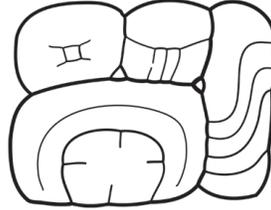


**INDIGENOUS PEOPLES OF THE AMERICAS:  
MAYA CULTURES ACROSS TIME**



**Yale Peabody Museum-PIER-CLAIS 2012 Summer Institute for High School Teachers,  
Yale University, New Haven, CT, July 9-13, 2012**

**Cultural Heritage: Traditional Mexican Cuisine Across Time**



San Lorenzo Zinacantán, Chiapas, MX 2012

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## **Introduction**

### **Cultural Heritage: Traditional Mexican Cuisine Across Time**

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***Subject Area:*** Art, Social Studies, Spanish

***Grade Level(s):*** 11-12

***Number of Lessons in the Unit:*** 4

***Time Frame to Allow for Unit:*** 3-4weeks

***Unit Description:*** In 2010 Traditional Mexican Cuisine was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Intangible cultural heritage represents inherited traditions from the past as well as contemporary practices. In this unit students will learn about the cultural importance of Mexican cuisine across time by studying Pre-columbian Maya artifacts, colonial codices, contemporary posters, street art and other primary sources. Indigenous ethnic diversity, combined with the infusion of Old World foods upon the arrival of the Europeans in the 16<sup>th</sup> century, has created a cuisine worthy of a place on UNESCO's list of Intangible Cultural Heritage of Humanity. This unit is in English for use in Art or Social Studies classes and can be adapted to the proficiency level of the Spanish language learners. Many of the online sources recommended in this unit are available in English and Spanish.

### ***Objectives***

Students will discuss the importance of traditional Mexican cuisine across time as depicted in Pre-columbian artifacts, colonial documents and contemporary arts.

Students will write an essay explaining the significance of the National Day of Corn and the expression "Sin Maíz No Hay País".

Students will debate the positive and negative impact of NAFTA and Genetically Modified corn on Mexican culture.

### ***Essential Questions***

How can we understand the cultural characteristics of ancient civilizations by studying artifacts in museum collections?

How can we use virtual archives and databases to locate images of Mexican cuisine across time?

How can an interpretation of the past help us examine and understand the present?

What are the factors that threaten our cultural heritage?

How do people preserve their most important customs and values?

## Note to Teachers

Preparation for teaching this unit on Cultural Heritage: Traditional Mexican Cuisine Across Time should include a review of Mexican ethnic diversity, indigenous foods and the impact of the Spanish Conquest on the Americas. The PBS production, *When Worlds Collide: The Untold Story of the Americas After Columbus*, funded by The Arthur Vining Davis Foundations, the National Endowment for the Humanities, The Delux Corporation, and Tour España, traces the impact of the Conquest on the Americas as well as American influences on Europe. The video gives an overview of early New World Civilizations. It explores identity, ethnicity and also foods native to the Americas and those introduced by the Europeans. The video is an excellent new look at the Old World and the New for teachers and students. Byker, Carl. *When Worlds Collide: The Untold Story of the Americas After Columbus*. <http://www.pbs.org/kcet/when-worlds-collide/about/>

Other sites for background on the diversity of the indigenous populations of the Americas are: *Native Languages of the Americas: Preserving and Promoting American Indian Languages* <http://www.native-languages.org/mexico.htm>. In addition to information on language, it features a history and culture link.

*Mexconnect*, an electronic magazine with articles on indigenous peoples, ethnic diversity and traditional food.

<http://www.mexconnect.com/search?search%5Btext%5D=indigenous+people&commit=Search>  
<http://www.mexconnect.com/articles/371-the-indigenous-people-of-oaxaca>  
<http://www.mexconnect.com/articles/1932-ethnic-diversity-in-mexico>

Mexican cuisine has evolved over thousands of years and reflects the influence of diverse indigenous traditions, which have blended with European foods creating unique flavors. Useful sources include:

Barros, Christina. "Cocina Prehispanica Recetario." *Edicion Especial Arqueologia Mexicana* Nov. 2002: n. pag. Web. <<http://arqueomex.com>>. Spanish and English

Coe, Sophie D. *America's First Cuisines*. Austin: University of Texas, 1994. Print.  
A description of Aztec, Maya and Inca cuisine based on original accounts by Europeans and Native Americans.

*Mexico Today*, an electronic magazine. <http://mexicotoday.org/news/magazine/all/mosaic>.

*Cultura Gastronomica De Mexico*. N.p., n.d. Web. <<http://www.facebook.com/pages/Cultura-Gastron%C3%B3mica-de-M%C3%A9xico/188626847815417>>. Facebook page with the history of Mexican cuisine. Spanish.

*Food Timeline* includes information about Aztec, Inca, Maya and traditional food  
<http://www.foodtimeline.org/foodmexican.html>.

King, Judy. "El-Sabor-de-Ancient-Mexico.aspx." *Mexico Insights: Facts, Figures, Facts and Folklore*. N.p., 22 Aug. 2010. Web.  
<<http://www.mexico-insights.com/judysblog/post/MMMMMe280a6El-Sabor-de-Ancient-Mexico.aspx>>.

## Cultural Heritage: Traditional Mexican Cuisine Across Time



Totomoxtle corn husk art, Oaxaca, MX 2011

### ***Lesson 1 Cultural Heritage***

According to UNESCO (United Nations Educational, Scientific and Cultural Organization) “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration” <http://whc.unesco.org/en/about/>. UNESCO’s World Heritage mission is to protect cultural heritage and, in 2010, Traditional Mexican Cuisine was listed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. The goal of this unit on Traditional Mexican Cuisine Across Time is to use primary sources to trace the indigenous roots of Mexican food and to examine traditional cultivation, preparation and ritual. The lesson will begin with an overview of cultural identity and cultural heritage by completing the activities in *Lesson 1 Cultural Heritage*.

### ***Objectives***

Students will define and give examples of cultural identity, cultural heritage and intangible cultural heritage.

Students will read articles, watch videos and listen to music that focus on the importance of traditional Mexican cuisine.

### ***Essential Questions***

How do we identify ourselves?

How are traditions preserved?

## ***Lesson 1 Cultural Heritage***

### ***Activity 1 Defining Cultural Identity and Cultural Heritage***

#### ***Objectives***

Students will define vocabulary related to cultural heritage.

Students will write sentences in Spanish using the new vocabulary.

Students will list examples of cultural characteristics associated with the United States, and other countries around the world including Mexico.

Students will read an article, view a slide show and watch a video about intangible cultural heritage and take notes for a class discussion about why Mexican cuisine is on the Intangible Cultural Heritage list.

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

What cultural traditions are most valued by citizens of the United States? Other countries?

Which of our traditions is threatened to extinction?

What resources can we use to discover Mexico's important cultural characteristics?

What examples can we use to demonstrate corn's critical role in Mexican heritage?

#### ***Student Activities***

In this lesson we will brainstorm the concepts of cultural identity, cultural heritage and intangible cultural heritage. On Handout #1 Cultural Identity-Cultural Heritage Organizer:

- define and give examples of cultural identity, cultural heritage and intangible cultural heritage
- write examples that include your town, state, country and examples associated with other countries around the world including Mexico
- list any of the above terms that were difficult to define or to find examples
- share your ideas during a class discussion session

For homework:

- define cultural heritage, intangible cultural heritage, NAFTA, patrimony, repatriation and UNESCO in your notebook and use each term in an original sentence. This vocabulary will be used in our unit on Cultural Heritage: Mexican Cuisine Across Time.
- read "Intangible Cultural Heritage Traditional Mexican Cuisine - Ancestral, Ongoing Community Culture, the Michoacán Paradigm." <http://www.unesco.org/culture/ich/index.php?RL=00400>
- watch the slide show that accompanies the reading, then list the different foods, utensils and food preparation pictures that you recognize
- write 5 questions you may have about Mexican cuisine or 5 statements to share with the class
- watch the video and answer the questions on Handout #2 "Intangible Cultural Heritage Traditional Mexican Cuisine - Ancestral, Ongoing Community Culture, the Michoacán Paradigm"

## ***Lesson 1 Cultural Heritage***

### ***Activity 2 Identifying Traditional Cultural Heritage: Focus on Food***

#### ***Student Activities***

On your whiteboard tablets, list the different ways we can learn about what is important to a culture group and prepare to share your ideas with the class. After class discussion we will use a variety of materials to learn about traditional Mexican cuisine.

#### **Note to Teachers**

Encourage students to discuss how we can examine art/architecture, mythology/literature, music, politics and religion in order to learn about cultural heritage.

Next, focus the discussion on food, especially maíz/corn and cacao/chocolate as the theme of the unit on Mexican Cuisine Across Time.

Refer to the UNESCO video and explore how students can learn about Mexican cuisine from ancient time to the present. What threatens Mexican cuisine thereby making it eligible for the UNESCO 2010 List of Intangible Cultural Heritage of Humanity?

Initiate a discussion about themes to be explored later in this unit on Cultural Heritage: Traditional Mexican Cuisine Across Time such as the events that jeopardize cultural heritage.

Raise a question about why Mexico has a National Day of Corn (Día Nacional del Maíz slide show <http://www.demotix.com/news/459639/national-corn-day-mexico#.T-tp4hdrO8A>) or the meaning behind the expression “Sin Maíz No Hay País” (without corn there is no country).

Use a mix of materials from **Lesson 1 Resources** to introduce students to the importance of food, especially maíz and chocolate in Mexican culture.

#### ***Assessments***

Class participation

Comprehension questions

Organizer

Reaction to video

Essay

Take home essay: Moctezuma’s Dinner

Vocabulary tests

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

UNESCO Culture Sector. N.p., n.d. Web. 23 June 2012.

<<http://www.unesco.org/culture/ich/index.php?RL=00400>>.

This site includes a description, slideshow and video of Mexican cuisine from planting and harvesting to cooking and eating.

Suggested sources for Activity 2 enrichment are:

#### Artifacts in Museum Collections

Yale Peabody Museum of Natural History

Yale University Art Gallery

Museum of Fine Arts, Boston

American Museum of Natural History, NY

#### Archives and Databases

FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc.)

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

Mesolore <http://www.mesolore.net> classroom scholar Ellen Messer discusses chile, chocolate, and corn in the Mexican diet

The Mapas Project: A Project of the Wired Humanities Projects <http://www.mapas.uoregon.edu/>

Virtual Mesoamerican Archives: A Project of the Wired Humanities Projects

<http://vma.uoregon.edu/>

#### Music

Carlos Mejia Godoy” Somos hijos del Maiz” [http://www.youtube.com/watch?v=lpP2AZcTz\\_g](http://www.youtube.com/watch?v=lpP2AZcTz_g)

Lila Downs: "La Cumbia del "Mole"

[http://www.youtube.com/watch?feature=player\\_embedded&v=K61yhtVNYRs#!](http://www.youtube.com/watch?feature=player_embedded&v=K61yhtVNYRs#!) Music about traditional Mexican food with slide show of Oaxacan cuisine.

"Palomo Del Comalito” [http://liveonletterman.radio.com/music-](http://liveonletterman.radio.com/music-videos/Lila+Downs/Palomo+Del+Comalito/MXV011100488)

[videos/Lila+Downs/Palomo+Del+Comalito/MXV011100488](http://liveonletterman.radio.com/music-videos/Lila+Downs/Palomo+Del+Comalito/MXV011100488) (a song about corn)

[http://www.youtube.com/watch?v=8o6QUwsadP8&feature=player\\_embedded#!](http://www.youtube.com/watch?v=8o6QUwsadP8&feature=player_embedded#!)

Kinto Sol -Los Hijos de Maiz <http://www.youtube.com/watch?v=0GaNTBdqI5A>

#### Mythology/ Literature

Asturias, Miguel Angel, and Gerald Martin. *Hombres De Maiz*. Paris: Allca XX, 1992. Print.

González, Pedro G. *Sq'anej Maya' Palabras Mayas: Poemas En Maya Q'anjob'al Y Español*.

Rancho Palos Verdes: Yax Te' Foundation, 1998. Print. "El Maíz", poem by Gaspar Pedro González

Legends about Maiz/corn <http://yucantoday.com/es/topics/mitos-mayas-dziu-y-el-maiz>

(Spanish) <http://yucantoday.com/en/topics/mayan-myths-dziu-and-corn>

Legends about cacao/chocolate <http://sinalefa2.wordpress.com/2010/01/22/la-leyenda-del-cacao/>

or <http://cocinatlacuani.blogspot.com/2008/04/la-leyenda-del-cacao.html>

The Legend of Quetzalcoatl <http://www.youtube.com/watch?v=6soW6PixKJ8> (an animated version of the Legend of Quetzalcoatl)

Montejo, Victor, and Luis Garay. *Popol Vuj: Libro Sagrado De Los Mayas*. Toronto: Greenwood, 1999. Print. English available.

#### Videos

MAMAZ <http://www.youtube.com/watch?v=r8wl3qxZbFc&lr=1> and <http://www.youtube.com/watch?v=q43410frTWo&feature=relmfu> (women artists talk about corn and the resistance) Spanish with subtitles in English.

Mesolore- Classroom/Aula <http://mesolore.net/classroom/scholars/7> (Ellen Messer discusses ethnobotany with focus on corn and chocolate)

Mesoweb- The Lords of Creation and Sacred Maya Kinship <http://mesoweb.com/> (a video that highlights the importance of maíz in Mesoamerica)

Proyecto Trilingue: Preparing Champurrado

<http://www.schooltube.com/video/c57fdbaec4f4414382d0/How%20to%20make%20ChampurradoI>

(A student from Colegio Superior para la Educación Integral Intercultural de Oaxaca (Nov 07, 2011) created a video for Branford High School, Branford , CT and Los Alamitos High, Long Beach, CA in which she demonstrates how to prepare champurrado, a Mexican hot chocolate thickened with masa and flavored with piloncillo and anisee)

*When Worlds Collide* chapters 2 and 4 <http://www.pbs.org/kcet/when-worlds-collide/video/>

#### Miscellaneous

Cano, Mirtha. "Sacred Food and Drinks." *Asociacion Flaar Mesoamerica* (2008): n. pag. Web. <[http://www.wide-format-printers.org/FLAAR\\_report\\_covers/705528\\_Sacred\\_drinks\\_and\\_food.pdf](http://www.wide-format-printers.org/FLAAR_report_covers/705528_Sacred_drinks_and_food.pdf)>.

"Cultura Gastronomica De Mexico." Web log post. N.p., n.d. Web

<http://www.facebook.com/pages/Cultura-Gastron%C3%B3mica-de-M%C3%A9xico/188626847815417>

Google Image searches for Mexican National Day of Corn, Sin Maíz no Hay País or Monsanto "Oaxaca - Maiz." *Oaxaca - Maiz*. N.p., n.d. Web. 03 July 2012.

<<http://oaxaca.wikispaces.com/maiz>>.

Zea Mays <http://urbanext.illinois.edu/corn/> La Gran Aventura del Maíz. Corn related games and activities.

#### **Lesson 1 Handouts**

#1 Cultural Identity-Cultural Heritage Organizer

#2 "Intangible Cultural Heritage Traditional Mexican Cuisine - Ancestral, Ongoing Community Culture, the Michoacán Paradigm." Video <http://www.unesco.org/culture/ich/index.php?RL=00400>

#3 Take Home Essay: Moctezuma's Dinner

#4 Lila Downs "Cumbia del Mole" lyrics

#5 Lila Downs "El Palomo del Comalito" lyrics

#6 Kinto Sol "Los Hijos de Maiz" lyrics

#7 Carlos Mejia Godoy "Somos Hijos de Maiz" lyrics

#8 Gaspar Pedro González , "El Maíz" poem

**Define the following terms about cultural identity and cultural heritage:**

**cultural heritage**

**cultural identity**

**intangible cultural heritage**

What are some of the cultural characteristics of Branford, CT that make Branford unique? What are Connecticuters like? New Englanders? How are we different from Southerners or Mid Westerners? What are we really proud about as US citizens. If you were to create a travel brochure of your town, state or country what information would you include? What pictures? Which local or national traditions do you consider to be really important? What traditions do think are disappearing? What can be done to prevent losing our cultural heritage?

Use the organizer to list information that will answer some of these questions.

Location	Characteristics	Traditions	Landmarks	Other
Branford				
Connecticut				
New England				
USA				

Can you identify characteristics that identify other culture or countries?

Use the organizer to list information that will answer some of these questions.

Location	Characteristics	Traditions	Landmarks	Other
France				
England				
Japan				
Mexico				

List any of the above terms that were difficult to define or to find examples:



(Preparing tejeate for wedding ceremonies in Teotitlán del Valle, Oaxaca: family of Zeferino Mendoza Bautista 1950's and 2012)

Cultural Heritage

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

Handout Lesson 1#2 “Traditional Mexican Cuisine- Ancestral, Ongoing Community Culture, the Michoacán Paradigm”

Watch the UNESCO video, “Traditional Mexican Cuisine- Ancestral, Ongoing Community Culture, the Michoacán Paradigm” at <http://www.unesco.org/culture/ich/index.php?RL=00400>.

Demonstrate what you have learned from the video about traditional Mexican cuisine by completing number 1-6 and answering numbers 7-15.

1. I was most impressed by.....
2. I never saw.....before.
3. These foods were familiar to me.....
4. I never ate/saw..... in the United States.
5. There are no.....in my local grocery store.
6. The music is.....
7. What is the intended message of this video?
8. What is a milpa?
9. Explain the quote, “Cooking is charged with essential symbolism.”
10. What is the relationship of food and community in Mexico?
11. What community activities celebrate the cultural importance of food?
12. Give examples of the continuity of Mexican cuisine.
13. What are some of the risks to traditional Mexican cuisine?
14. How do Mexicans’ protect their culinary heritage?
15. What information or visual in the video surprised you?

## Handout Lesson 1#3 Moctezuma's Dinner

Read the following quote about Moctezuma's dining habits then use [www.glogster.com](http://www.glogster.com) to create an online collage to illustrate the quote. Include a narrative description in the glogster.

"When Moctezuma dined, according to Cortés himself, '300 or 400 boys brought dishes "without number", of every kind of food - meat, fish, fruit, vegetables - and because the climate was cold, braziers kept the platters warm. All the food was placed in a great room, which was almost always filled, where the emperor ate seated on a "finely made, small leather cushion"'. (Info from 'The Essential Codex Mendoza' by Frances F. Berdan and Patricia Rieff Anawalt, p.223)mexicolore.uk.co]

Include the variety of meat, fish, fruit and vegetables that would have been available to Moctezuma locally and goods brought to central Mexico by merchants (pochteca).

Suggested sources for research are: Mexicolore [www.mexicolore.uk.co](http://www.mexicolore.uk.co), Saphiel Coe's *America's First Cuisines* and *Handbook to Life in the Aztec World* by Manuel Aguilar-Moreno. Expand your search to include museum collections for examples of braziers and platters.

Cultural Heritage Handouts

Lesson 1#4 Cumbia del Mole-Lila Downs

[http://www.youtube.com/watch?feature=player\\_embedded&v=K61yhtVNyRs#!](http://www.youtube.com/watch?feature=player_embedded&v=K61yhtVNyRs#!)

Cuentan que en Oaxaca se toma el mezcal con café.  
Cuentan que en Oaxaca se toma el mezcal con café.  
Dicen que la hierba le cura la mala fé.  
Dicen que la hierba le cura la mala fé.

A mi me gusta el mole que Soledad me va a moler.  
A mi me gusta el mole que Soledad me va a moler.

Mi querida Soledad,  
Me va a guisar un molito.  
Por el cielo de Montealban,  
De noche sueño contigo.  
Mi querida Soledad,  
Me va a guisar un molito.  
Por el cielo de Montealban,  
De noche sueño contigo.

Se muele con cacahuete  
Se muele también el pan  
Se muele la almendra seca  
Se muele el chile y  
También la sal  
Se muele ese chocolate  
Se muele la canela  
Se muele pimienta y clavo  
Se muele la molendera

Cuentan que en Oaxaca con agua es el cohoclote  
Cuentan que en Oaxaca con agua es el chocolate  
Dicen que en la fiesta toritos de ha de quemar  
Dicen que en la fiesta toritos de ha de quemar  
Para el que haga su manda por la pasión de Soledad  
Para el que haga su manda por la pasión de Soledad.

Mi querida Soledad,  
Me va a guisar un molito.

Por el cielo de Monte Alban,  
De noche sueño contigo.  
Mi querida Soledad,  
Me va a guisar un molito.  
Por el cielo de Monte Alban,  
De noche sueño contigo.

They say in Oaxaca you drink coffee with mezcal  
They say herb is plenty to chase away evil eye  
I like to try the mole that Soledad is goin' to grind

O my darlin' Soledad, she's gonna cook a molito  
By the skies of my Monte Alban; at night I'm dreaming to see you

You first need to get the peanuts, you get the salt and the bread,  
You grind and you fry the chilies, you try the chocolate.

Get cinnamon and banana, get cloves and oregano,  
Get thyme and the blackest pepper  
You grind the chocolate. Grind it?

They say in Oaxaca hot water with chocolate  
They say at the fiesta the burning of lights will tell  
What is your kind of promise for Soledad what kind of spell

*Lesson 1 #5 El Palomo del Comalito –Lila Downs*

[http://www.youtube.com/watch?v=8o6QUwsadP8&feature=player\\_embedded#!](http://www.youtube.com/watch?v=8o6QUwsadP8&feature=player_embedded#!)

La chula... La chulada de esta tierra  
Muele ma...Muele masa de maíz  
Un mila...Un milagro de sus manos  
Amari...Amarillo brillo ví  
En tena...En tenate lleva de oro  
De oro tier...De oro tierno de maíz  
En tena...En tenate lleva de oro  
De oro tier...De oro tierno de maíz.

Ya acabó... Ya acabó mi sufrimiento  
Ya no hay mal... No hay mal que dure cien años  
Palomi... Palomita vuela y dile que yo be...  
Que yo beso aqui sus manos  
Palomi... Palomita vuela y dile que yo be...  
Que yo beso aqui sus manos.

Palomi... Palomita canta un milagro  
De la masa del humo de este comal  
Tu que be... Tu que bebiste mis lagrimas  
De gra...De gra...De granitos de cristal  
Palomi... Palomita canta un milagro  
De la masa del humo de este comal  
Tu que be... Tu que bebiste mis lagrimas  
De gra...De gra...De granitos de cristal.

Y milagros...Y milagros de esta tierra  
Y mujeres que sus manos alimentan  
La que invi...La que invita aunque nada tenga  
Y pelea por las cosas que si son buenas  
La que invi...La que invita aunque nada tenga  
Y pelea por las cosas que si son buenas.

Palomi... Palomita canta un milagro  
De la masa del humo de este comal  
Tu que be... Tu que bebiste mis lagrimas  
De gra...De gra...De granitos de cristal  
Palomi... Palomita canta un milagro

De la masa del humo de este comal  
Tu que be... Tu que bebiste mis lagrimas  
De gra...De gra...De granitos de cristal  
De gra...De gra...De granitos de cristal  
De gra...De gra...De granitos de cristal

Dove of the Comalito

The beautiful people of this land  
Grind corn  
A miracle of their hands  
A yellow shine I saw  
In a basket she carries gold  
Soft corn gold  
In a basket she carries gold  
Soft corn gold  
It's over... my suffering is over  
There's no more evil... there's no evil that can last a hundred years\*  
Little dove fly and tell her  
That I'm here to kiss her hands  
Little dove fly and tell her  
That I'm here to kiss her hands  
Cu,curu,cu,cuu,curu,curu, cu,cu

Little dove sing about the miracle  
About the dough, about the smoke of this comal\*\*  
You who drank my tears  
Of crystal grains  
You who drank my tears  
Of crystal grains  
And miracles of this land  
And women whose hands give nourishment  
She who invites even though she may have nothing  
And fights for the things that are really worthy  
She who invites even though she may have nothing  
And fights for the things that are really worthy  
Little dove sing about the miracle  
About the dough, about the smoke of this comal  
You who drank my tears  
Of crystal grains  
You who drank my tears  
Of crystal grains

Lesson 1 #6 Kinto Sol -Los Hijos de Maiz  
<http://www.youtube.com/watch?v=0GaNTBdqj5A>

Mi abuelo murio trabajando en la tierra  
Nunca salió del monte siempre estuvo en la sierra  
Cuando yo era niño me regalo un azadón  
Te encargo la tierra si un día falto yo  
De día y de noche el trabajaba sin parar  
Pero un cacique lo quería despojar  
Como se pudiera de cualquier manera  
Aunque de coraje mi abuelo se muriera  
La muerte llevo y se tuvo que marchar  
Su alma de tarasco tuvo que volar  
Con lágrimas mi tata yo te vuelvo a recordar  
Te prometo que esas tierras yo las vuelvo a sembrar  
Tu alma mi tata yo la tengo que vengar  
Aunque el azadón por un rifle lo tenga que cambiar...

((REMIX))

Los hijos del maíz

((CORO x2))

A los hijos del maíz  
A los hijos del maíz los hijos del maíz  
Los han echo sufrir  
Los han hecho sufrir y los quieren ver morir

Dueño de nada en un mundo inseguro  
Medio comiendo un pan medio duro  
Esclavo del hambre miseria violencia  
A veces aprendes a no tener conciencia  
Trabajos no hay dinero esta escaso  
Políticos con feria no nos hacen caso  
Esto es un fracaso cada día que paso  
Un nuevo partido es otro Madrazo  
Le llaman democracia "SI COMO NO" me causa gracia  
Pero mas dolor y me deja un mal sabor  
Yo ala muerte le eh perdido el temor  
No se si morir sea el remedio mejor  
Nuevas caras nuevas leyes falsas ilusiones  
Ah pasado tanto tiempo que eh llegado a conclusiones  
Atención  
Los hijos del maíz  
Ala hierba mala hay que arrancarle la raíz.

((CORO x2))

A los hijos del maíz  
A los hijos del maíz los hijos del maíz  
Los han echo sufrir  
Los han hecho sufrir y los quieren ver morir

Te han hecho sufrir por no tener nada

La pobreza sigue por que nunca se acaba  
La gente más jodida es la más involucrada  
Ven todo el problema y no se resuelve nada.

((REMIX))

Los hijos del maíz.

500 años escondida la verdad  
5 generaciones en la oscuridad  
Llego la luz término la tempestad  
El gigante dormido vuelve a despertar  
El alma del che me aconseja  
Villa me dice mochales la oreja  
Por fin esta lucha se encuentra pareja  
Con gusto termino con toda la nobleza  
Somos hijos del maíz protegiendo la raíz  
Maldita la miseria de nuestro país  
Desde la matriz arranco yo el problema  
Eliminando al corrupto y cruel sistema  
Llego la etapa espiritual donde la batalla es un tal por cual  
Lo que das recibes lo injusto lo impides  
Si no es así te mereces donde vives.

((CORO x2))

A los hijos del maíz  
A los hijos del maíz los hijos del maíz  
Los han echo sufrir  
Los han hecho sufrir y los quieren ver morir

El cambio se da con sacrificio  
Como el dolor que causa un orificio  
Vale la pena si se obtiene el beneficio  
Busco las armas quiero cambiar de oficio  
Liberarme de este ciclo vicioso  
El indio sigue pobre y el rico poderoso  
Muero yo de sed siendo dueño del pozo  
Ah esos responsables merecen calabozo  
Todos coludos o todos rabones  
Los gritos de zapata hacen a los perrones  
Rugen los cañones suenan los tambores  
Les llego la hora a los impostores  
Subraya los problemas busca la solución  
No quiero que esta letra sea una simple canción  
Mueres ó lloras luchas ó imploras tus acciones en la  
historia que es lo que dirán

((CORO x2))

A los hijos del maíz  
A los hijos del maíz los hijos del maíz  
Los han echo sufrir  
Los han hecho sufrir y los quieren ver morir

La historia nos recuerda todos los tropiezos  
Que hemos tenido a lo largo de nuestra vida  
Sin embargo continuamos cayendo en los mismos errores  
Seguimos siendo psicológicamente controlados  
Dominados y para poder romper este ciclo  
Se necesita una iniciativa individual con mucha disciplina  
Cada uno de nosotros tenemos que terminar con el egoísmo  
Eliminando el yo y remplazándolo con el nosotros  
De la misma manera que nuestros antepasados coexistían  
Colectivamente de una manera más espiritual  
Nosotros somos descendientes de una raza pura única  
Con mucho conocimiento no dejemos morir nuestro pasado  
Hay que rescatarlo de las garras de materialismo del egoísmo  
de la ignorancia  
Por que todo esto en conjunto es la cuna  
Donde nace la envidia la traición y el racismo  
Y todas las energías negativas que en atacado a nuestra gente  
Por más de 500 años es tiempo de reparar los daños  
Alas razas de los cosmos  
Los hijos del maíz.

*Fuente: musica.com*

<http://www.musica.com/letras.asp?letra=1165670>

Lesson 1 #7 Carlos Mejia Godoy “Somos Hijos del Maiz”

[http://www.youtube.com/watch?v=lpP2AZcTz\\_g](http://www.youtube.com/watch?v=lpP2AZcTz_g)

Y se internaron en la montaña  
los españoles esperaban que se rindieran  
¡¡¡que se rinda tu madre!!!!!!!!!!  
nuestro pueblo, nuestra raza, subsistió hasta estos días.

Si nos quitan el pan  
nos veremos en la obligación  
de sobrevivir como lo hicieron nuestros abuelos  
con el maíz fermentado  
en la sangre  
de los héroeeees

Con el maíz sembrado desde siempre  
desde antes que ensangretaran nuestra tierra  
los cuervos, los piratas, la cruz  
la espada y el capital

Somos hijos del maíz  
constructores de surcos y de sueños  
y aunque somos un país pequeño  
ya contamos con más de mil inviernos  
un millón de manos floreciendo  
en la tarea interminable de sembrar  
de abril a mayo, labrando, sembrando  
tapizcando, desgranando  
almacenando para la guerra y la paz!

hay que sembrar la tierra compañeros  
hay que sembrar el nuevo maíz la nueva patria que crece  
con la sangre de los héroes y los mártires  
seremos mas nuevos  
maíz nuevo!!!!!!!!!!

Chicha de maíz, chicha pujagua  
chicha raizuda, pelo de maíz  
el atooooool  
Chingue de maíz, nacamal

atolillo el rerequeee

Tamalpizque, totoposte, marquezote, chocolate,  
pinolillo, pinol y tiste, buñuelo, chilote, elote, posole,  
tortilla, guirila, rosquilla, empanada

Es decir el macizo  
e irreversible alimento del pueblo  
es decir el maciso  
e irreversible alimento del pueblo...

Compañeros hay que sembrar la tierra  
hay que sembrar la tierra  
por que no habrá rincón de nuestra patria  
que se quede sin sembrar  
con el nuevo maíz  
la nueva milpa de los nicaragüenses rojo y negro maíz

Chicha de maíz, chicha pujagua  
chicha raizuda, pelo de maíz  
el atooooool  
Chingue de maíz, nacatamal  
atolillo el rerequeee

Tamalpizque, totoposte, marquezote, chocolate,  
pinolillo, pinol y tiste, buñuelo, chilote, elote, posole,  
tortilla, guirila, rosquilla, empanada

Es decir el macizo  
e irreversible alimento del pueblo

De esta manera seremos más nuevos  
de esta manera seremos más nuevos  
de esta manera seremos más nuevos  
de esta manera seremos maiiiiizzz  
Nuevo!!



Dr. Megan O'Neil and Gaspar Pedro González

*Lesson 1 #8* Gaspar Pedro González “El Maíz” González, Gaspar Pedro. Sq’anej Maya’ Palabras Mayas: Poemas en Maya Q’anjob’al y Español. Rancho Palos Verdes, CA: Yax Te’ Foundation (1998).

#### IXIMIXIM

Yet max kawxikan yib'an q'inal yuj heb' Komam,  
kaneb' max yun yilikanoq:

kaq, q'eq, saq, q'an.

Naq winaq, *yin* ixim max *el* skawxi.

*Elelb'a*, kaq ixim,

okelb 'a, q 'eq ixim,

aje lb' a, saq ixim,

ayelb 'a, q 'an ixim.

Ka max swechon *xala* txutx ixnam *Ixchel*

kaneb' *nal* tx'oqtx'oq yili.

Jun ch'an telan kawej:

*skawejal* masanil konob'

*yul* skaneb'al xikin yib'an q'inaJ.

12 13

#### EL MAIZ

Cuando los dioses crearon el mundo,

lo crearon de cuatro colores:

rojo, negro, blanco y amarillo.

El hombre fue hecho de maíz.

En el oriente, el maíz, rojo,

en el occidente, el maíz negro,

en el norte, el maíz blanco y

en el sur, el maíz amarillo.

La diosa Ixchel, molió en la piedra

cuatro mazorcas de colores distintos.

y como resultado, una sola masa:

la del género humano en los cuatro

rincones de la tierra.

## **Lesson 2 Using Ancient Maya Artifacts to Learn About Indigenous Contributions to Mexican Cuisine**



**Photo Credit: Justin Kerr, MayaVase Database K6418**

### ***Objective***

Students will examine real and virtual artifacts to learn about Maya culture.

### ***Essential Question***

How do we use objects to learn about the most important beliefs and traditions of ancient peoples?

## **Lesson 2 Using Ancient Maya Artifacts to Learn About Indigenous Contributions to Mexican Cuisine**

### ***Activity 1 Small Group Analysis of Maya Vase***

#### ***Objectives***

Students will complete a graphic organizer to record observations of a Maya vase.  
Students will create a vocabulary list of Spanish words needed to describe the vase.

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

What can we learn about the Maya from the designs on the vase?  
Who are the people depicted on the vase? What are they doing?  
What objects are represented?  
What is the artist's intent?  
What purpose did ancient vessels serve?

### ***Student Activities***

In ***Lesson 1 Cultural Heritage*** you defined cultural identity and cultural heritage and discussed different ways to learn about their significance. In this lesson you will examine a photograph of a Maya vase in order to learn about Maya culture.

1. In groups of three, examine both sides of the laminated handout.
2. Discuss what you see. What do you notice?
3. Use the Object Based Learning Strategies and Guided Observation Worksheet handouts as a guide for examining the vase.
4. Create a list of vocabulary words needed to discuss the vase in Spanish.
5. Prepare to share your ideas about the vase in a whole class discussion. Explain what you have learned about the Maya from the vase and raise questions about what you may not have been able to answer.

### ***Assessments***

Class participation

Vocabulary test of new words

Summary/reflection in Spanish-upper level

Spanish classes will write an essay in Spanish; levels 1 and 2 will write sentences in Spanish using the present tense to describe colors, shape and the scene on the vase. Level 3 students will write sentences using the past tense to describe the scene on the vase.

## **Lesson 2 Using Ancient Maya Artifacts to Learn About Indigenous Contributions to Mexican Cuisine**

### **Activity 2 Field Trip to Yale University Art Gallery Ancient Americas Collection**



Branford High School students study Mesoamerican objects with Dr. Megan O’Neil at the Yale University Art Gallery

#### ***Objectives***

The class will visit the Yale University Art Gallery in order to view Pre-columbian artifacts in person and see a variety of artifacts related to food cultivation and preparation.

Students will view the collection and write a list of the themes represented in the collection (ballgame, deities, food, warfare etc.).

Students will create a list of artifacts related to food cultivation, preparation and ritual that are located in the Pre-columbian collection.

Students will sketch one object from the collection, then create a museum label for that object identifying it by: title of the object, date, place of creation, materials of the object, usage, accession dates and donor information.

Students will explain why they selected that artifact to sketch and how it contributes to the understanding of Maya culture.

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

How does art reflect a civilization’s most important ideas and traditions?

How can we learn about Mexican cuisine across time by studying ancient artifacts?

How do museums organize collections of artifacts and identify the pieces?

### ***Student Activities***

During our fieldtrip to the Yale University Art Gallery you will have an opportunity to visit the new installation of the ancient Americas collection. We will continue our exploration of Mexican cuisine by visiting the gallery and searching for objects related to food. You will:

1. examine the collection and create a list of themes represented in the collection
2. create a list of objects related to food cultivation, preparation and rituals, that are located in the Pre-columbian collection
3. sketch one object and create an object label that identifies the object by:  
title of the object, date, place of creation, materials of the object, usage, accession dates and donor information
4. explain why you selected this object and how it contributes to your understanding of Maya culture

### ***Assessment***

Students will write a reflective essay in which they

1. describe personal impressions of the museum experience
2. explain what they learned about the Maya by studying the museum collection
3. identify specific artifacts that exemplify concepts and themes that were important to the Maya

## **Lesson 2 Using Ancient Maya Artifacts to Learn About Indigenous Contributions to Mexican Cuisine**

### **Activity 3 Web Based Search for Images**

#### **Objectives**

In this activity, students will access on-line collections of Pre-columbian artifacts to use for research or presentations.

Students will work collaboratively in assigned groups to search databases for artifacts related to maíz or cacao (search words should include corn and chocolate).

Students will search and locate images in FAMSI (Foundation for the Advancement of Mesoamerican Studies, Inc.) <http://www.famsi.org/> and Mesoweb <http://www.mesoweb.com/resources/resources.html>.

Students will list a variety of search words used to find information in databases and on-line archives as related to Mexican cuisine (corn, maíz, chocolate, cacao, mano, metate, molinillo).

Student groups will work collaboratively by using Voicethread to present examples of food cultivation, production and ritual. They will include carvings, drawings, photographs and rubbings. They will include oral, written and videoed comments about the collection they create.

Students will discuss their observations about the Mexican cuisine as portrayed by ancient Maya and other indigenous peoples of Mesoamerica.

#### **Essential Questions**

How can we access primary sources on-line?

How can we learn about what is most important to a civilization by using the internet to study its cultural remains?

How can Voicethread be employed as an effective tool for collaborative presentation of research?

#### **Student Activities**

In this activity you will work in assigned groups to search databases for artifacts related to maíz/corn or cacao/chocolate.

1. In your assigned group, brainstorm and write a list of key search words that relate to Mexican cuisine (corn, maíz, chocolate, cacao, mano, metate, molinillo).
2. Use FAMSI <http://www.famsi.org/> and Mesoweb <http://www.mesoweb.com/resources/resources.html> to locate examples of food cultivation, production and ritual from the following collections:

## FAMSI

John Montgomery Drawings Collection

[http://research.famsi.org/montgomery\\_list.php?\\_allSearch=maiz](http://research.famsi.org/montgomery_list.php?_allSearch=maiz)

Linda Schele Drawings Collection

[http://research.famsi.org/schele\\_list.php?\\_allSearch=maiz](http://research.famsi.org/schele_list.php?_allSearch=maiz)

Catalogue of Zapotec Effigy Vessels

[http://research.famsi.org/zapotec/zapotec\\_list.php?search=maize%20or%20corn](http://research.famsi.org/zapotec/zapotec_list.php?search=maize%20or%20corn)

Mesoamerican Pottery Database

[http://research.famsi.org/rollouts/rollout\\_thumbs.php](http://research.famsi.org/rollouts/rollout_thumbs.php)

Justin Kerr Photography Archive <http://research.mayavase.com/kerrportfolio.html>

John Pohl's Mesoamerica: Ancient Books

<http://www.famsi.org/research/pohl/jpcodices/index.html>

## Mesoweb

[Merle Greene Robertson's Rubbings of Maya Sculpture](#)

<http://www.mesoweb.com/rub/index.asp?act=search&sit=8&i=0&updatechecked=1&s=corn&sAND=&sANDNOT=&x=0&y=0&expert=y>

3. Create an on-line presentation using Voicethread that includes the carvings, drawings, photographs and rubbings you collected of food cultivation, production and ritual. Include oral, written and videoed comments about the collection.
4. Identify all items as completely as possible (catalogue number, dimensions, location, owner, special comments about content, intended use of object)
5. Be prepared to discuss the importance of the items in the collection to traditional Mexican cuisine

### ***Assessment***

Voicethread presentation with written and oral comments

### ***Lesson 2 Resources***

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

Mesoweb <http://www.mesoweb.com>

Voicethread <http://voicethread.com/>

Yale University Art Gallery Ancient Americas collection

MayaVase Data Base (FAMSI)

[http://research.mayavase.com/kerrmaya\\_list.php?\\_allSearch=&hold\\_search=&x=0&y=0&vase\\_number=6418&date\\_added=&ms\\_number=&site=](http://research.mayavase.com/kerrmaya_list.php?_allSearch=&hold_search=&x=0&y=0&vase_number=6418&date_added=&ms_number=&site=)

## ***Lesson 2 Handouts***

Lesson 2 #1 Guided Observation and Object Based Learning Strategies

Lesson 2 #2 Museum Activity Sheet

Object-Based Learning Strategies (Teacher Version)

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

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

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

1. What do you see?

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

2. What do you notice?

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

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

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

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

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

5. Finally, ask more guided questions, especially if you have a specific area of focus you are trying to bring to your students' attention. You can also ask: "What questions do you have about it?" and "How can you find answers to these questions?" If in a museum, let

them read the exhibit label at this point and ask them if that changes anything about their interpretation. If an artifact, you can now give more detail and history, and begin a more productive discussion about its cultural and chronological context.

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

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

Guided Observation Worksheet (Adapted from materials from the Yale Art Gallery and the Yale Center for British Art)

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

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

1. What do you see?

2. What do you notice?

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

SEE BACK

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

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

Name/Title of object or work of art:

---

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

---

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

---

Any other descriptive information from the exhibit label:

## **Using Ancient Maya Artifacts to Learn About Indigenous Contributions to Mexican Cuisine**

### ***Lesson 2#2 Museum Activity Sheet***

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

1. Explore the museum's collection of Mesoamerican artifacts taking note of the objects that represent food or food related activities.

**Ceremonial rituals**

**Cultivation**

**Preparation**

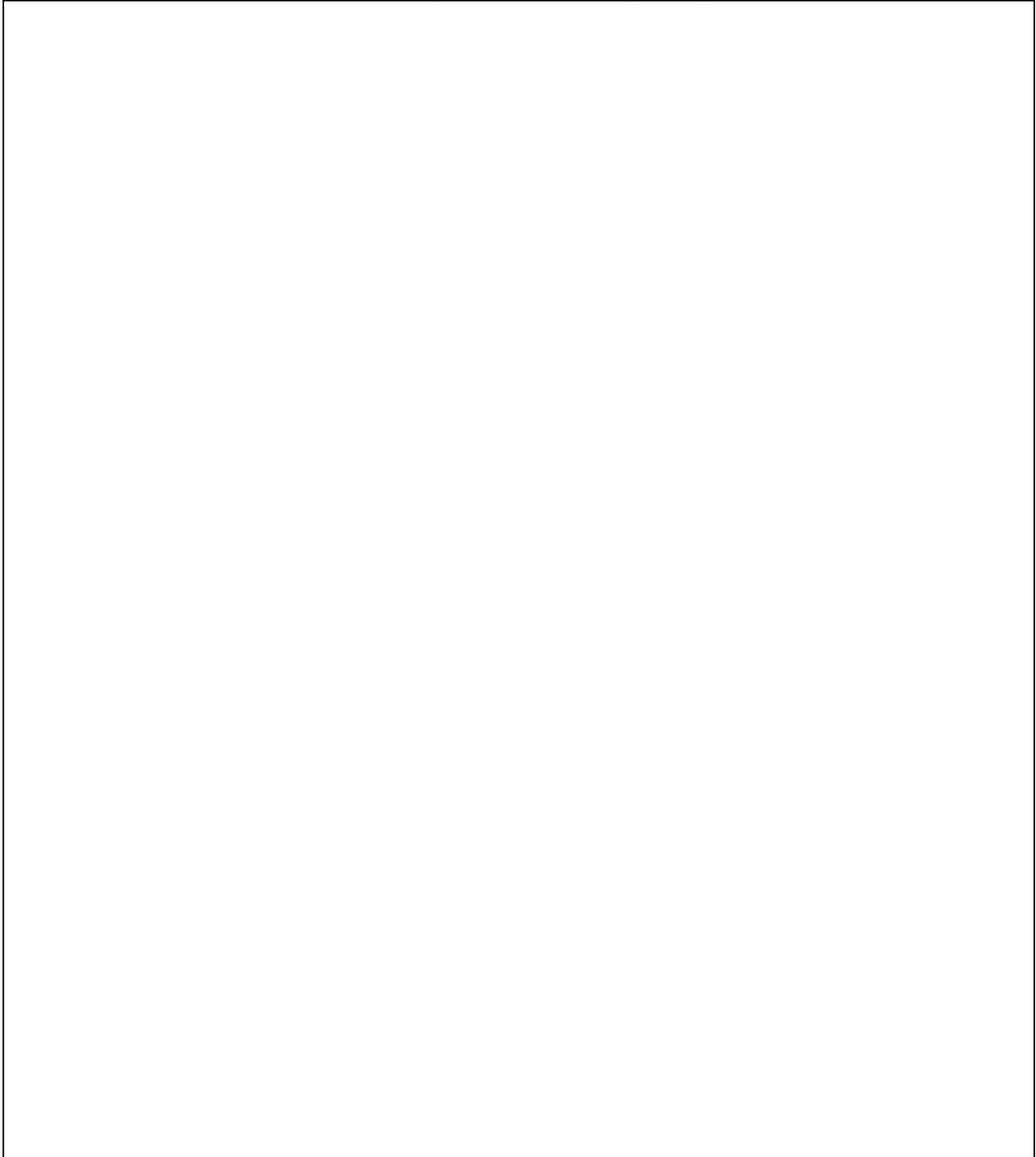
**Deities**

2. Create a list of other themes that are represented in the exhibit and list artifacts that represent the themes.

**Theme**

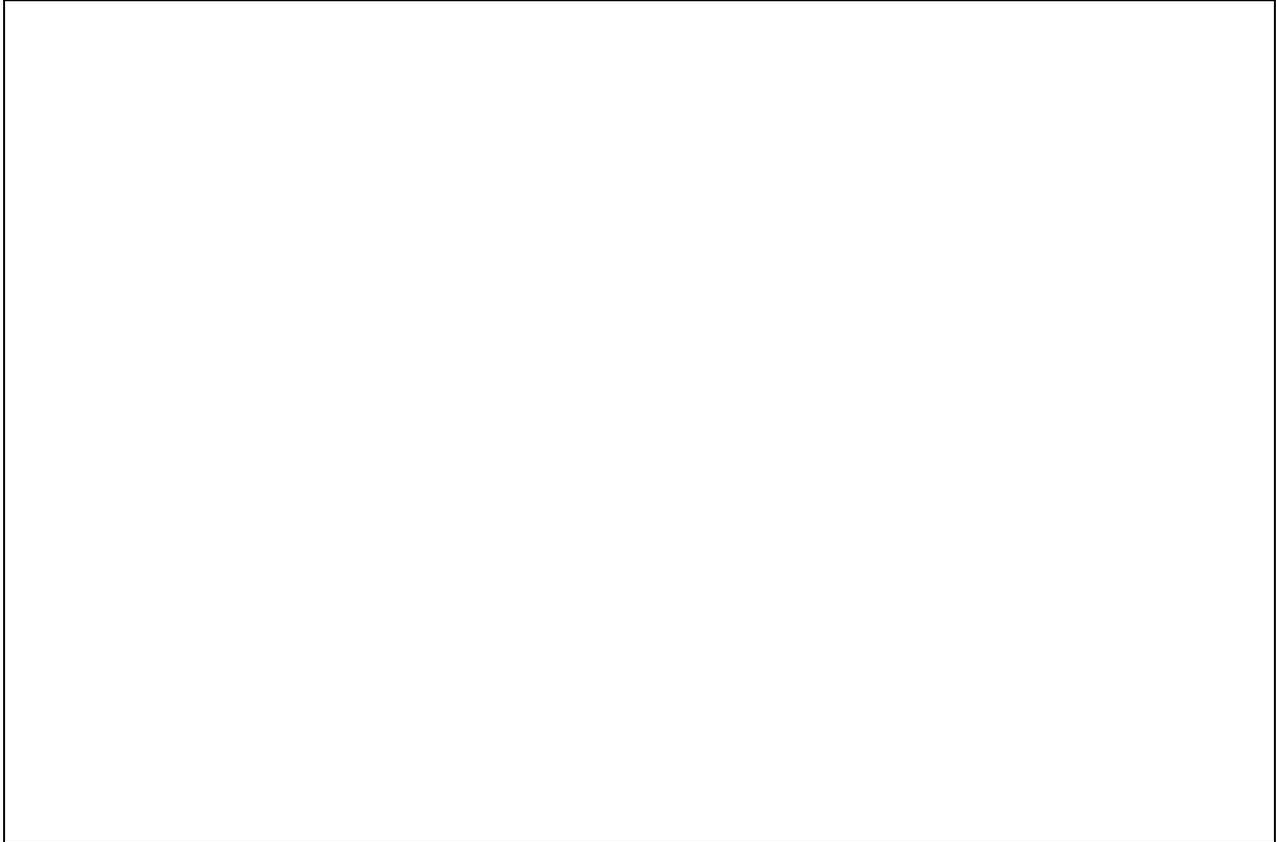
**Artifact**

3. Select one food related object to draw. Be prepared to explain why you selected this artifact and how it contributes to your understanding of Maya culture

A large, empty rectangular box with a thin black border, intended for a student to draw a food-related object and provide an explanation. The box occupies most of the page below the instruction.

4. Create an identification card that includes the title of the object, date, place of creation, materials of the object, the usage, accession dates and donor information.

### **Identification Card**

A large, empty rectangular box with a thin black border, intended for creating an identification card. The box is currently blank, providing space for the student to write the required information.

### Lesson 3 Mexican Cuisine During the Colonial Period



Mapa de Texcalucan y Chichicaspa (The Mapas Project by The Wired Humanities Project  
[http://mapas.uoregon.edu/mapa\\_search.lasso](http://mapas.uoregon.edu/mapa_search.lasso))

In Lesson 1, students learned about the diverse groups of indigenous peoples in Mexico that have contributed to the unique cuisine by blending a variety of spices such as chile, cacao, epazote, and honey with tomatoes, corn, avocado, peppers, beans and other native foods. In Lesson 2, they studied ancient Maya objects to learn about ancient culinary objects and the cultural importance of food. Lesson 3 focuses on the infusion of new foods brought by the Spaniards to “New Spain” as this part of the New World became known. Beef, goat, pork, barley, rice, wheat, olive oil and almonds were added to local recipes. The style of writing changed in the 16<sup>th</sup> century as well. Indigenous peoples continued to record food cultivation, preparation and ritual using hybrid modes of representation that combined indigenous styles and European. Students will use on-line archives, collections and databases of codices, lienzos and mapas recorded by the Nahuatl speakers of central Mexico and the Mixtec of the southern state of Oaxaca to continue tracing Mexican cuisine across time.

#### **Objectives**

Students will demonstrate proficiency using on-line archives, collections and databases to access

information about traditional Mexican cuisine.

Students will identify codices from the Nahuatl speakers of central Mexico and Mixtec located in the southern state of Oaxaca.

### ***Essential Questions***

What primary sources can we access in order to research Mexican cuisine during the Colonial Period?

How do distinct indigenous culture groups use diverse artistic styles to express their important ideas?

How do the Mixtec of San Miguel Tequixtepec and other people with ancient documents preserve their documents?

How do representations of food, food cultivation, food preparation and rituals related to food during the Colonial Period compare to the ancient artifacts seen during museum visits and on-line?

## ***Lesson 3 Mexican Cuisine During the Colonial Period***

### ***Activity 1 On-line Collections of Colonial Documents***

#### ***Objectives***

Students will define “archive” and “database” then give examples of on-line archives, collections and databases.

Students will use formal commands in Spanish to write the instructions for searching for maíz/corn and cacao/chocolate.

Students will use glogster.com or prezi.com, pinterest.com to post pictures and comments about colonial documents

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

How do the stylistic differences in documents written after the arrival of the Spanish compare to those written during Pre-columbian times?

How can we use colonial documents to trace the importance of food in Mexican culture?

### ***Student Activities***

In this activity you will learn to access collections of colonial documents by using FAMSI <http://www.famsi.org>, Mesolore <http://www.mesolore.net>, the Virtual Mesoamerican Archive <http://vma.uoregon.edu/> and the Mapas Project <http://mapas.uoregon.edu/>.

Begin learning about on-line collections:

1. define archive, codex (codices), database, lienzo, mapa
2. read the following information about colonial Mesoamerican documents and take notes in your notebook on:  
Mesolore <http://www.mesolore.net/classroom/tutorials/72> about the Matrícula de Tributos  
Mesolore <http://www.mesolore.net/classroom/tutorials/73> Lienzo de Tlaxcala  
The Mapas Project [http://mapas.uoregon.edu/about\\_mapas.lasso](http://mapas.uoregon.edu/about_mapas.lasso)
3. Explore the Mexican Digital Library (BDMx) at [www.bdmx.mx](http://www.bdmx.mx). Select a document to study and present to the class. Be prepared to discuss the document material, content, contextual information and why you selected the document.

Or

Teach yourself to read the Lienzo de Quauhquechollan (c 1530), an indigenous account of the military campaign of Jorge de Alvarado and the conquest of Guatemala.

Quauhquechollan: A Chronicle of Conquest/ El Lienzo de La Conquista; Universidad Francisco Marroquin <http://www.lienzo.ufm.edu/cms/en/what-is-lienzo>

4. In assigned groups, identify the following documents by using who, what, where, why (it is important, why it was made) and when as a guide for the identification. Use FAMSI as your primary reference.  
Florentine Codex  
Lienzo de Tlaxcala  
Mendoza Codex  
Ramírez Codex (also known as the Tovar Codex)
5. Select an on-line 16<sup>th</sup> century document (such as any researched in the previous steps) to research colonial representations of food. Using formal Spanish commands, explain how to locate food related images within the archive or database.

### ***Assessment***

Class discussions

Written definitions and notes

Written directions in Spanish

### **Lesson 3 Tracing Mexican Cuisine During the Colonial Period**

#### **Activity 2 Presenting Colonial Documents Using 21<sup>st</sup> Century Technology Tools**

##### **Objectives**

Students will use animoto.com, glogster.com, pinterest.com, or prezi.com to create a collection of visuals representing Mexican cuisine during the colonial era.

Students will search documents that represent diverse groups of indigenous peoples such as the Nahuatl speakers of central Mexico and the Mixtec of the southern state of Oaxaca.

##### **Essential Questions**

How do we continue tracing Traditional Mexican Cuisine Across Time into the Colonial period by using primary documents and digitized documents?

##### **Student Activities**

Use the sources you accessed in **Activity 1 On-line Collections of Colonial Documents** to search for evidence of the continuity of traditional Mexican cuisine during colonial times. Create a collection of pictures on pinterest.com, glogster.com or animoto.com to record your findings and present to the class.

##### **Assessment**

Written notes

Vocabulary

Presentation on Animoto, Glogster, Pinterest, or Prezi

##### **Lesson 3 Resources**

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

The Mapas Project <http://mapas.uoregon.edu/>

Meslore Archives Lienzo de Tlaxcala and Matrícula de Tributos <http://meslore.com/archive/manuscripts/3/view>

Mexicolore: [www.mexicolore.co.uk](http://www.mexicolore.co.uk)

Quauhquechollan: A Chronicle of Conquest/ El Lienzo de La Conquista; Universidad Francisco Marroquin <http://www.lienzo.ufm.edu/cms/en/what-is-lienzo>

### **Lesson 4 Threats to Traditional Mexican Cuisine**



According to UNESCO, "Traditional Mexican cuisine is a cultural and comprehensive model comprised of farming, ritual practices, age-old skills, culinary techniques, and ancestral community customs and manners." (<http://www.banderasnews.com/1203/rr-mexichefskeeptraditionalive.htm>) However, such factors as Genetically Modified (GM) corn and the 1994 North American Free Trade Agreement (NAFTA) are threatening Mexican traditional cuisine and the livelihood of peasant farmers. Mexicans are expressing their concerns for the survival of maíz with the slogan “*Sin maíz, no hay país!*” (without corn, we have no country). MAMAZ\* (Mujeres Artistas y el Maíz), a non-profit women’s art collective, expresses concern about the future of native maíz due to economics, ecological and social changes. Through their artwork, they are highlighting the effects of immigration, water shortage and climate changes on traditional cuisine. Lesson 4 Threats to Traditional Mexican Cuisine will focus on the impact of 21<sup>st</sup> century economics and politics on Mexican food and Mexican efforts to protect their cultural heritage. The Zapotec and Mixtec communities are examples of two indigenous communities that actively promote the protection of native foods.

### ***Objectives***

Students will work collaboratively to research and present information about threats to traditional Mexican cuisine.

Students will study indigenous peoples of Oaxaca state such as the Mixtec and Zapotec who strive to protect their cultural heritage.

Students will work collaboratively to create a virtual culinary tour of Chiapas, Mexico.

### ***Essential Questions***

How do people raise awareness about social, economic and political concerns?

What are the various art forms used in 21<sup>st</sup> century Mexico to express social, political or economic discontent?

How will GM foods impact our lives?

How do national policies affect the common man?

## **Lesson 4 Threats to Traditional Mexican Cuisine**

### **Activity 1 Genetically Modified Foods and NAFTA**

#### **Objectives**

Students will work collaboratively to explore 21<sup>st</sup> century controversial themes related to Mexican cuisine.

#### **Essential Questions**

How do economics and politics impact Mexican cultural heritage?

#### **Student Activities**

In this activity you will work cooperatively in groups of 4 to research the pros and cons of two controversial topics. Half the class will be assigned genetically modified (GM) foods and the other will be assigned NAFTA.

- Use resources in the media center, online newspapers and magazines to develop background on your topic.
- Create a graphic organizer for your group to note the positives and negatives of GM foods or NAFTA.
- Present your findings to the class through a creative dialogue or a debate.
- Make your own posters or political cartoons to illustrate your position.

#### **Assessment**

Graphic Organizers

Oral presentations

Posters

#### **Lesson 4: Activity 1 Resources**

"CIP Americas." *Biodiversity in Danger: The Genetic Contamination of Mexican Maize* â€œ. N.p., n.d. Web. 03 July 2012. <<http://www.cipamericas.org/archives/829>>.

Kaufman, Marc. "US Genetically Modified Corn Is Assailed." *Washingtonpost*. N.p., 10 Nov. 2004. Web. <<http://www.washingtonpost.com/wp-dyn/articles/A37992-2004Nov9.html>>.

Pelley, Scott. "Mexican Farmers' Corn Crisis." *Mexican Farmers' Corn Crisis*. CBS. Ny, NY, 02 July 2009. Television

<<http://www.cbsnews.com/video/watch/?id=1773831n&tag=mncol%3B1st%3B1>>.

"Who We Are." *Monsanto ~ Monsanto at a Glance*. N.p., n.d. Web. 03 July 2012. <<http://www.monsanto.com/whoweare/Pages/default.aspx>>.

"Sinmaiznohaypais.org." *Sinmaiznohaypais.org*. N.p., n.d. Web. 03 July 2012. <<http://www.sinmaiznohaypais.org/>>. Spanish

TeamsterPower. "NAFTA: Ten Years of Broken Promises." *YouTube*. YouTube, 12 Sept. 2006. Web. 03 July 2012. <<http://www.youtube.com/watch?v=MNLnBnTuxvU>>.

"To Each His Own." *The Economist*. The Economist Newspaper, 24 Feb. 2011. Web. 03 July 2012. <[http://www.economist.com/node/18229546?story\\_id=18229546](http://www.economist.com/node/18229546?story_id=18229546)>.

MAMAZ (MAMAZ) is a non-profit women's art collective, headquartered in Oaxaca, Mexico. The group arose from the collective questioning and reflection on the state of our nutritional base, maize. Given that the native maize seed of our indigenous towns is on the verge of extinction in part due to the lack of support of the government, the loss of the tradition of sowing in our communities due to immigration, water shortage, climate changes and transnational economic interests. Our projects focus on bringing together women whom share and teach each other about what is happening to our local food supply. We use art as means of expression and as a form of social activism. (<http://colectivomamazenglish.blogspot.com/p/about.html>)

***Lesson 4 Threats to Traditional Mexican Cuisine***  
***Activity 2 Street Art and Contemporary Expression***

***Objectives***

Students will search the internet to locate images that reflect threats to traditional Mexican cuisine.

Students will create on-line collages.

***Essential Questions***

How do people express their most important ideas through art?

How can people create global awareness about their most important issues?

***Student Activities***

Create a pinterest or glogster collage of street art that echoes the themes of this curricular unit. Select your favorite pictures to represent Sin Maíz No Hay País”, Día Nacional del Maíz, GM corn Monsanto, Occupy Monsanto, and NAFTA.

You will find great pictures on-line at Google Images, Facebook and Flickr as well as the works of Carlos Barberena, MAMAZ and the street art of Zapatista Women.

Write an essay to accompany your collage in which you discuss the importance of contemporary arts to the preservation of traditional Mexican cuisine.

***Assessment***

Collage

Essay

***Resources***

Google Images

Facebook

Flickr

## **Lesson 4 Threats to Traditional Mexican Cuisine**

### **Activity 3 Food Sovereignty Tour to Chiapas**

#### **Objective**

Students will prepare a trip proposal to explore traditional cuisine of Chiapas, Mexico.

Spanish students will write the proposal in Spanish.

Students' trip proposal will reflect information learned in this unit Cultural Heritage: Traditional Mexican Cuisine Across Time

#### **Essential Question**

How do people build awareness about threats to traditional Mexican cuisine?

#### **Student Activities**

Food Sovereignty Tours (<http://www.foodsovereigntytours.org>) is planning a trip to Oaxaca, Mexico “Conserving Oaxaca’s Food and Agriculture Heritage” that will run from Dec. 22 – 30, 2012. The brochure states, “On this delegation, you will learn about the cultural and historical context of food sovereignty in Oaxaca; build solidarity with peasant communities and people’s organizations; and share delicious meals that embody Oaxaca’s history of resistance.”

The company is interested in planning a trip to Chiapas the following year that will showcase the beautiful state of Chiapas and local cuisine. In this project you will create a plan proposal for the tour. Your proposal should include music and visuals such as a map, photographs, a video and daily itinerary. Create your own tour based on the Oaxaca model at

<http://www.foodsovereigntytours.org/wp-content/uploads/2012/06/FST-Oaxaca-Sample-Itinerary20121.pdf>. Please include the following in the itinerary:

- Dates, price and items included in the price
- Daily activities from arrival to departure
- Historical and cultural information
- Narrative about the indigenous peoples of the state of Chiapas such as the Tzeltal, Tzotzil, Ch’ol, Tojolabal, Zoque and Lacandon Maya groups
- Activities in Tuxtla Gutierrez, San Cristobal de las Casas, San Juan Chamula, San Lorenzo Zinacantán, Tenejapa, Oventik, Tonina, Palenque, Yaxchilan, Bonampak, Lacanjá and Villahermosa should reflect the cultural significance of these sites.
- Chiapas cuisine
- Discussion of threats to local cuisine

## Assessment

Content and presentation of trip proposal

Concluding discussion of this unit Cultural Heritage: Traditional Mexican Cuisine Across Time

## Lesson 4 Activity 3 Resources

"Food Sovereignty Tours." *Food Sovereignty Tours*. N.p., n.d. Web. 03 July 2012.

<<http://www.foodsovereigntytraveltours.org/>>. <<http://www.foodsovereigntytraveltours.org/wp-content/uploads/2012/06/FST-Oaxaca-Sample-Itinerary20121.pdf>>.

"Exploring Chiapas with Liza Prado and Gary Chandler." *Moon Travel Guides*. N.p., n.d. Web.

<<http://www.moon.com/author-q-a/exploring-chiapas-liza-prado-gary-chandler/>>.

Graber, Karen H. "The Cuisine of Chiapas: Dining in Mexico's Last Frontier." *Mexico Connect*.

N.p., 1 Jan. 2003. Web. 03 July 2012. <<http://www.mexconnect.com/articles/2081-the-cuisine-of-chiapas-dining-in-mexico-s-last-frontier>>.

Gross, Matt. "Seeing the World on A Budget." Web log post. *Frugal Traveler*. New York Times,

14 Nov. 2008. Web. <<http://frugaltraveler.blogs.nytimes.com/2008/11/14/frugal-mexico/>>.

Morell Hart, Shanti. *Maya Recipes*. Center for Archaeological Research,

Department of Anthropology/College of Liberal and Fine Arts, the University of Texas, San Antonio, n.d. Web. 14 Aug. 2012. <<http://car.utsa.edu/Legacy/mayarecipes.htm>>.

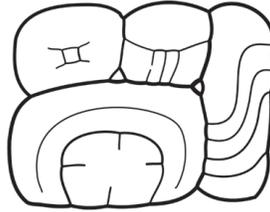
Rappaport, Bianca, and Anna Starostinetskaya. "OTP Guide to Street Food:Chiapas,

Mexico." *Off Track Planet*. N.p., 30 Jan. 2012. Web. <<http://offtrackplanet.com/featured/otps-guide-to-street-food-chiapas-mexico/>>.

## JUST FOR FUN: FIESTA MEXICANA

To celebrate Mexican cuisine and the conclusion of this unit on Cultural Heritage: Traditional Mexican Cuisine Across Time, the class will plan a party featuring recipes from Shanti Morell Hart's *Maya Recipes* <http://car.utsa.edu/Legacy/mayarecipes.htm>. Other World Language classes will be invited to share the meal, listen to Mexican music and watch a slide show that highlights traditional Mexican. The class will be divided into groups that will be responsible for selecting and preparing the food, creating the slide show, writing a letter of invitation to other classes and arranging music.

**INDIGENOUS PEOPLES OF THE AMERICAS:  
MAYA CULTURES ACROSS TIME**



**Yale Peabody Museum-PIER-CLAIS 2012 Summer Institute for High School Teachers,  
Yale University, New Haven, CT, July 9-13, 2012**

**Special Resources**

**FAMSI** The Foundation for the Advancement of Mesoamerican Studies, Inc.

<http://www.famsi.org>

Is a resource center that promotes the understanding of ancient Mesoamerican cultures. It contains resources for the study of anthropology, archaeology, art history, epigraphy, ethnography, ethnohistory, linguistics, and related fields. It is an on-line resource center that houses articles, dictionaries, discussion lists, maps, a teacher center and videos. Special collections include the Linda Schele Drawing Collection, The Montgomery Drawing Collection, Kerr Archives / Maya Vase Database, John Pohl's Mesoamerica, and A Precolumbian Portfolio.

**Digital Teaching Units** <http://server.fhp.uoregon.edu/dtu/entry/dtu.shtml> Thanks to the generosity of Dr. Stephanie Wood, we have permission to use the Digital Teaching Units. The DTUs are a collaborative digital project of the Feminist Humanities Project, a research initiative of the Center for the Study of Women in Society at the University of Oregon. Teaching units include the following:

Adelita: The Soldaderas from 1910-1920 <http://server.fhp.uoregon.edu/dtu/entry/adelita.shtml>

Frida Kahlo: Mexican Artist, World Icon <http://server.fhp.uoregon.edu/dtu/sites/Kahlo/>

Indigenous Women in the Huasteca <http://server.fhp.uoregon.edu/dtu/sites/huasteca/>

La Malinche From Whore/Traitor to Mother/Goddess

<http://server.fhp.uoregon.edu/dtu/sites/malinche/>

Sor Juanna Ines de La Cruz: Transforming Portraits

<http://server.fhp.uoregon.edu/dtu/entry/sorjuana.shtml>

Virgin de Guadalupe: From Criolla to Guerrilla

<http://server.fhp.uoregon.edu/dtu/entry/guadalupe.shtml>

Women of Mesoamerica <http://server.fhp.uoregon.edu/dtu/entry/Mesoamerica.shtml>

**Mapas Project**, Wired Humanities and Feminist Humanities Projects of the Center for the Study of Women in Society at the University of Oregon, <http://mapas.uoregon.edu/>. The Mapas Project has digitized colonial Mesoamerican pictorial manuscripts.

**Mesoweb** <http://www.mesoweb.com> houses photography archives, a photo database, the Merle Greene Robertson Rubbings of Maya Sculpture, audio clips, articles, maps, online publications, timelines and videos.

**Mesolore** <http://www.mesolore.net> a bilingual center with interactive primary sources. Features An archive of the Codex Nuttall, Codex Selden, the Lienzo de Tlaxcala, Matrícula de Tributos, Alvarado Dictionary

Scholarly Profiles of [Arzápalo, Ramón](#), [Avila, Alejandro de](#), [Furst, Jill](#), [Léon-Portilla, Miguel](#), [Manzanilla, Linda](#), [McCafferty, Geoffrey](#), [Messer, Ellen](#), [Monaghan, John](#), [Ramos-Elorduy, Julieta](#), [Tedlock, Barbara](#)

Debates on Analyzing Gender, Cultural Property, Indigenous Rights and History vs. Propaganda  
Lectures on the Mixteca, Mesoamerica and Mesoamerican Mathematics

**Mexicolore** <http://www.mexicolore.co.uk> is a wonderful site for the lore of Mexico with focus on the Aztec/Mexica. There are activities for students and teachers as well as links to other sites.

**Projecto Trilingue** [http://www.schooltube.com/channel/the\\_trilingual\\_project/](http://www.schooltube.com/channel/the_trilingual_project/)

The Trilingual Project links students across great distances (both cultural and geographic) to share knowledge, beliefs, experiences, traditions and language through innovative education technology. The project promotes cultural pride, cultural understanding among youth from diverse communities, new media literacy and communication skills development, and educational resources for schools. The School Tube videos were created by Richard Hanson, director of the Trilingual Project and students from BIC Solaga, BIC Teotitlán del Valle, and Preparatoria La Salle. The videos are in Spanish and highlight Oaxacan cultural heritage including Mexican cuisine, festivals and mythology.

### **Smithsonian Institute Latino Center**

The Smithsonian Latino Virtual Museum

<http://lvminteractive.org/>

3-D Games <http://lvminteractive.org/3dgames.html> include activities on the Olmec- “Eco Explorers Olmec” and “Mi Tierra, Mi Mundo”

3-D Augmented Reality <http://lvminteractive.org/ar.html>

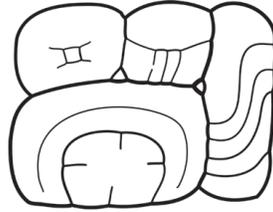
Mobile Video Archive <http://lvminteractive.org/video.html>

Web-books <http://lvminteractive.org/webbooks.html> Eco Explorers Olmec Guide  
Second Life Activities

**Virtual Mesoamerican Archives** <http://vma.uoregon.edu/>, a Wired Humanities Project, University of Oregon, is a database of digitized materials from ancient and historical Mesoamerica from 1800 B.C.E through 1800 C.E.

**Vistas Visual Culture in Spanish America, 1520-1820/Cultura visual de Hispanoamérica, 1520-1820** , a bilingual, interactive DVD and companion website for teachers and students by which they can study works of art and the material culture of daily life during the colonial period of Spanish America. <http://www.smith.edu/vistas/#>

## INDIGENOUS PEOPLES OF THE AMERICAS: MAYA CULTURES ACROSS TIME



Yale Peabody Museum-PIER-CLAIS 2012 Summer Institute for High School Teachers,  
Yale University, New Haven, CT, July 9-13, 2012

### Technology Tools For Collaboration and Presentations

**Animoto.com:** Animoto allows you to create videos using pictures, video clips, words, and music. Images can be added from social media sites, or uploaded from your computer, and videos can be shared easily online.

**Glogster.com:** Glogster is a presentation format that allows for the embedding of images, videos, audio clips, and text. A Glogster is like an online poster, which could be used by students to present research or by teachers to create a digital lesson with links to all websites and files.

**Pinterest.com:** Pinterest allows you to organize images from the internet and your own files. Pins (images) are organized into thematic boards, which can be shared with other Pinterest users. Source links, descriptions, and comments can be added for each pin. Pinterest allows for collaboration, sharing of images, and a presentation of a theme via images and descriptions.

**Prezi.com:** Prezi is a flexible presentation format, which allows for the embedding of images, videos, text, documents, and audio files onto a canvas. The presentation is dynamic because you can zoom in and out and move around the canvas. Prezi is essentially a mix between a PowerPoint and a video, allowing for more interesting presentations and lessons.

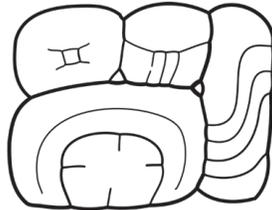
**Voicethread.com:** Voicethread is a presentation format similar to PowerPoint, but which allows for easy sharing, collaboration, and viewer participation through comments. Slides are created from images, videos, and documents from the internet or your computer, and comments can be made via text, video, audio recording, and doodling. Voicethreads can be shared and exported.

**Voki.com:** Voki allows you to create an Avatar and give it a voice, either through recording, uploading an audio file, or through text to speech in a variety of different languages and accents. Vokis can be emailed or shared to social media sites. Vokis can be used for student presentations, and Voki Classroom is designed for teachers to use. The website has many sample lesson plans for teachers.

**Wikispaces.com:** A wiki is a website that users can modify by creating new pages and adding content. Wikispaces allows you to create an online database with pages containing videos, images, audio files, and links. It can be used for collaboration or as a research resource for students. Teachers can create a wikispace to present lesson plans, organize assignments, and show student work.

Prepared by Melissa Kreider  
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## INDIGENOUS PEOPLES OF THE AMERICAS: MAYA CULTURES ACROSS TIME



Yale Peabody Museum-PIER-CLAIS 2012 Summer Institute for High School Teachers,  
Yale University, New Haven, CT, July 9-13, 2012

### Cultural Heritage: Traditional Mexican Cuisine Across Time Vocabulary

#### **Key People and Organizations**

**Justin Kerr:** Photographer renowned for using the rollout photography technique and creator of The Maya Vase Database and the PreColumbian Portfolio. His work can be seen at [www.famsi.org](http://www.famsi.org).

**Monsanto:** The controversial company is a multinational agricultural biotechnology power. Monsanto produces herbicides and genetically modified foods. It has been known to create extraordinary issues among rural farmers, especially among the *campesinos* in Mexico; the herbicides and non indigenous food products not only create competition for the rural markets, but also damage the natural biodiversity of traditional types of corn indigenous to Mexico. <http://www.monsanto.com/Pages/default.aspx>

**NAFTA:** The North American Free Trade Agreement was designed to reduce tariff and import quota restrictions on commerce between Canada, Mexico and the United States. NAFTA has been criticized by U.S. labor unions for the decline of manufacturing due to work being outsourced to Mexico or Canada. Mexican farm workers criticize NAFTA for changing production methods which caused them to lose their jobs and more competition from U.S. imports. NAFTA also changed Mexico culturally, as many rural men left their families and traditional workplaces to join the labor force in the factories. This resulted in the loss of much of Mexico's rich traditional culture. <http://prospect.org/article/how-nafta-failed-mexico>

**UNESCO:** <http://www.unesco.org/new/en/unesco/themes/> The United Nations Educational, Scientific and Cultural Organization (1945), is a specialized agency of the United Nations system and has 188 member states. The main objective of UNESCO is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication in order to further universal respect for justice and the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the

world, without distinction of race, sex, language or religion. UNESCO has five principal functions, mainly to facilitate the following events:

- Prospective Studies: what forms of education, science, culture and communication will assist in tomorrow's world?
- The advancement, transfer and sharing of knowledge: relying primarily on research, training and teaching activities.
- Standard-setting action: the preparation and adoption of international instruments and statutory recommendations.
- Expertise: provided to Member States for their development policies and projects in the form of "technical co-operation".
- Exchange of specialized information.

## **Culture**

**Cultural Heritage:** Often used in tandem with cultural patrimony, cultural heritage is the history of a tribal or ethnic group. This could mean traditional land, written codices or *lienzos*, ancient pottery, or other physical remnants of a culture. UNESCO frequently assists in preserving a nation or group's cultural heritage.

**Intangible Cultural Heritage:** Cultural Heritage includes not only tangible history of an ethnic or tribal group (such as historical land or artifacts) but also intangible marks of culture. These immaterial parts of a culture include the language, traditions, food, theology and oral history belonging to a group. This part of a group's history is called Intangible Cultural Heritage.

<http://www.unesco.org/culture/ich/index.php?lg=EN&pg=home>

<http://www.unesco.org/culture/ich/index.php?pg=00136>

**NAGPRA:** The **Native American Graves Protection and Repatriation Act (NAGPRA)** was passed by Congress in 1990. It requires institutions that receive federal funding to inventory their collections, consult with federally recognized Native American tribes, and repatriate human remains or cultural items that meet certain criteria. In structuring conditions for repatriation, NAGPRA prioritizes a principle termed "cultural affiliation" which means a reasonable relationship can be demonstrated between an identifiable earlier group and a present-day federally recognized tribe or tribes. A full presentation of the process as stipulated by the NAGPRA statute and regulations is available at [National NAGPRA](#), National Park Service, U.S. Department of the Interior. (Peabody Museum of Archaeology and Ethnology at Harvard University <http://www.peabody.harvard.edu/node/310>)

**Repatriation:** Repatriation is the process by which museums and other institutions transfer possession and control of Native American, Alaska Native and Native Hawaiian human remains, funerary objects, objects of cultural patrimony and sacred objects back to the tribes of origin. For the museums that comprise the Smithsonian Institution, the National Museum of the American Indian Act (NMAI Act), passed in 1989 and amended in 1996, governs repatriation. The Native American Graves Protection and Repatriation Act (NAGPRA), passed in 1990, directs repatriation for other U. S. institutions that receive federal funding. (Smithsonian Museum of Natural History Department of Anthropology <http://anthropology.si.edu/repatriation/whatis/>).

## **Food**

**Ethnobotany:** Ethnobotany is the study of the relationship between people and plants. In the case of Mexico, it is the study of the relationship between the thousands of types of indigenous maizes and the indigenous people, both ancient and modern.

**GM Foods:** GM, or Genetically Modified, foods are real foods created by the breeding of natural foods that have had their DNA altered. For example, there are GM tomatoes which have more B-12 vitamin in them because their DNA was altered by scientists to make them produce more B-12 than normal tomatoes. Monsanto is a producer of GM seeds, whose growth has affected the indigenous maíz population in Mexico.

**Transgenic:** A transgenic food is a food created by a Genetically Modified process; it is a GM food.

## **Writing**

**Codex/ Codices:** Codices (plural of codex) are painted manuscripts on long strips of lime coated inner bark of fig trees, folded accordion style. Examples of Aztec, Maya and Mixtec codices can be found at FAMSI <http://www.famsi.org/mayawriting/codices/introduction.html>

**Mapa:** Mapas are colonial Mesoamerican pictorial manuscripts that show the landscape or territories of ancient indigenous communities. The Wired Humanities Project, Mapas Project(UOregon) is a digitized database of mapas and can be accessed at <http://mapas.uoregon.edu/>

**Lienzo:** A lienzo is a painted cloth used by indigenous peoples of Mesoamerica to communicate. Interactive lienzos can be found at:

- Quauhquechollan:A Chronicle of Conquest/ El Lienzo de La Conquista; Universidad Francisco Marroquin <http://www.lienzo.ufm.edu/cms/en/what-is-lienzo>
- Lienzo de Tlaxcala <http://www.mesolore.net/archive/manuscripts/3/introduction>

## **Miscellaneous**

**Mesoamerica:** The term “Mesoamerica” refers to the area extending between the Northern border of Mexico and the Northern regions of Costa Rica. This area was densely populated by indigenous kingdoms before the Spanish conquest during the 15th and 16th centuries.

**Rollout Photography:** Photography technique whereby a vase sits on a turntable and revolves in front of a camera. The film is moving at the same speed as the surface of the vase. (FAMSI)

**“Sin Maiz No Hay Pais”:** *Sin Maiz No Hay Pais* is a movement protesting the presence of Monsanto in Mexico. The supporters of this movement advocate for the preservation of traditional Mexican culture, specifically for the conservation of the natural biodiversity in corn in Mexico, and the sustenance of the communal corn and vegetable fields called *milpas*. The movement argues that, as their title states, without traditional corn, there is no Mexico. <http://www.sinmaiznohaypais.org/>

**Archive:** An archive is a collection of primary source documents that have been preserved for enduring cultural, historical or evidentiary importance. The physical place where the documents are kept are also called an archive.

**Database:** A database is an organized collection of information in digital form.

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