include,
When Jesus Came the Corn Mothers Went Away by R. Gutierrez;
The Navajos by P. Iverson; *Pueblo Storyteller* by d. Hoyt-Goldsmith; and *The Pueblo* by M. D' Apice.
 - C. After the group reads the creation story taken from one of the books, have them discuss some of the beliefs of the people they read about.
- II. Explain:
 - A. Ask each group to share a short version of their creation story. How did the people come to earth? Who is their god or Gods?
 - B. Next students and teachers will take a couple of weeks to learn the Spanish conquest of Mexico then the movement north to New Mexico.
 - C. What were some of the hardships the Spaniards faced? What cultural conflicts occurred when the Spaniards met the indigenous peoples of North America? What happened to the Aztecs? Why did the Spaniards decide to go north? What problems did the Indian people go through that was the same as the conquering of the Aztecs? Why did the Spaniards treat the Indians the way they

did? What was the overall goal of the Spanish settlers? What things did the Spanish bring with them?

III. Expand: A. Because this is a Language Arts unit students must do as much writing as reading. Split the class in half, have one group write a diary passage from the view of a Spaniard. Have the other half write a passage from the view of an Indian. Questions to answer in their writing: What is he/she going through? What emotions do they feel about what is happening? How important is the conquest? What goals does this person have for the future?

B. Have students share their writings aloud in class. After this is done have students write two pages telling their feelings of the Spanish conquest. Was what happened necessary? What could either group of people do differently? Would New Mexico be the same if they had?

Evaluate: A. The results of the writing pieces will vary depending on the concepts the teacher plans to get across. This lesson gives students a real emotional understanding of the impact Spanish conquest had on religion and culture for the indigenous peoples here. New Mexico

Language Arts Content Standards and Benchmarks being met: 2B,C, D- Use language to understand various sources of information, local traditions, and culture as a resources for learning, explore and expand connections among areas of Language Arts study, and apply critical thinking skills in listening, reading, and writing.

Lesson #2 Curanderos of the Southwest

I. Explore:A. Photo copy page two from Leo Korte's *Southwestern Healing Arts*. "History of the Ancient Healers." Give a copy to each student in the class. Students may take it home to read as homework or if there is time let them read it silently in class.

After students have read the history of ancient healing strategies ask the following questions: Who were the first healers of the southwest? How is the art of herbal healing practiced? How is the science of the herbs passed down to each generation? What aspects of healing are important to use along with herbs and plants?

II. Explain: A. Using the book *Healing Herbs of the Upper Rio Grande* by L.S.M. Curtin, give students a different herb or plant to research. As an alternative to research, have students choose an herb from the

book to discover its uses.

B. Students create a recipe card for the usage of the herb and its healing purposes

C. Students create a second recipe card of a home remedy for healing a cut, bug bite, cold ect...that they commonly use in their household.

III. Expand: A. Read chapter four (cuatro) of *Bless Me Ultima*, by Rudolfo Anaya, aloud to the class.

B. Through divergent questioning have students write answers on a piece of paper to turn in. Questions such as: How does Antonio feel about helping Ultima find Herbs? What kind of mood is set in this part of the story?

C. Using *Tesoros Del Espiritu* by Enrique Lamadrid, play the story of "Remedies for a Cold" (pg 131, CD 3-Track 8) as closure to the lesson.

IV. Evaluate: In student Reading/ Writing logs have students tell what they learned about Curranderos and where they came from. Also tell how herbal healing came about. This lesson meets New Mexico Language Arts Content Standards and Benchmarks: 3A-Listen, react to and interpret conversations...and stories delivered live and through technology. 3D- select and use appropriate reading materials and other information sources for a variety of purposes.

Lesson #3 Language

I. Explore: A. Read chapter 6 of *Bless Me Ultima* by Rudolfo Anaya aloud to the class. Ask: What pressures does *Antonio* have on the first day of school? Who does *Antonio* run into on his way to school? Why was *Antonio* uncomfortable when he got to school? Why do you think the children laughed at *Antonio*'s lunch?

B. Take a class vote... How many students think *Antonio*'s experience on the first day of school is realistic? How many students think that would never happen today?

II. Explain: A. As a read aloud, pass out a copy of the article, "*And Then I Went to School: Memories of a Pueblo Childhood*" by Joe Suina.

B. After the entire class reads the article together have each student write a one page response to the story.

III. Expand: Once the entire class has written a response open the class up for a discussion on what it might be like for someone whose first

language is other than English. How was the fictional story similar to the real one? Maybe the author of the fictional Antonio was actually writing about a real experience in disguise. Allow students who have experienced what Joe Suina and Antonio have to speak about their first experience in school. What can students do to help second language learners? How will they do things differently to respect and include everyone in their school?

IV. Evaluate: Based on classroom discussion and Reading/ Writing Logs the classroom teacher is able to see the progress students have made in empathizing with second- language- learners.

New Mexico Language Arts Content Standards and Benchmarks met: 4A- Use active listening skills to acquire information; 4C- apply knowledge of culture and context to aid comprehension; 4G- use the social skills of audience behavior; 8C- compare and contrast the use of language, and voice from a variety of cultures; 8E, F- develop an understanding of diverse literature, language, and cultural experiences, and develop analyze, and use social and interpersonal skills to understand and communicate effectively within their own cultures and with the cultures of others.

Lesson #4 Destiny

I. Explore: A. Have students reread chapter six (seis) from *Bless Me Ultima*, discuss the things his mother wishes him to become, then the things his father would like him to be.

B. Write the word, DESTINY on the chalkboard. Ask students to write down a definition for what they think destiny means. Give them at least three minutes to respond.

C. Ask students to share their definitions of the word. After hearing a few read the dictionary definition aloud to the class.

II. Explain: A. Ask students: Was it the destiny of the Indians to get treated

badly by the Spaniards? (Discuss) How do you think New Mexico would be today if things had been done different?

B. Discuss the following: How do parents put pressure on you for becoming what they want of you? How can people take control of their own destiny?

III. Expand: A. Give each student a large piece of white construction paper and markers. Have them write at the top of the paper, "(name)'s *Destiny*."

B. Tell each student to create a visual representation of all the things they see in their future. Include obstacles that might get in the way as well. (Give students the remaining time to finish their drawings.)

C. During the next class period, have students add verbal/ written elements to their paper. It should be arranged so that there are paragraphs in columns, and the use of headings positioned next to the visuals they are explaining.

D. Hang DESTINY posters around the classroom and hallway for display.

IV. Evaluate: This lesson is a way for students to think about their futures and their own destinies in life. If students realize they have control over their destinies they can achieve anything they work hard for regardless of the obstacles that try to get in the way.

New Mexico Language Arts Content Standards and Benchmarks met: 3E- use print and non-print sources to generate and apply options to solve problems in the classroom and daily life. 4D-Demonstrate

comprehension of written and spoken language. 5B, F- expand writing skills and explore a variety of writing forms on a regular basis; draw on prior knowledge, experiences, and home language to speak and write proficiently.

Lesson #5 Vocabulary

I. Explore: A. Read aloud to the class the book *Pueblo Boy* by Marshia Keegan.

B. Open the class up for questions from students. Allow students to comment or question things in the story. What was new information to them or what words had they not heard before?

II. Explain: A. Choose at least 20 vocabulary words from the story and list them on the chalkboard. Words such as: heritage, distinctive, ceremonial, relatives, harvest, elder, prehistoric, pueblo, adobe...

B. Using a dictionary have students write the definition for each of the words. (This may require use of a Spanish dictionary as well).

III. Expand: A. After students write and define all the words have them write a sentence for each word.

B. Give students the rest of the week to study the new words and their meanings.

IV. Evaluate: At the end of the week give a spelling test over the words and require one sentence for each word and in correct context.

New Mexico Language Arts Content Standards and Benchmarks met: 1B- use and expand vocabulary and linguistic skills to communicate effectively.

Lesson #6 Performing Culture

I. Explore: A. After students finish reading Jim Sagel's book *Always the Heart*,

let them explore the same themes through a Spanish play. Have students read several short plays or skits and choose one that best fits the same themes they have covered over the past months. (Suggested skit: "The Most Interesting Gift of All." Can be found in Angel Vigil's *Teatro!* See book list.)

II. Explain: A. Once a skit/ play has been chosen read it aloud in class a few times allowing different students to be different parts each time it is read.

B. Announce to the class that they are going to eventually perform the skit in front of the entire seventh grade class.

C. Students try out for parts and others are assigned to props, set, and costumes. No money should be spent on this play only time and creative energy using what can be found around the house or school.

D. After practicing and rehearsal students perform the play.

IV. Evaluate: Evaluation will be done based on the performance, costumes, set and audience reaction of the play.

New Mexico Language Arts Content Standards and Benchmarks met: 2C- explore and expand connections among areas of Language Arts study. 3A- listen, react to, and interpret conversations, drama, music, poems, and stories delivered live...

Bibliography: Book List for Students and Teachers

Anaya, Rudolfo. *Bless Me, Ultima*. New York: Warner Books, 1972.

Rudolfo Anaya tells a fictional story about a boy named Antonio Marez, who is discovering his destiny in life. A curandera named Ultima comes to live with his family and she takes Antonio under her wing to teach him the natural ways of healing and changes his soul forever.

Buehr, Walter. *Conquistadores in North America*. New York: G.P. Putman's Sons, 1962.

Buehr gives factual detail of the Spanish exploration and settlement of North America. He explains their failures as well as their accomplishments. The problems Spaniards face are laid out in detail and simplicity for the young reader.

Curtin, L.S.M. *Healing Herbs of the Upper Rio Grande Valley*. New Mexico: Western Edge, 1997.

This book is an excellent source for learning the art of herbal healing. The author did lots of research with Native American healers as well as Spanish *curanderas* to produce accurate traditional uses of New Mexico plants and herbs.

D'Apice, Mary. *The Pueblo*. Florida: Rourke Publications, 1990.

Pueblo myths, history, social structure, and daily life is explained in this non-fiction book. The archeological beliefs of how the pueblos came to be, is also addressed in this book. It is a great resource for teaching the history of the

pueblos both mythological and factual.

DeAngelis, Therese. *Native Americans and the Spanish*. Philadelphia: Chelsea House Publishers, 1997.

This book presents accurate portrayals of the history and culture of Native Americans. The material is written for young adults and perfect for middle school aged students. It provides pictures and illustrations that add to the excellent historical truth of the Spanish conquest and the Indians.

Doherty, Craig and Katherine. *The Apaches and Navajos*. New York: Franklin Watts, 1989.

This book tells the historical and mythological beliefs of how the Apache and Navajos came to North America. Pre-history, the coming of the Europeans, Religion and beliefs are all addressed in this book. The book also dedicates a chapter to apaches and Navajos today.

Erdoes, Richard. *Native Americans: The Pueblos*. New York: Sterling Publishing Co., Inc, 1983.

This book has beautiful full- page photographs, and a clear text which reveals the Pueblos as they really are. You will learn about dances, rituals, past and present truths to pueblo life.

Gutierrez, Ramon A. *When Jesus Came the Corn Mothers Went Away*. California: Stanford University Press, 1991.

This book tells the history of pre-Spanish conquest through the Spanish colonization. It stresses the Spanish conquest from the view of the Pueblo Indians. It is history that hasn't been told and is suggested for teacher reading before teaching the Spanish conquest. It is definitely food for thought and will probably change the way the reader feels about the Spanish conquest up until now.

Hoyt-Goldsmith, Diane. *Pueblo Storyteller*. New York: Holiday House, 1991.

This is a non-fiction book about a little girl named April who lives at Cochiti Pueblo, New Mexico. April, like her ancestors, is a storyteller, telling the story of her pueblo traditions that have been passed down to her by family members. This is book is an excellent source for teaching current pueblo life.

Iverson, Peter. *The Navajos*. Philadelphia: Chelsea House Publishers, 1990.

The author of this non-fiction book tells the origins of the Navajo people and how they have survived over hundreds of years. The accomplishments of Navajos are highly recognized in this book.

Keegan, Marcia. *Pueblo Boy*. New York: Cobble Hill Books, 1991.

Marcia Keegan not only wrote this book but photographed the pictures in it as well. This is a non-fiction story of a pueblo boy coping with traditional and modern ways of life. Like the *Pueblo Storyteller* this book

shares the ways of life on a reservation and the traditions passed down to each generation.

Korte, Leo J. *Southwestern Healing Arts*. New Mexico: Korte Publishing, 1999.

The book begins with the history of herbalist and healer's of the Southwest. The book is mostly a picture book with several different paintings from artists of the southwest combined with quotes and stories from people of the southwest.

Lamadrid, Enrique. "Tesoros del Espiritu." New Mexico: University of New Mexico Press, 1994

The book along with the compact disk is a collection/ anthology of folk music, poetry, history, and stories. The book has several thematic sections such as the colonial period of New Mexico, mestizo heritage, spiritual traditions, and occupational folklore. The book has excellent photographs that go along with several pieces in the collection.

Liptak, Karen. *Indians of the Southwest*. New York: Facts on File, 1991.

This book is a part of an eight volume series on the First Americans. This book describes the lifestyles and wide variety of Indian tribes that inhabit the southwest. Some of the tribes include Apache, Havasupai, Maricopa, Mohave, Navajo, Pima, and Pueblos.

Ortiz, Simon J. *Woven Stone*. Arizona: University of Arizona Press, 1992.

This is a book of poetry and prose stories by one of the countries most talented Native American poets. It is a combination of three of his books. His stories and poetry talk about life, love, children, survival and his personal experiences. His work is witty and moving.

Pelta, Kathy. *The Royal Roads*. Texas: Raintree Steck- Vaughn Publishers, 1997.

This book is part of a four-volume series. This book describes the hardships of the Spaniards when discovering then settling the Americas. It tells the mission life all through contact with the pueblo people. The book of course tells about the most important royal road the *El Camino Real*.

Rodriguez, Sylvia. *The Matachines Dance: Ritual Symbolism and Interethnic relations in the Upper Rio Grande Valley*. New Mexico: University of New Mexico Press, 1996.

This book explains the origin of the Matachines Dance and its symbolism. For both Indians and Hispanics of New Mexico the dance is a tradition occurring on one end of the state to the other. Its dominance occurs in the upper Rio Grande Valley today.

Sagel, Jim. *Always the Heart*. New Mexico: Red Crane Books, 1998.

Jim Sagel's book tells an innocent story of love and the relationship between a girl and her grandmother. It is also is a coming of age story based on the Navajo legend of Changing Woman. The story is set in rural New Mexico and is

perfect for middle school aged children.

Simmons, Marc. *New Mexico, the Revised Edition*. New Mexico: University of New Mexico Press, 1991.

This is an older version of the New Mexico History book for the classroom curriculum. Any current New Mexico text book will work the same for teaching the unit. This book includes history, politics, economics and society of New Mexico. It is well written for use anywhere in the grade levels of 4-12.

Suina, Joe. "And Then I Went to School." *New Mexico Journal of Reading*. Vol. V, No. 2 (1985): 34-36.

This is the real life experience of the author when he goes to school for the first time. It discusses emotions felt when faced with cultural and

language differences between school and home. It is a great source for teaching tolerance, acceptance, and empathy for children experiencing language outside of the home.

Vigil, Angel. *Theatro! Hispanic Plays for Young People*. Colorado: Teacher Ideas, 1996.

This book introduces 14 different Hispanic plays and traditions of the Southwest. The plays are based on folktales, animal fables, cultural holiday celebrations, and historical figures and events.

Zadra, Dan. *Coronado*. Minnesota: Creative Education, 1988.

This book is simplistically written. It is based on the life of Coronado and the Spanish exploration. It tells the events of Coronado's life up to his death. The reading level of the book is probably at a fourth grade level and goes quickly so student interest is kept through the entire story.