



# Weaving the Tapestry of Life:

Exploring Guatemalan Culture through  
Traditional Clothing and Designs

THE ALMA PROJECT  
*A Cultural Curriculum Infusion Model*

Denver Public Schools

In partnership with Metropolitan State College of Denver





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*A Cultural Curriculum Infusion Model*

**Weaving the Tapestry of Life: Exploring  
Guatemalan Culture through Traditional  
Clothing and Designs**

by **Elise Edwards**

**Grades 3–4**

**Implementation Time: 2–3 Weeks**

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**The Alma Curriculum and Teacher Training Project**  
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## Unit Concepts

- Guatemalan Culture
- Guatemalan Clothing
- Weaving
- Family

## Standards Addressed by This Unit

### Reading and Writing

- Students read and understand a variety of materials. (RW1)
- Students will write and speak for a variety of purposes and audiences. (RW2)
- Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling. (RW3)
- Students apply thinking skills to their reading, writing, speaking, listening, and viewing. (RW4)
- Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources. (RW5)
- Students read and recognize literature as a record of human experience. (RW6)

### Visual Art

- Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts. (A2)

### Geography

- Students know how to use and construct maps and other geographic tools to locate and derive information about people, places, and environments. (G1)

### History

- Students understand that societies are diverse and have changed over time. (H3)

### Math

- Students develop number sense and use numbers and number relationships in problem-solving situations and communicate the reasoning used in solving these problems. (Math1)
- Students use algebraic methods to explore, model, and describe patterns and functions involving numbers, shapes, data, and graphs in problem-solving situations and communicate the reasoning used in solving these problems. (Math2)



- Students use data collection and analysis, statistics, and probability in problem-solving situations and communicate the reasoning used in solving these problems. (Math3)
- Students use a variety of tools and techniques to measure, apply the results in problem-solving situations, and communicate the reasoning used in solving these problems. (Math5)
- Students link concepts and procedures as they develop and use computational techniques, including estimation, mental arithmetic, paper-and-pencil, calculators, and computers, in problem-solving situations and communicate the reasoning used in solving these problems. (Math6)

## Introduction

Within indigenous groups in Guatemala, weaving and clothing styles are in integral part of both cultural identification and everyday societal norms. In the book *Abuela's Weave*, Omar S. Castaneda has written a wonderful story that illustrates the importance of weaving and clothing for one family. In this unit, students will have the opportunity to explore the geography and history of Guatemala, as well as the culture of indigenous Guatemalans. Before reading the book, teachers and students will “frontload” by researching Guatemalan family structure, traditional weaving patterns, typical clothing used in Guatemala, and how Guatemalan marketplaces function. Later in the unit, students will read *People of Corn: A Mayan Story* by Mary-Joan Gerson. This creation myth gives more insight into ancient Mayan customs and how they relate to modern Guatemalan customs, with a special emphasis on where weavers get ideas for new patterns. As a culmination, students will have the opportunity to create their own special weaving patterns, weave a small ‘tapestry’, and participate in a mock marketplace experience.

## Implementation Guidelines

This unit is recommended for third or fourth grade, but could be modified for lower or higher elementary grades. Ideally lessons would be taught everyday as part of the literacy block or English language development block. Each lesson will last about 30 minutes, though more time should be allotted for the final, “mock marketplace” lesson. The marketplace lesson will also integrate mathematical concepts into the social studies/cultural lesson.



## **Complete List of Resources for All Lessons**

### **Resources Used by All Students (Classroom Sets Provided)**

*Abuela's Weave* by Omar S. Castaneda

*People of Corn: A Mayan Story* by Mary-Joan Gerson

### **Resources Shared by Students**

*A Family from Guatemala* by Julia Waterlow

*Guatemala Rainbow* by Gianni Vecchiato

*Guatemala in Pictures* by Rita J. Markel

*Guatemala* by Elma Schemenauer

*Mayan Weaving: A Living Tradition* by Ann Stalcup

*Out of the Dump: Writings and Photographs by Children from Guatemala* by Kristine L. Franklin and Nancy McGirr

### **Resources for the Teacher**

*Culture and Customs of Guatemala* by Maureen E. Shea

*Guatemalan Textiles Today* by Marilyn Anderson



## **Lesson Abstracts**

### **Lesson 1: Welcome to Guatemala/Bienvenidos a Guatemala**

Introduction to the geography and culture of Guatemala.

### **Lesson 2: Families/Familias**

Discussion of family structures in Guatemala and the United States (and other countries depending on the background of students).

### **Lesson 3: Guatemalen Clothing**

Guatemalan Clothing

### **Lesson 4: The Weaver's Designs/Los diseños del tejedor**

Guatemalan Weaving Patterns – what they mean.

### **Lesson 5: Reading and Responding to *Abuela's Weave***

Reading and responding to *Abuela's Weave*.

### **Lesson 6: Reading and Responding to *Abuela's Weave, Cont'd***

Continued response to *Abuela's Weave* – personal connections.

### **Lesson 7: Reading *People of Corn: A Mayan Story***

Reading *People of Corn: A Mayan Story* – text to text connections.

### **Lesson 8: Creating Your Own Weaving Patterns**

Creating your own weaving pattern – personal connections.

### **Lesson 9: Weaving and Preparing for the Mock Marketplace**

Weaving and preparing for the mock marketplace – discussion of roles and preparing physical props.

### **Lesson 10: Mock Marketplace**

Mock marketplace.



## What Will Students Learn?

### Standards

**RW1:** Students read and understand a variety of materials.

**RW2:** Students will write and speak for a variety of purposes and audiences.

**RW3:** Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling.

**RW4:** Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

**RW5:** Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources.

**G1:** Students know how to use and construct maps and other geographic tools to locate and derive information about people, places, and environments.

### Benchmarks

Learners will listen to and understand a variety of materials.

Learners will create an informational chart.

Learners will write a personal response essay.

### Objectives

Students will locate specific landmarks and cities on a map of Guatemala.

Students will create a class chart about important aspects of Guatemalan culture.

Students will focus on various aspects of the culture in groups using a culture chart.

Students will compare an aspect of the culture chart with their own life.

Students will expand their vocabulary by learning twenty geographical terms.

### Specifics: Background on Guatemala

Guatemala is a diverse country in terms of both geography and culture. Exploring these elements will provide valuable background knowledge for students as they progress through the other unit lessons.

Although Guatemala is a small country (42,000 square miles), it is made up of three distinctive geographical areas. They are the Northern Lowlands (a tropical, forested area), the Highlands (the mountainous central region), and the Pacific Lowlands (a coastal plain where the majority of agricultural production takes place). The larger cities of Guatemala are located in the highlands. The highlands are further subdivided into the *occidente* (Western Highlands) and the *oriente* (Eastern Highlands). The mountain ranges of the Highlands contain many volcanoes, both



active and inactive. Earthquakes are common, and have affected the landscape and the people of Guatemala. More detailed information about the geography of Guatemala can be found in chapter 1 of *Culture and Customs of Guatemala* by Maureen E. Shea.

While the majority of Guatemalans have a mix of Spanish and Mayan ancestry, most people identify with one of two cultural groups – the Mayans and the Ladinos. People who identify themselves as Mayan have continued to follow indigenous, or traditional customs, which include speaking a Mayan language, wearing traditional clothing, and generally living in rural communities. Those who consider themselves Ladino usually live in urban communities, speak Spanish, and do not wear traditional clothing. In general, more Mayans live in the western highlands, while more Ladinos live in the eastern highlands. There has been a history of ethnic discrimination in Guatemala, as Mayans have often been considered inferior to Ladinos, even though the differences between the two groups are cultural rather than ethnic. This discrimination was a primary factor in the thirty-six years of civil war that tore the country apart from 1960–1996. Although a peace accord was signed in 1996, the repercussions of years of discrimination and war still affect this small Central American country. For more detailed information on the history of the conflict, read chapter 1 in *Culture and Customs of Guatemala* by Maureen E. Shea, which is included in the resource list for this unit of study.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Discussion

Reading maps

Partner work

Read aloud

Writing

Visuals

Cooperative learning

### Preteaching

If there is time, a deeper discussion about the definition of “culture” can be very valuable. Guide a discussion about what different groups of people have in common and how they are different. It’s especially useful if you can stimulate a discussion about the various “cultures” that students are actually members of – this is a broad view of culture that can actually help students to think more deeply about the culture of a new country, rather than just defining a person’s culture by more superficial elements such as food, clothing, and holidays. Possible topics of discussion could include the culture of your school, the culture of your city, and the culture of individual families. If students in your classroom come from different cultural backgrounds in a more specific sense (e.g., from a variety of countries or ethnic groups) be sure to draw on the knowledge and experience that those students bring to the class, but do it in a way that is



sensitive to the individual student. Some students may be excited to share their differences, while others may not want to be the center of attention. If a student is more reticent, see if there are other ways that he or she could share – possibly with the help of a parent or relative, or by using a different medium such as photographs, writing, or drawing.

Pre-teaching around the geography concepts may be useful as well. If students have already studied world geography, tie Lesson 1 into that background knowledge. If they have not studied any geography, an overview using a globe would be beneficial. Help students to locate the United States, other countries that they have knowledge of, and finally, Guatemala.

## Preliminary Lesson Preparation

It's recommended that the teacher read *Culture and Customs of Guatemala* by Maureen E. Shea to increase his or her own knowledge of Guatemala. The teacher should be prepared to guide a discussion about culture, helping students to identify some of the elements that create the culture of a country or group of people. The teacher should also be familiar with the map of Guatemala and some of the important features of the country. Familiarity with all of the vocabulary words for this lesson will be essential when guiding the map discussion. The teacher will also need to locate visual sources for the class "culture chart." If a computer lab and sufficient time are available (and students are already familiar with searching for images on the Internet), students could locate and print images from the Web. If there isn't time for Internet searches, *National Geographic* or travel magazines can be an excellent source of images. Alternatively, feel free to push students creatively by asking them to draw or paint images based on those in the class resource books for the chart.

## Activities

### To the Teacher

After frontloading conversations around both geography and culture, the teacher will talk to the whole group about specific geographical terms and locations that relate to Guatemala. The teacher will demonstrate locations on the large map at the front of the class, while student partners will find the same locations on their own personal maps. The teacher may use already established partner groups or create new groups according to student need. Important terms that should be covered include: *continent, country, Central America, highlands, occidente, oriente, lowlands, border, and capital city*. Cities and landmarks that should be located include: *Guatemala City, Antigua, Flores, Tikal, Quetzaltenango, Santa Cruz del Quiche, Lake Atitlan, Lake Izabal, Puerto Barrios, the Pacific Ocean, Mexico, Belize, Honduras and El Salvador*.

Next the teacher will read aloud excerpts from *Guatemala* by Elma Shemenauer and guide a group conversation about different cultural aspects of the country. Tie in previous discussions about culture and what elements we can use to define culture. Model what you might do to fill in one square on the class chart, demonstrating the use of a combination of illustrations and sentences. Model how to use the text to find information, and then write a sentence about that information using your own words. Also demonstrate the use of complete sentences, proper sentence structure, punctuation, capitalization, and spelling.



Finally, students will work together in cooperative learning groups to fill in squares on the classroom chart. Use your own knowledge of your students to make decisions about grouping. Allow student groups as much choice as possible, in order to facilitate ownership and interest in the activity. Choice may come as groups choose which aspect of Guatemalan culture they want to report on, or it may occur as groups choose how they will find or create visual images for the chart. Feel free to add more elements, or to subtract those that don't work for your class. These categories were chosen based on the read-aloud selection, *Guatemala* by Elsa Schemenauer.

Depending on time, you may allow students to report back to the rest of the class on what they created as a group. Also consider creating a chart that is large enough so that students can add to it throughout the unit of study.

Extend student learning by assigning a writing component, either as an in-class activity or as homework. Allow students to choose any aspect from the culture chart (so students can explore a topic they didn't get to research) and write a short response essay comparing the cultural element to something in their own lives. Introduce (or remind students of) comparison words such as *similarity*, *difference*, *connection*, *also*, and *too*. Model the essay outcome either by writing a response of your own in front of the class, or by reading and displaying an essay that you have already written. Below is a sample essay that may be used as a model (either written in your own handwriting or printed in a very large font):

*I made a connection with the pastimes section of our culture chart. A similarity that I noticed is that in Denver we like to play sports like soccer and basketball too. In my own family, we also like to dance and attend concerts and plays. I noticed one big difference though. Many Guatemalans don't have a television at home, so they go to restaurants to watch television with friends. Most people I know in the United States have more than one television at home, and they watch it a lot! Kids in the United States also play a lot of video games. I don't think Guatemalan kids do that as much.*



## Vocabulary

**continent/continente.** one of the main land masses of the earth, including Africa, Antarctica, Asia, Australia, Europe, North America, and South America.

**country/país.** the territory of a nation or state; land.

**border/frontera.** the line or frontier area separating countries or geographic regions; a boundary.

**Central America/centroamérica.** the region of southern North America extending from the southern border of Mexico to the northern border of Colombia. It separates the Caribbean Sea from the Pacific Ocean and is linked to South America by the Isthmus of Panama.

**highlands/tierra alta.** a mountainous or hilly section of a country.

**occidente.** name for the western highlands of Guatemala

**oriente.** name for the eastern highlands of Guatemala

**lowlands/tierra baja.** an area of land that is low in relation to the surrounding country

**capital/capital.** a town or city that is the official seat of government in a state or country

**Guatemala City/Ciudad de Guatemala.** the capital city of Guatemala

**Antigua.** town in the western highlands of Guatemala

**Flores.** town in the northern lowlands of Guatemala, near the ruins of Tikal

**Tikal.** ancient Mayan ruins in the northern lowlands of Guatemala

**Quetzaltenango/Xela.** city in the western highlands of Guatemala

**Santa Cruz del Quiche.** town in the western highlands of Guatemala

**Lake Atitlan/lago Atitlan.** lake in the western highlands of Guatemala

**Lake Izabal /lago Izabal.** lake in the eastern lowlands of Guatemala

**Puerto Barrios.** coastal city in eastern Guatemala

**Mexico.** country that borders Guatemala to the north

**Belize/Belice.** country that borders Guatemala to the northeast

**Honduras.** country that borders Guatemala to the east

**El Salvador.** country that borders Guatemala to the east

**culture/cultura.** the attitudes and behaviors that most people in a group or organization display

**Ladino.** Guatemalans who have adopted 'western' traditions and may be a mix of Spanish and Mayan ancestry



**Mayan.** Guatemalans who have maintained indigenous traditions, including dress, language, and customs

**similar/similar.** alike, the same

**different/diferente, distinto.** not the same

**connection/conexiòn, relaciòn.** a link between two things, showing similarities

**also/tambièn.** in addition

**too/tambièn.** in addition



## Lesson Assessment

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Using the child's individual map, check for knowledge of Guatemalan geography.

	Met	Not Met
Can explain the difference between a continent and a country.		
Can demonstrate the location and names of at least twenty geographical features.		
Can explain the difference between highlands and lowlands.		

Using the information from the discussion of culture and the book Guatemala by Elsa Schemenauer, students will create a class "culture chart" and write a personal response essay.		
Use the following criteria for checklist:		
Understands concept of culture		
Able to convey cultural elements through sentences and pictures		
Appropriate sentence structure, capitalization, and punctuation on the chart.		

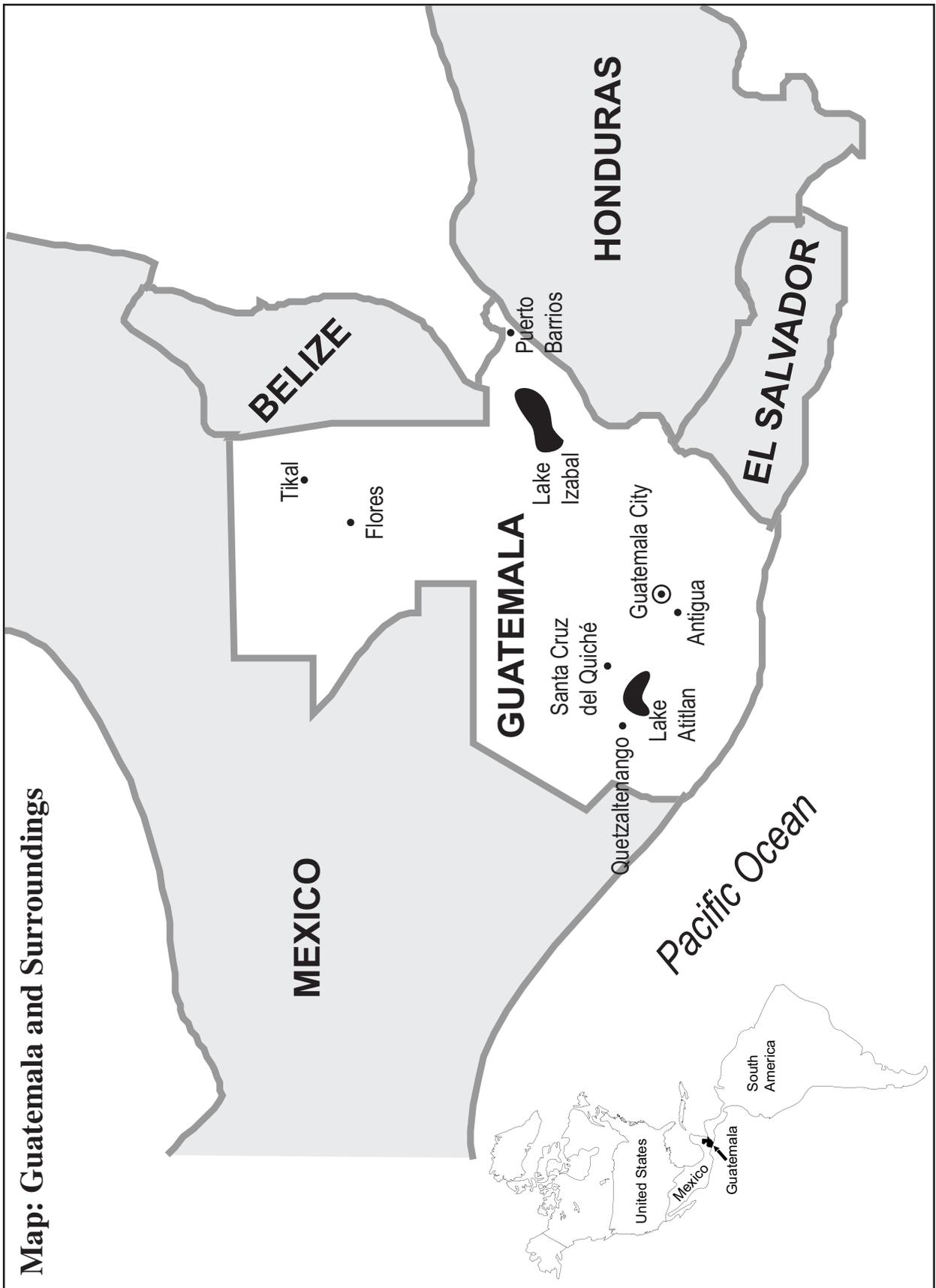
Appropriate sentence structure, capitalization, and punctuation in the personal response essay.		
Able to draw comparisons between Guatemalan culture and personal culture		

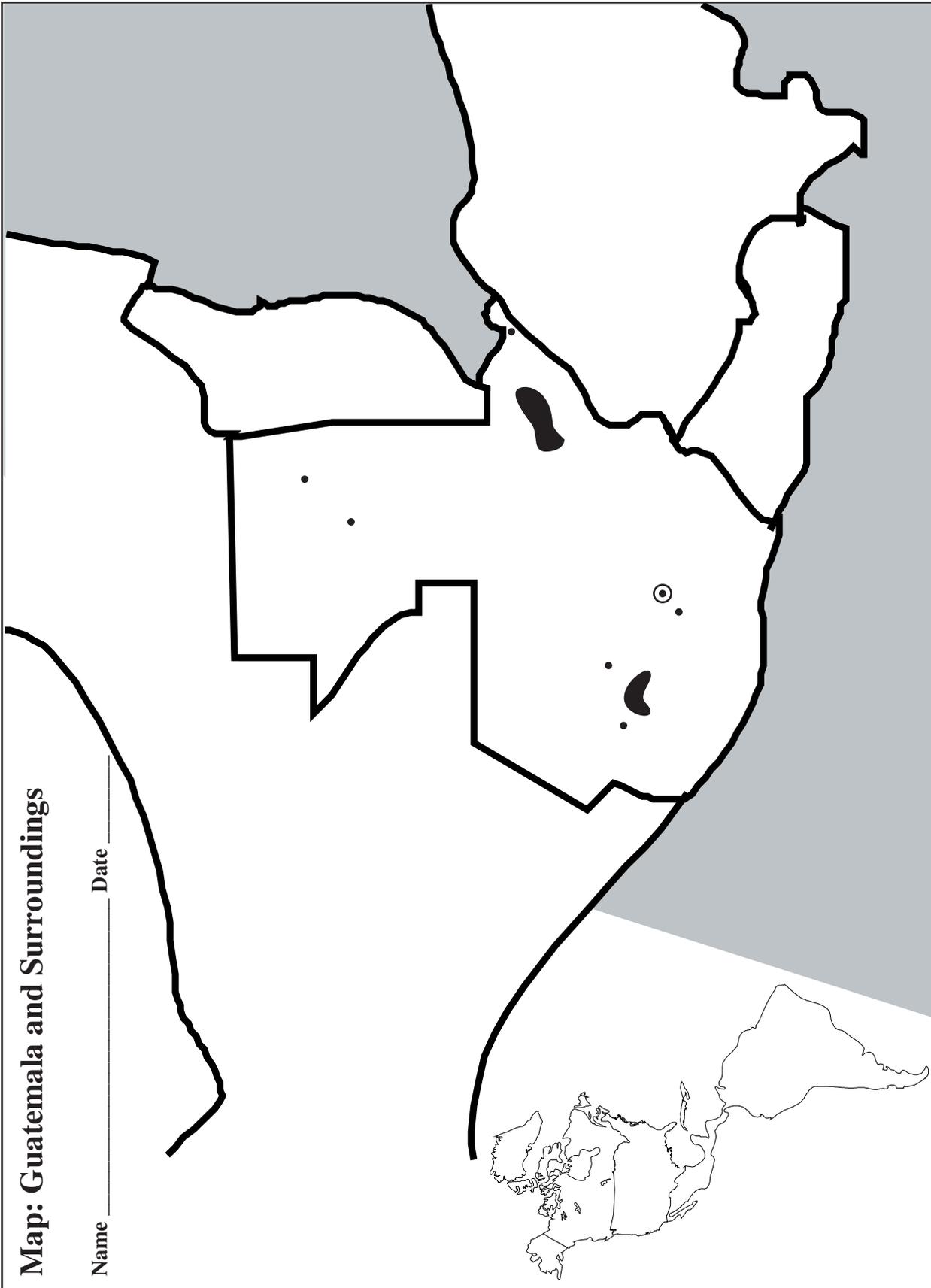


# Guatemalan Culture Chart

Name \_\_\_\_\_ Date \_\_\_\_\_

<b>People (specifically Mayans and Ladinos)</b>	<b>City Life and Country Life</b>	<b>Schools</b>	<b>Languages</b>
<b>Work</b>	<b>Food</b>	<b>Pastimes</b>	<b>Holidays</b>







## What Will Students Learn?

### Standards

**RW1:** Students read and understand a variety of materials.

**RW2:** Students will write and speak for a variety of purposes and audiences.

**RW3:** Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling.

**RW4:** Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

**RW5:** Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources.

### Benchmarks

Learners will make comparisons using a Venn diagram.

Learners will explore nonfiction text structures.

### Objectives

Students will compare their own families with a Guatemalan family.

Students will create a description of their own family using nonfiction text structures.

Students will learn more about daily life in Guatemala by listening to a read-aloud.

Students will make text-to-text connections by talking about their own families and comparing the Guatemalan family to their own.

Students will make text-to-text connections by paying attention to and recording corresponding elements of *A Family from Guatemala* to the books read in previous lessons.

Students will learn about features of nonfiction texts.

### Specifics: Guatemalan Families

The family featured in *A Family From Guatemala* was chosen by the author because they were “typical of the majority of Guatemalan families in terms of income, housing, number of children, and lifestyle.” While there are certainly variations, the average Guatemalan household is 5 people. A Mayan family typically earns about \$1000 per year, as both parents and children usually work more than 40 hours each week (Waterlow). Free education is provided to all children aged seven to fourteen, but the average Guatemalan child only attends school for 1 or 2 years. Because of this, the national literacy rate is between 55 percent and 69 percent, one of the lowest rates in Central America. One of the reasons that students might not attend school is that they are often needed at home to help the family earn money. Language has also been an issue



for Mayan families. Most classes are taught in Spanish, while many Mayan families continue to only speak and understand their native languages. Fortunately change is happening within the Guatemalan educational system, as classes are now offered in a variety of native languages, and more Mayans are completing secondary education and enrolling in colleges and universities. (All education information is from Markel, *Guatemala in Pictures*, p. 45)

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

- Read aloud
- Discussion
- Visuals
- Creating a Venn diagram
- Comparing
- Adding to charts
- Writing
- Modeling expectations
- Making text-to-text connections
- Making text-to-self connections
- Using nonfiction text structures

### Preteaching

Remind students of the previous lesson and what they have already learned about Guatemala. Ask them to be on the lookout for more information about Guatemalan culture in today's book. If students have not studied nonfiction text structures, either pre-teach or embed that information into today's lesson. Important text structure vocabulary is included in the vocabulary section.

### Preliminary Lesson Preparation

Have the map and chart from the previous lesson posted and ready to be used during today's lesson. Draw a large Venn diagram, either on chart paper or on the board, in order to chart the similarities and differences between the Guatemalan family in the book and the "typical" family of your students. Keep in mind that your individual students may have radically different family structures, so you should be sensitive to those differences as you make the class chart by focusing on more universal comparisons (e.g., "The family walks to work each day" – this may be a similarity or a difference, depending on your students). You might also consider creating the



large Venn diagram based on your own familial experience, particularly if you come from a non-traditional family. This can make students more comfortable as they talk about the differences in their own families. For example, I might list “I have four parents because my mom and dad got divorced and remarried.” And “The Calabay family has a mom and a dad.” After hearing an example like this, students from non-traditional families may be more likely to share their own experiences. In addition to the large Venn diagram, have individual Venn diagram worksheets prepared for your students so they can repeat the comparison activity with their own family in mind.

## Activities

### To the Teacher

The lesson should begin with a whole group discussion of what makes up a family. The teacher can share his or her own family experiences and encourage students to share their observations about what makes a family. Introduce the read-aloud by tying it to the family discussion. Ask students to pay attention to the details about the Calabay family and to think about how they are similar to and different from their own families. After reading *A Family From Guatemala* by Julia Waterlow out loud once, show students the large Venn diagram and explain that this is a graphic organizer that can be used to chart the similarities and differences between two things or people. Model the process by either comparing the Calabay family to your own family or by eliciting student responses and comparing the Calabay family to the families of your students. After the whole group lesson, give students time at their seats to create their own personal Venn diagrams comparing the Calabay family to their own families.

Bring students back together as a whole group and explain that you’ll be reading *A Family From Guatemala* again, but this time using a different lens. Instead of thinking about the text-to-self connections that they were able to find about families, this time students will be making text-to-text connections and looking at the features of a nonfiction text. Make a list of the nonfiction text features vocabulary words on the board and explain that these are all elements that you’ll be looking out for as a class as you read. Also ask students to be on the lookout for facts about Guatemalan culture that they found in the previous lesson. As you read the book aloud again, point out each text feature and check it off on the board. As students find facts that correspond with their culture chart, or with the map of Guatemala, have them put a sticker or check mark on the chart. Depending on your class, it may make more sense to further sub-divide this portion of the lesson and read the book three times – once for text-to-self connections, once for text-to-text connections, and a final time to examine text features.

After examining the nonfiction text features, student will again have the opportunity to demonstrate their understanding of the features and at the same time make another text-to-self connection. Students will individually create a drawing or diagram of their own family, similar to the one found on page 5 of *A Family From Guatemala*. Again, the teacher should model the process first, by either showing a diagram of his or her own family that has been previously made, or by drawing an example on chart paper. The model should include a sketch



of the person's family along with several nonfiction text features such as captions, quotations, a heading, and family statistics. After seeing the model, students will work independently on their own family diagrams. This is a project that may be continued as homework, but do find a way for students to share their creations, whether in a whole group share time, on a special bulletin board, or possibly a class book.

You may give students a guiding worksheet to do the family diagram if you feel that is appropriate. I prefer to give students a more open-ended assignment because it will result in a greater variety of interpretations and higher-level thinking opportunities for the students, but if time is a factor a worksheet could be useful.

As an additional challenge you could encourage students to create an entire book about their family, rather than just using the diagram template. If you choose this option, students could use more nonfiction text features such as table of contents, introduction, glossary, pronunciation guide and index. Again, showing the students an example of a completed book is advised. Also the assignment could be spread out over several days or completed at home.

## **Vocabulary**

### **To talk about the activity**

Venn diagram/diagrama de Venn— a diagram that uses circles to represent two things or ideas, and show the similarities and differences between the two

compare/comparar – to examine in order to note the similarities and differences between two things

similarities/similitudes – qualities that are the same, or close to being the same

differences/diferencias – qualities that are different, or the opposite

### **Words from the book**

household/casa— the members of a family and others who live together; also, the living spaces and possessions of the people living together

San Antonio de Palopo – small Guatemalan village in the western highlands

Lake Atitlan/lago Atitlan – lake in the western highlands of Guatemala

loom/telar – wooden frame used for weaving cloth

spinning wheel/hilandero – a wheel used for spinning fibers into thread or yarn, it may be operated by the hands or feet

altar/altar – a table in a church, temple, or home that is used for religious ceremonies

machete/machete – a large heavy knife with a wide blade, used as a tool for clearing paths and cutting plants

**Nonfiction text structures**

table of contents/contenido – part of book that lists chapter titles and page numbers

introduction/introducción – the beginning part of book that gives you an idea of what it will be about

statistics/estadísticas – factual information about a subject

captions/pe – descriptive information written under a photograph or illustration

photographs/fotografías – an image formed by a camera; you will often find photographs in nonfiction books

quotes/citas – writing that repeats what another person has said

headings/encabezamientos – a title, subtitle, or topic put at the beginning of a page, chapter, or section of a piece of writing

subheadings/subtítulos – the heading or title of a smaller section of a piece of writing

glossary/glosario – a small dictionary, usually found at the back of a nonfiction book

pronunciation guide/guía de pronunciación – a list of words and how to pronounce them

index/índice – a list of names or subjects arranged in alphabetical order, it is found at the end of a piece of writing and includes the page numbers on which each item is mentioned

**Resources and Materials**

*A Family From Guatemala* by Julia Waterlow

*Guatemala in Pictures* by Rita J. Markel

*Mayan Weaving: A Living Tradition* by Ann Stalcup

Map of Guatemala from the previous lesson

Class chart on Guatemalan culture from the previous lesson

Large Venn diagram on chart paper or board

Individual Venn diagram worksheets for students



## Lesson Assessment Rubrics

### Venn Diagram

Name \_\_\_\_\_ Date \_\_\_\_\_

Element	4	3	2	1
Lists important features about own family.	Lists three or more relevant features about own family.	Lists two or three relevant features about own family.	Lists one or two features about own family that may or may not be relevant to the class discussion.	Lists one feature about own family that is not relevant to the class discussion.
Lists important features about the Calabay family.	Lists three or more relevant features about the Calabay family.	Lists two or three relevant features about the Calabay family.	Lists one or two features about the Calabay family that may or may not be relevant to the class discussion.	Lists one feature about the Calabay family that is not relevant to the class discussion.
Lists similarities between the two families.	Lists three or more relevant similarities between the two families.	Lists two or three relevant similarities between the two families.	Lists one or two similarities between the two families that may or may not be relevant to the class discussion.	Lists one similarity between the two families that is not relevant to the class discussion.
Use of writing conventions.	Uses complete sentences, appropriate grammatical structures, spelling, punctuation, and capitalization.	Uses complete sentences, punctuation, and capitalization. May have difficulty with grammatical structures and spelling.	Has difficulty using complete sentences, punctuation, capitalization, grammatical structures and spelling.	Uses very few complete sentences. Rarely uses appropriate punctuation and capitalization. Struggles with grammatical structures and spelling.



## Lesson Assessment Rubrics

### Family Statistics

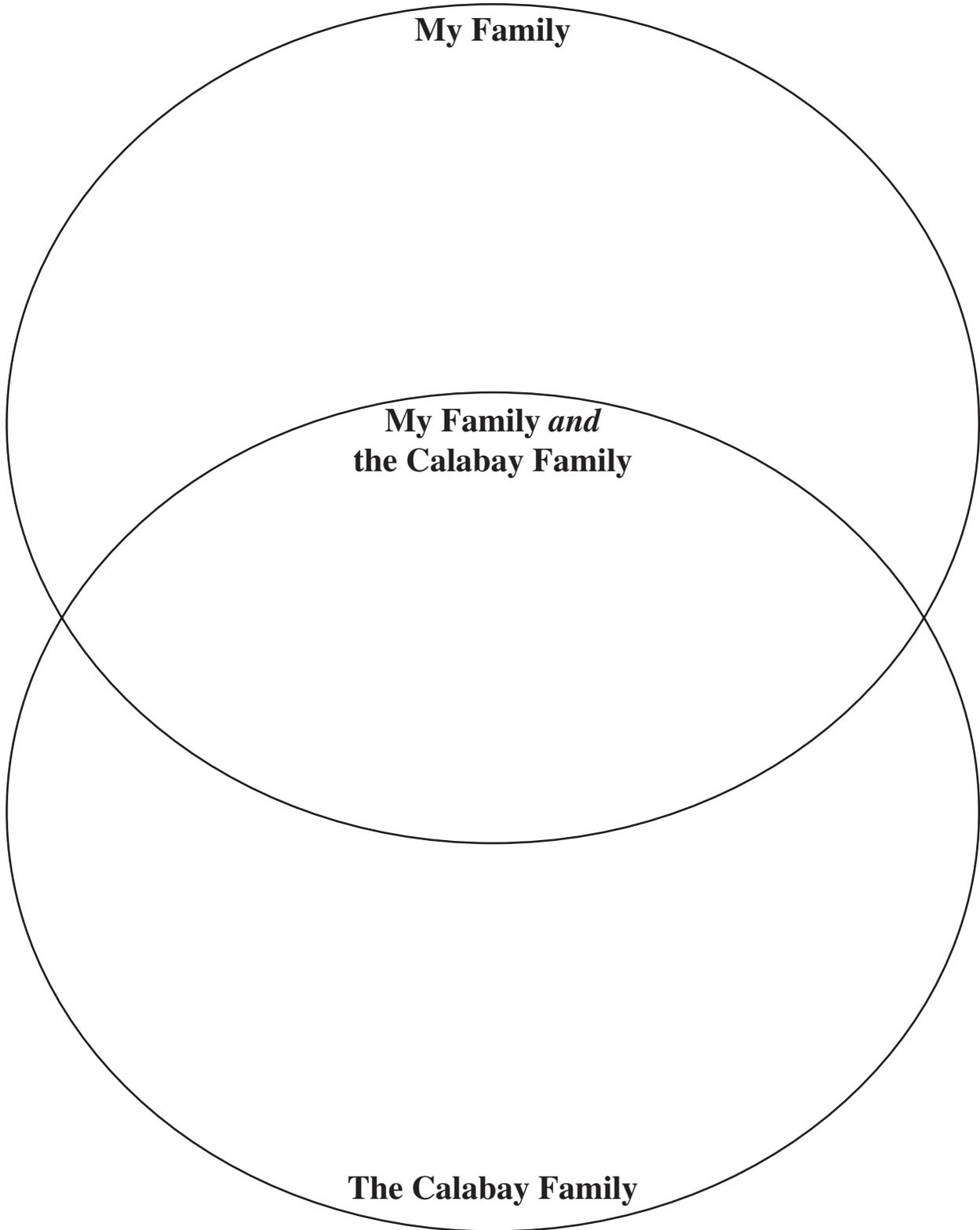
Name \_\_\_\_\_ Date \_\_\_\_\_

Element	4	3	2	1
Includes appropriate nonfiction text structures.	Uses 5 or 6 of the following text structures: statistics, captions, photographs (or drawings), quotes, headings, and subheadings. May go above and beyond instructions by adding additional text features.	Uses 4 or 5 of the following text structures: statistics, captions, photographs (or drawings), quotes, headings, and subheadings.	Uses 2 or 3 of the following text structures: statistics, captions, photographs (or drawings), quotes, headings, and subheadings.	Uses 1 of the following text structures: statistics, captions, photographs (or drawings), quotes, headings, and subheadings.
Use of writing conventions.	Uses complete sentences, appropriate grammatical structures, spelling, punctuation, and capitalization.	Uses complete sentences, punctuation, and capitalization. May have difficulty with grammatical structures and spelling.	Has difficulty using complete sentences, punctuation, capitalization, grammatical structures and spelling.	Uses very few complete sentences. Rarely uses appropriate punctuation and capitalization. Struggles with grammatical structures and spelling.



## Venn Diagram Worksheet: Comparing and Contrasting

Name \_\_\_\_\_ Date \_\_\_\_\_





## Sample Family Statistics Page: The Edwards-Roth-Kincaid Family

*(Using a heading)*

### The Edwards Family Statistics

Size of Household: 2

Size of Home: 2 bedrooms

Workweek: Michael – 50 hours; Elise – 40 hours

Most valued possessions: Michael – computer; Elise – books

Pets: 1 dog named Paesan

*(family statistics, modeled from page 5 in A Family From Guatemala)*  
*(using a photograph or drawing)*



This is part of my family at my wedding. It includes my mom and her husband; my dad and his wife; all my siblings; and my husband's family. *(Using a caption)*

**“If I could live anywhere in the world, it would be with all of my family on our farm in Washington state.” – Elise** *(Using a quotation)*



## Family Statistics

Name \_\_\_\_\_ Date \_\_\_\_\_

Size of household:

Size of home:

Workweek:

Most valued possessions:

Other important information:

Family Picture



## What Will Students Learn?

### Standards

- H3:** Students understand that societies are diverse and have changed over time.
- A2:** Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.
- RW1:** Students read and understand a variety of materials.
- RW2:** Students will write and speak for a variety of purposes and audiences.

### Benchmarks

- Learners will examine and identify types of clothing from a different country.
- Learners will make comparisons.
- Learners will begin to examine colors and patterns.

### Objectives

- Students will examine pictures and artifacts in order to describe the types of clothing used by Mayan groups in Guatemala.
- Students will examine clothing artifacts.
- Students will work independently using cut out line drawing to create illustrations of persons wearing traditional Guatemalan clothing.
- Students will identify types of clothing used by Mayan groups.
- Students will compare traditional Guatemalan clothing with the clothing they use.
- Students will create a labeled illustration of Guatemalan clothing.



## Specifics

“To wear *traje* is to proclaim proudly that one is Maya and will continue to be Maya” (Hendrickson, 1995). This quote communicates the importance of traditional clothing in Mayan society. *Traje* is the term used for the combination of clothing that women typically wear. A Mayan woman’s *traje* includes a *huipil* (a woven and embroidered blouse), a *corte* (a long, woven wraparound skirt) and a *faja* (a belt worn at the waist). Traditional woven clothing has been worn by Guatemalan men and women for centuries, with little change to basic designs and colors, despite Spanish influences. Historically, the woven or embroidered designs have been unique from village to village, particularly in the *huipil*. As commerce among villages has increased, it has become more difficult to distinguish people’s birthplaces by just looking at their clothing. The number of men wearing *traje* (typically a woven shirt and pants) has changed dramatically in the past century as well, due to migration to cities and a Ladino influence.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Discussion

Use of visuals

Use of artifacts

Comparison

Reading labels

Writing labels

### Preteaching

You can begin a discussion with students about the types of clothing they wear and how their clothing might be different from the clothing in other countries. Ask if the clothing they choose has a special significance or meaning to them – do the designs and colors students choose tell us something about their personalities? Do they have any clothes that hold special memories or remind them of an important event in their lives? Use this discussion as a jumping off point for Lesson 3.

### Preliminary Lesson Preparation

In this lesson, the teacher will continue to help students build background knowledge around the culture and customs of indigenous Guatemalan society. With the whole group, the teacher will display large scale photographs or drawings of Guatemalans wearing traditional clothing. It’s suggested that the teacher read as much of *Guatemalan Textiles Today* by Marilyn Anderson as possible, in order to be familiar with the variety of styles of traditional Guatemalan clothing, as well as to have the chance to become familiar with the new vocabulary words. Of particular interest will be the drawings on pages 20-25, as well as the section on specific garments on pages 26-31.



Have the vocabulary words printed on strips of paper in a large font – include the English and Spanish word for an article of clothing on one strip of paper. Prepare the Venn diagram on chart paper or the board with the categories “Clothing used in Guatemala” and “Clothing used in the United States.” Have the cut-out clothing ready for students to use in their illustrations, unless you have enough time for your students to cut them out. You may prepare an example of the clothing illustration that you have created – make sure you include a drawing of a person wearing the appropriately colored clothes, with appropriate labels on the clothing.

## Activities

### To the Teacher

With the whole group, display large scale photographs or drawings of Guatemalans wearing traditional clothing. Begin to generate discussion around how the traditional Guatemalan clothing is different from and similar to what we generally see in our own society. Teach students the names of different pieces of clothing listed in the vocabulary list. Do this by posting the words for each piece of clothing on the photograph or drawing. Say the words in English and Spanish, and ask students to repeat them back. After labeling an entire outfit, say and write a sentence that describes the entire outfit (e.g., “The woman is wearing *a huipil*, *a corte*, and *a faja*.”) Encourage students to repeat the sentence after you have written and spoken it. Talk to the students briefly about the construction of traditional clothing – that most people still make their clothing by weaving on looms. You can also talk about the significance of color and patterns for Guatemalans – that each pattern and combination of colors can represent a different village and show where you come from (you will go deeper into this concept in later lessons). Examine the actual clothing artifacts by holding them up, naming them, and passing them around the class. If time permits, students can try on the clothing during the whole group meeting, or you can allow students to do that in small groups later in the day. You may want to create additional vocabulary word labels that you can pin or tape onto the actual pieces of clothing. As a whole group, create another Venn diagram, this one comparing the students’ clothing with Guatemalan clothing. Take the time to discuss the similarities and differences between both clothing styles and the reasons we might choose certain styles in each country. Explain to students that they will be creating illustrations of typical Guatemalan outfits. Show them the example you made, highlighting the fact that you used at least 3 types of clothing in the illustration, that you labeled each piece of clothing, and that you used colors that were similar to the ones you saw in the large photographs. When it is time for students to work on their illustrations, you may want to differentiate according to student preference – students could use the provided line drawings of Guatemalan clothing, or they could draw their own interpretations of the clothing based on the photographs and artifacts. Students will then work independently, (but sitting in group configurations is encouraged, in order to foster collaboration and continued discussion), and create an illustration of a person wearing traditional Guatemalan clothing – color and labeling should be incorporated into the illustrations. After a work period, students can share their creations with the whole group. Again, the products could be posted on a bulletin board, or put together to create a class book about Guatemalan clothing.



## Vocabulary

blouse – huipil – a loose woven shirt, it is usually brightly colored or white and it is almost always embroidered with traditional Guatemalan designs

headband – cinta – a strip of woven fabric worn around a person’s head

skirt – corte, morga – a large piece of woven fabric that Guatemalan women wear wrapped around their waists

man’s belt – banda – a strip of woven fabric worn around a Guatemalan man’s waist

woman’s belt – faja- a strip of woven fabric worn around a Guatemalan woman’s waist

shawl – perraje, rebozo, mantón – woven rectangle of fabric which is draped around a Guatemalan woman’s shoulders, usually used to keep warm or protect the person from sun or rain

man’s tunic – capixay- woven shirt worn by Guatemalan men

man’ jacket – coton, saco – woven jacket worn by Guatemalan men to keep warm

loom/telar – wooden frame used for weaving cloth

textiles/tapices – woven cloth

weaving/tejeando – making cloth on a loom by interlacing the threads of the woof and the warp

woof/trama – the threads running crosswise in weaving, perpendicular to the warp

weft/trama– the threads running crosswise in weaving, perpendicular to the warp

perpendicular/perpendicular – at a right angle

embroidery/bordado – decorating fabric using needlework – creating designs with a needle and thread

designs/diseños – ornamental patterns

## Resources and Materials

*Guatemalan Textiles Today* by Marilyn Anderson

*Culture and Customs of Guatemala* by Maureen E. Shea

*Weaving Identities* by Carol Hendrickson

Large scale pictures of different types of Guatemalan clothing (possibly from book or other source)

Vocabulary words typed in large font to post on pictures

Examples of Guatemalan clothing



Large Venn diagram on chart paper or on the board

Cut out line drawings of Guatemalan clothing for illustrations (possibly from pages 20-25)

Blank paper for illustrations

Glue

Markers or crayons for coloring illustration

Markers or pencils for labeling illustration



## Lesson Assessment

Observe the student during the class discussion and creation of the Venn diagram. Has he or she met the following criteria?

	<b>Met</b>	<b>Not Met</b>
Has participated in the discussion by contributing ideas.		
Has participated in the discussion by listening to others.		
Makes a comparison between his or her own clothing and Guatemalan clothing.		
Using the child's individual illustration, check for understanding of traditional Guatemalan clothing.		
Includes at least 3 pieces of clothing in the illustration.		
Labels the clothing with the correct English and Spanish words.		
Colors the illustration with the appropriate colors.		



## What Will Students Learn?

### Standards

**RW1:** Students read and understand a variety of materials.

**RW2:** Students will write and speak for a variety of purposes and audiences.

**H3:** Students understand that societies are diverse and have changed over time.

**A2:** Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

### Benchmarks

Learners will examine and identify patterns.

Learners will examine and identify colors.

Learners will create designs using patterns and colors.

### Objectives

Students will examine pictures in order to understand the patterns and colors used for Guatemalan clothing.

Students will identify types of designs used in Guatemalan clothing.

Students will identify some of the colors used in Guatemalan clothing and use those colors in a weaving pattern.

Students will create personal weaving or embroidery pattern based on what they have learned about Guatemalan patterns.

### Specifics

Weaving Guatemalan fabric and clothing can take days or months, depending on the complexity of the design. The designs woven into and embroidered onto the fabric are important in terms of Guatemalan cultural identity. In the past, the colors and designs on a woman’s *huipil* and *corte* could allow you to guess what village she was from. This is not always the case now, as commerce has increased between villages, gradually changing designs and allowing women to buy clothing from other regions (Shea). As you present this lesson to your students you will be able to notice and identify a variety of designs and colors that can be found in many forms of Mayan clothing. Bold, primary and secondary colors are common, often in combinations that may be unexpected. Designs that incorporate flowers, birds, other animals, and geometric patterns are also typical, but not always the rule.



## What Will Be Done to Help Students Learn This?

### Instructional Strategies

- Discussion
- Visuals
- Using labels
- Using charts
- Modeling

### Preteaching

Remind the students of the work they did in Lesson 3 around types of clothing. In this lesson they will learn more about the fabric and patterns used in that clothing. Topics of discussion could include – the types of patterns and designs we use on our clothing, what our clothes are made of, and where we get our clothes.

### Preliminary Lesson Preparation

Again, it would be useful for the teacher to be familiar with the three recommended books. All three contain excellent illustrations that highlight the diversity of traditional Guatemalan weaving and clothing. Have the large scale illustrations ready, along with identifying labels to post with them. Make sure you have sufficient colored pencils, crayons, or markers for students to use as they color the photocopied designs and create their own designs. It is definitely worthwhile to take the time to create your own examples of the colored photocopied design and your own personal design. Your created design should have some type of story behind it (e.g., including a favorite food or flower in the design or creating a design of an animal that you love).

### Activities

#### To the Teacher

The teacher will show students large scale reproductions of examples of both weaving patterns and embroidery designs from, *Techniques of Guatemalan Weaving* by Lena Bjerregaard. The teacher will name and label each design, and when possible give students background information about the design, where it is used, and what type of clothing it is used for. Patterns that will displayed include, *Marimba* (p. 64) which is named after a xylophone type instrument that is used in most traditional Guatemalan music, *Senorita* (p. 65), so named because it resembles the eyes of girls, *Pie de Chucho* (p. 66), which looks like the footprint of a dog, and *Arco and Arco de Espinas* (pp. 68-71), patterns that resemble arches. Geometric and bird patterns (pp. 73-78) should also be displayed. While viewing and discussing the patterns, teachers who have already worked with students around shape manipulatives in mathematics could certainly pull in that background knowledge. Some of the patterns could be created entirely from math



manipulatives. The teacher will also talk about the primary colors used in Guatemalan clothing, what each color often represents, and where the materials for dye have traditionally been found. An interesting overview of this appears in *Maya of Guatemala: Life and Dress* by Carmen Lind Pettersen (p. 72). Create a large scale chart of the colors that she talks about, based on the model that appears below:

<b>Color:</b>	<b>What the color symbolizes:</b>	<b>Where the dye used to be found:</b>
Black	War and weapons	Logwood or campeche bark
Yellow	Golden maize (corn)	The bark of a tree
Red	Blood	Dried blood of insects
Blue	Sacrifice	A plant called Jiquilete
Green	A royal color, the Quetzal bird	From the actual feathers of the quetzal bird
Purple	Not known	A mollusk from the Pacific and Atlantic oceans

The chart should be filled in with students, rather than completely prepared ahead of time. Depending on the level of the students and the amount of time available, the teacher could provide students with the excerpt from page 72 and ask student to pull out the information to fill in the chart. If this is not an option, it would work equally well to brainstorm with students about what the colors might symbolize and where they dyes might be found, before telling them the “correct” answers. After completing the large chart, students will work independently on “personal color/symbol charts”. The teacher should model this process for students, listing several colors that he or she likes, and then listing what those colors could symbolize or represent (or just what memories they evoke). An example is included below:

#### **My Personal Color/Symbol Chart**

<b>Color:</b>	<b>What the color symbolizes for me:</b>
Red	Life
Green	Plants and trees
Light Blue	The summer sky
Dark Blue	The ocean

Students will color one of the photocopied designs that were talked about by the whole class, but on a smaller scale. They should think about the colors they are choosing and what they might



symbolize, either in the traditional Guatemalan schema or their own personal color schema. Next, students will create their own personal design. This could be a lengthy process and the teacher might want to incorporate part of the process into a homework assignment. Ask students to think about things that are important to them, designs they like, or items that are common in their environment. A parallel can be drawn with the Guatemalan choices; the Guatemalan designs incorporate many birds because there are many species of birds that live in Guatemala, what is an animal that is common in the United States that we might want to incorporate into a design? The teacher should model examples of both a colored design (using a photo-copied template) and a personal design, so that students understand expectations.

It will be especially important to include a sharing component to this lesson – students will be excited to share their own personal designs and explain to the class what they symbolize. If time does not allow for all students to share orally, a written reflection assignment should accompany the personal design. Ask students to write a short essay explaining the choices they made for their personal designs. This could be used as a homework assignment as well.

### **Vocabulary**

Remind students of Lesson 3 clothing vocabulary.

#### **Weaving and fabric terms**

warp/urdimbre – the threads running lengthwise in weaving, perpendicular to the woof or weft

woof/trama– the threads running crosswise in weaving, perpendicular to the warp

weft/trama – the threads running crosswise in weaving, perpendicular to the warp

foot loom/un telar de pie – a large wooden frame used for weaving cloth, the weaver uses his or her feet to help interlace the warp and weft

backstrap loom/un telar sujeto por tiras de cuero – a smaller type of loom that doesn’t need a wooden frame, instead the warp threads are tied to a stationary object and wrapped around the weaver’s back

dye/tinte – chemicals or natural substances used to give color to fabric or thread

#### **Design names**

Quetzal – national bird of Guatemala

Marimba – xylophone pattern

Pie de Chucho – dog foot pattern

Arco – arch pattern



Arco de Espinas – thorny arch pattern

Geometric patterns/patrones geométricos – patterns that repeat geometric shapes, like squares, circles and triangles

### **Resources and Materials**

*Techniques of Guatemalan Weaving* by Lena Bjerregaard

*Maya of Guatemala: Life and Dress* by Carmen Lind Pettersen

*Maya Textiles of Guatemala* by Margot Blum Schevill

*Culture and Customs of Guatemala* by Maureen E. Shea

Large scale reproductions of weaving patterns and embroidery designs

Labels to attach to reproductions (large font)

Chart to list the colors used in Guatemalan clothing

Pens to write on chart (in black, bright yellow, red, blue, green, and purple)

Photocopies of line drawing of a weaving and embroidery design

Grid paper for drawing personal designs

Colored pencils for personal designs



## Assessment Rubric

### Personal Color Chart and Colored Design Sheet

Element	4	3	2	1
Identifies colors he or she likes and what they could symbolize.	Identifies at least 5 colors and what they symbolize.	Identifies at least 3 colors and what they symbolize.	Identifies less than 3 colors and what they symbolize.	Identifies less than 3 colors and does not identify what they symbolize.
Uses either personal colors or Guatemalan colors in his or her design.	Uses 4 or more ‘personal’ or ‘Guatemalan’ colors in design.	Uses at least 3 ‘personal’ or ‘Guatemalan’ colors in design.	Uses less than 3 ‘personal’ or ‘Guatemalan’ colors in design.	Partially completes coloring design, using less than 3 colors.

(The personal design rubric appears on the following page.)



## Assessment Rubric

### Personal Design

Element	4	3	2	1
Uses some type of repeating pattern	Uses more than one repeating pattern.	Uses one repeating pattern.	Attempts to use a repeating pattern.	Does not use a repeating pattern.
Uses either personal colors or Guatemalan colors in his or her design.	Uses 4 or more ‘personal’ or ‘Guatemalan’ colors in design.	Uses at least 3 ‘personal’ or ‘Guatemalan’ colors in design.	Uses less than 3 ‘personal’ or ‘Guatemalan’ colors in design.	Partially completes coloring design, using less than 3 colors.
Explains how the pattern represents something from his or her own life, either orally or in writing.	Clearly expresses what the pattern represents by speaking, writing, or both. Uses a variety of important details while speaking and/or writing.	Expresses what the pattern represents by speaking, writing, or both. Uses a few important details while speaking and/or writing.	Partially expresses what the pattern represents by speaking, writing, or both. Uses a few simple sentences while speaking and/or writing.	Partially expresses what the pattern represents by speaking, writing, or both. May use only one sentence or a few words while speaking and/or writing.
If the written response component is used: Use of writing conventions.	Uses complete sentences, appropriate grammatical structures, spelling, punctuation, and capitalization.	Uses complete sentences, punctuation, and capitalization. May have difficulty with grammatical structures and spelling.	Has difficulty using complete sentences, punctuation, capitalization, grammatical structures and spelling.	Uses very few complete sentences. Rarely uses appropriate punctuation and capitalization. Struggles with grammatical structures and spelling.





## What Will Students Learn?

### Standards

**RW1:** Students read and understand a variety of materials.

**RW2:** Students will write and speak for a variety of purposes and audiences.

**RW3:** Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling.

**RW4:** Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

**RW5:** Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources.

**RW6:** Students read and recognize literature as a record of human experience.

### Benchmarks

Learners will make text-to-text connections.

### Objective

Students will write a response to literature that expands on their own text-to-text connections.

### Specifics

In this lesson, teacher and students will share in a literature study of *Abuela’s Weave* by Omar S. Castañeda. Students will make text-to-text connections with books they have already read in the unit. Students will respond to literature and describe their text-to-text connections in writing.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Read aloud

Shared reading

Making text connections

Modeling

Showing examples of response to literature

Using rubrics



## Preteaching

Ideally, the class has already been introduced to response to literature and is familiar with the norms and expectations of that type of writing. If your class has never responded to literature, talk to them about the fact that it is another genre of writing, and that there are norms and expectations that go with the genre. Showing students a variety of examples, particularly those written by other students, will help them understand the expectations, and make it easier for them to get started with their own writing. The examples shown in the NCEE Writing Standards book are a good place to start. After showing students examples (on an overhead projector, or with individual handouts passed out to the whole class), it's important to process and analyze what they have read. Create a chart with students around what they noticed about the response and elements they felt were important. Create a rubric around those noticings and elements so that students will strive for the same quality in their own work.

## Preliminary Lesson Preparation

This lesson and book will involve more vocabulary words than previous lessons. Be prepared to organize the vocabulary words in the way that works best for you and your students. They could be organized into an alphabetical word wall, or you could organize them by word type (e.g., descriptive words, nouns, verbs, words about weaving, proper nouns, etc.). They have been organized by type below. It is also recommended to include picture references with the words whenever possible and appropriate.

The teacher should read the chapter on Response to Literature in the NCEE Writing Standards/Rubrics, 3<sup>rd</sup> grade edition. It provides an excellent overview of response to literature as a separate genre, rubrics for evaluating student work, and student examples that fit within the range of score points. Depending on the level of your students, you may want to collect other student examples of response to literature that will challenge your students but not overwhelm them.

## Activities

### To the Teacher

You'll begin this lesson by introducing the "response to literature" writing genre. An excellent overview of the genre can be found on pp.127-129 of *Using Rubrics to Improve Student Writing, 3<sup>rd</sup> Grade*. An exemplary response to literature includes an introduction that orients the reader and provides appropriate context, details that demonstrate the student's comprehension, interpretation and evaluation of the literature, evidence that supports those assertions, and finally, a clear and interesting closure. You can remind students of past responses to literature they have written, perhaps in the form of response journals or book reports. Let students know that you'll be following a slightly different format for this lesson and that they will get the opportunity to see many examples of response to literature.

Next you'll show examples of student responses to literature, preferably those included in *Using Rubrics to Improve Student Writing, 3<sup>rd</sup> Grade*. Explain to students that, as a class, you'll be creating a 4 or 5 point rubric to evaluate their own writing, but that the rubric will be created based on class observations of writing samples. One way to introduce the writing samples is to



display and read each sample using an overhead projector. Display the samples in random order, and advise students that they will be deciding in small groups which sample belongs with each score point. After reading through the samples as a class, divide into small groups (4-6 students). Give the students about five minutes to put the samples in order, from highest to lowest score. Gather students back together and compare the thoughts and ideas from each group. Focus on fostering a conversation between students about *why* they thought each piece merited a specific score, rather than just telling students if they scored the samples “correctly” or not.

Next you will begin creating the class rubric, based on student reactions to the five samples and the conversation that has begun. Show students the basic rubric outline on chart paper. It should already include the elements and strategies used in response to literature in the left column, as well as the score points on the top row. You may choose to use a range of 4 or 5 score points. In *Using Rubrics to Improve Student Writing*, the criteria presented for both 4 and 5 points are identical, but the student writing at level 5 goes above and beyond that of writing at level 4. Using the level 4 or 5 sample paper, begin a conversation with the class around each element or strategy and how that sample represents the standard. Depending on the experience and background knowledge of your students, you can decide how much you will need to scaffold this conversation. Each sample piece includes an assessment summary in *Using Rubrics to Improve Student Writing*. These commentaries may help you guide the conversations and create a high quality rubric with your students. Continue these conversations with each writing sample, recording the criteria on the chart in student provided and/or student friendly language. You may refer to the completed rubrics in *Using Rubrics to Improve Student Writing*, or in the assessment section of this lesson.

Next, you will write a sample response to literature with the assistance of the class. You should respond to a book that the whole class is familiar with. Try to model your own writing after the sample that scored five points, “Hatchet.” Make sure you include as many elements and strategies as possible from your rubric, and show students how parts of your writing correspond to the rubric.

Show students the special word wall that you’ve created for today’s read-aloud. Explain that you have divided the word wall (or chart) into four types of words. Explain each category to students, pronounce all of the words, and advise them to be listening for the special word wall words as you read.

Read *Abuela’s Weave* aloud, pulling out vocabulary words so that students place them in context. Explain or demonstrate words as necessary. As you read, also ask students to think about text-to-text connections that they might be making. Model a text-to-text connection near the beginning of the read-aloud, for example – “Esperanza reminds me of the little girl in *A Family from Guatemala*.” Have previously read texts displayed at the front of the room to facilitate text-to-text connections that students might make. Record text-to-text connections on a chart, using student language. You may ask students to wait until the end of the read-aloud to share their connections or record them as soon as students make connections during the read-aloud. If you choose to wait until the end, consider providing each student with a few post-it notes to jot down their connections.



After discussing the wide variety of text connections that students have noticed, remind them of the rubric, the model, and the word wall they can use to guide them as they write their own responses to literature. This is a lesson that might need to be stretched over more than one day, in order to give students sufficient time to reflect, draft, revise, and edit their writing. Another idea is to use this lesson throughout an entire literacy block (Readers' and Writers' Workshop).

### To the Student

Today we'll be reading a fictional story about a girl who lives in Guatemala. You will all have the opportunity to write a response to this story. You may have written in a response journal before, or maybe you've written a book report, but the response we write today will be a little different. To get ready, I'm going to show you lots of examples of responses to literature, we'll write an example as a class, I'll talk to you about important vocabulary words in the book, and we'll talk about text-to-text connections that will make it easier for you to write a response to *Abuela's Weave*.

I have five different responses to literature here that real students wrote. These students already turned in their work and were given a grade between 1 and 5 points, based on a rubric in their class. We're going to read all five examples and see if we can figure out what grade each paper might get.

*Read out all five from overhead projector (in random order).*

Now you're going to sit with your reading groups (*or whatever grouping format the teacher decides*), and as a group you will decide which paper should get which score. Talk about why you think each paper should get the score you chose, and be prepared to share those ideas with the rest of the class. Each group will get copies of all five papers and this worksheet to organize your choices. You have five minutes to do this work.

Write the score (1,2,3,4,5) underneath the title of each writing sample:

“Tea with Milk” “Hatchet” “Allison” “Tree of Cranes” “The Lost Lake”

*The “actual” scores would be: 4, 5, 2, 1, 3, but try to wait to tell students!*

All right, come back together as a group. One person from each small group should report back what scores you chose for each sample.

*Record scores from each group underneath the titles on the board or a chart.*

Let's talk about the places where we see similarities and differences in our results.

*Guide conversation based on differences and similarities in opinions. The most important part of the discussion is getting to **why** students chose certain points.*



We’re going to make a rubric as a class, using these elements that I’ve already written on the chart. These are things that are important in a response to literature, and this class has already done some great thinking and noticed some of those important elements.

Now we’re going to write a response to literature together as a class. I want us to try to write a response that would score a five, so let’s choose a book that all of us know a lot about already. Does anyone have a suggestion of a book that our whole class has read together and really enjoyed? All right, so I’m thinking about the way the student who wrote the response to *Hatchet* started. He made the beginning so interesting – it pulled me in and made me want to keep reading. How could I write something similar about our book? *Continue the writing process in this same manner, until you have a complete piece that the class is satisfied with.*

It’s almost time to read *Abuela’s Weave*, and I’m so excited for all of you to hear this story. I think you’re going to notice a lot of new words, so I made a special word wall chart to go with the book. You might know some of these words already, but what I really want you to notice is how I divided the chart into 4 categories – I’ve got words that are specifically about weaving, descriptive words, nouns, and proper nouns. I’m going to read through the list now, so you get an idea about how they are pronounced. So I want you to listen for these words as I read, and we’ll see if we can figure out what they mean from the context of the book. If you notice any other words that you think we should add to the chart, just jot them down and we can add them at the end.

You have one more job to think about as I read. I want you to be on the lookout for text-to-text connections that you might make along the way. A text-to-text connection is when something in a book we’re reading reminds us of another book we’ve read. *Begin book.* Just on this first page I’ve made a text-to-text connection! This girl really reminds me of the daughter in the family in the book *A Family from Guatemala*. By making a text-to-text connection, I understand this new book a little better, and I can really picture what Esperanza looks like and where she lives. If you make a text-to-text connection as I continue reading, jot it down on a sticky note so you can share it with the class when we finish the book.

All right, what were some of the text-to-text connections you made? *Record them on chart.* How did that connection help you to understand this book better?

You have all worked so hard making text-to-text connections and noticing new vocabulary words today. Now you’re going to have the chance to synthesize all of your thinking by writing your own response to literature about *Abuela’s Weave*. Remember to refer back to our class rubric and the class model as you make decisions about what you want to write. Focus on writing a draft today, we’ll work on revising and editing tomorrow. We will take five minutes to share at the end of Writers’ Workshop (or Writing Block, Literacy Block, whatever the period is called at your school). Have fun writing!



## Vocabulary

Note: All Spanish translations of the vocabulary words used in Lessons 5 and 6 come from the Spanish version of *Abuela's Weave: El Tapiz de Abuela*, which was translated by Aida E. Marcuse.

### “Weaving” words

jolt/tiròn – to move with a sudden, hard blow

threads/hebras - fine cords of a fibrous material, such as cotton or flax, made of two or more filaments twisted together and used in needlework and the weaving of cloth

bolt/lanzadera- in *Abuela's Weave*, a long bar used to tighten woven material as it is woven

weave/tejido (noun) - the pattern, method of weaving, or construction of a fabric

backstrap loom/un telar sujeto por tiras de cuero – a portable loom that is tied around the weaver's back and to a stationary object, like a tree or column

tapestries/tapices - a heavy cloth woven with rich, often varicolored designs or scenes, usually hung on walls for decoration and sometimes used to cover furniture

Huipiles- a loose woven shirt, it is usually brightly colored or white and it is almost always embroidered with traditional Guatemalan designs

Shawl/mantòn – woven rectangle of fabric which is draped around a Guatemalan woman's shoulders, usually used to keep warm or protect the person from sun or rain

### Nouns

family compound/caserìo familiar - a building or buildings, especially a house or group of houses, set off and enclosed by a barrier.

thatch hut/cabaña - a house or roof made with a plant material (like straw)

birthmark/mancha de nacimiento - an unusual mark or blemish on the skin at birth

pine/pino – a type of evergreen tree

rumor/rumor - gossip (usually a mixture of truth and untruth) passed around by word of mouth

omen/de buen augurio - a sign of something about to happen

Quetzals/quetzales – the national bird of Guatemala

mourning/enlutada - to show grief or sadness for a death by conventional signs, like wearing black clothes

stalls/puestos - a booth, cubicle, or stand used by a vendor, as at a market

ancestors/antepasados - a person from whom one is descended, especially if more remote



## What Will Students Learn?

### Standards

**RW1:** Students read and understand a variety of materials.

**RW2:** Students will write and speak for a variety of purposes and audiences.

**RW3:** Students write and speak using formal grammar, usage, sentence structure, punctuation, capitalization, and spelling.

**RW4:** Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

**RW5:** Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources.

**RW6:** Students read and recognize literature as a record of human experience.

### Benchmarks

Learners will make text-to-text connections.

### Objectives

Students will write a response to literature that expands on text-to-self connections.

### Specifics

Students will expand on the work they did during the previous lesson. The teacher will re-read the text, this time asking students to think about text-to-self connections that they make as they listen. Students will write another response to literature selection, this time focusing on text-to-self connections. Reviewing the class rubric and expectations for response to literature will be important, as well as showing students examples of response to literature that integrate more text-to-self connections.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Read aloud

Shared reading

Making text connections

Modeling

Showing examples of response to literature

Using rubrics



## Activities

### To the Teacher

Remind students of the response to literature genre.

Show examples of student responses to literature with text-to-self connection focus.

Review the rubric for responses to literature.

Model response to literature using text-to-self connections.

Re-read text aloud, modeling think-aloud process using text-to-self connections.

Record class text-to-self connections on chart.

Write a response to literature with a focus on text-to-self connections.

### Vocabulary

Note: All Spanish translations of the vocabulary words used in Lessons 5 and 6 come from the Spanish version of *Abuela’s Weave: El Tapiz de Abuela*, which was translated by Aida E. Marcuse.

#### “Weaving” words

jolt/tiròn – to move with a sudden, hard blow

threads/hebras - fine cords of a fibrous material, such as cotton or flax, made of two or more filaments twisted together and used in needlework and the weaving of cloth

bolt/lanzadera- in *Abuela’s Weave*, a long bar used to tighten woven material as it is woven

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mourning/enlutada - to show grief or sadness for a death by conventional signs, like wearing black clothes

stalls/puestos - a booth, cubicle, or stand used by a vendor, as at a market

ancestors/antepasados - a person from whom one is descended, especially if more remote than a grandparent

fumes/humo - vapor, gas, or smoke, especially if irritating, harmful, or strong

hawkers/vendedores – a person who sells goods aggressively, especially by calling out

commotion/alboroto - a loud or disorderly outburst or movement

**Descriptive words**

gruffly/secamente – in a hoarse or harsh manner

glistening/brillaban - shining by reflection with a sparkling luster

intricate/intricado - having many complexly arranged elements; elaborate

steadily/rápidamente - direct and unfaltering; sure

elaborate/elaborado - planned or executed with painstaking attention to numerous parts or details

complex/elaborado, intricado - having many varied interrelated parts, patterns, or elements

nimble/ágiles - moving quickly and lightly

furiously/apresuradamente – quickly



### Proper nouns

Fiesta de Pueblos – yearly cultural event in Guatemala City

Guate – shortened way of saying Guatemala City

Parque Central – central park and meeting place in Guatemala City

Popol Vuh – sacred and ancient book of the Maya; it includes historic and religious information

### Resources and Materials

*Abuela’s Weave* by Omar S. Castañeda

Response Journals or lined paper

*NCEE Writing Standards/Rubrics*, 3<sup>rd</sup> grade edition

Overhead projector to show response examples

Chart paper

Markers

### Lesson Assessment

The response to literature piece should be evaluated using a class-created rubric based on the rubric presented in the *NCEE Writing Standards/Rubric* book, 3<sup>rd</sup> grade edition. Note that creating the rubric with your class will aid in students’ writing process because they will have chosen the criteria that they’ll be graded by, thus internalizing what is expected of them and



understanding what is meant by high expectations. The rubric should be written in student-friendly language. It can also be helpful to include student examples under each score point – if a student is confused by what the criteria means, seeing actual student writing that exemplifies that score point can help to clarify confusion.



## Lesson Assessment

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### Assessment Rubric Template

Criteria	5	4	3	2	1



## What Will Students Learn?

### Standards

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**RW4:** Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

**RW5:** Students read and locate, select, evaluate, and make use of relevant information from a variety of media, reference, and technological sources.

**RW6:** Students read and recognize literature as a record of human experience.

### Benchmarks

Learners will make text-to-text connections and text-to-self connections.

Learners will understand the structures and elements of a legend.

### Objectives

Students will create a text-to-text and text-to-self connection chart.

Students will create a timeline of the legend.

### Specifics

In this lesson, students will have another chance to practice making text-to-self and text-to-text connections. The teacher will begin by reviewing or teaching the elements of legends. The teacher will remind students of the text-to-text and text-to-self connections they have already made and written about. Today, rather than writing individually, the whole class will collaborate by creating a connections chart together. After reading the text aloud, students will first work on the connections chart and follow by creating a timeline of the legend.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Read Aloud

Shared Reading

Shared/Interactive Writing



Making text connections

Modeling

Creating a timeline (sequencing)

## Preteaching

If students have already studied legends, remind them of that background knowledge and ask them to also make connections between *People of Corn: A Mayan Story* and the legends that they are familiar with. Work can also be done with students around sequencing. Most students should be familiar with “beginning, middle and end,” but they can be reminded of these elements. Also remind students of sequencing words that can be used when creating your class timeline, such as, *first, then, next, later, and finally*. The teacher should also review or teach students how to participate in the Turn and Talk activity. The teacher will ask a question, then students turn to their pre-determined partners and take turns discussing the question. When partner groups report back to the whole group, students will not give their own answers, they will tell the class about what their partners thought.

## Preliminary Lesson Preparation

The teacher should be familiar with the elements of legends and the structure and elements that this specific legend includes. Have a large chart and a large timeline prepared to use with your students. Be sure to pre-assign students to discussion partners. You might consider pairing students of different abilities or English language acquisition stages – these heterogeneous pairings will provide oral language scaffolding to lower level students.

## Activities

### To the Teacher

Begin by reviewing or teaching the elements of legends. If students already have background knowledge about the genre, encourage them to make connections and share what they know about the genre. Remind students about the text-to-text and text-to-self connections that they made during the past two lessons. Show students the large charts that will be used after the read-aloud. Let them know that you expect all students to participate, since they will not be writing independently today. Remind students that they will have the chance to “Turn and Talk” during the day’s discussion and that they will report on what their partners said during Turn and Talk, so it is important to listen carefully. Read the book out loud, giving students the choice to read along silently from their own personal copies, or to just listen. After the first read, ask students to turn and talk to their partner about what text-to-text or text-to-self connections they were able to make. The partners will then report back to the whole class, while the teacher records the connections on the class chart. When the class is satisfied with the connections chart, the teacher will read the story to the class again, this time asking them to think about the sequence of events in the legend. After reading, the teacher will ask sequence questions that partners will discuss, and then report back to the class. This time, students will record the reported events on the class timeline. The teacher should write the first sentence on the timeline, using



appropriate capitalization, punctuation, and spelling. Student volunteers will record the rest of the events. To make this into a shared or interactive writing event, give students freedom to choose the wording that makes sense to them. If there is a question about spelling, ask the class to collaborate by working through sounds or by finding words within the text. Continuously ask students if they agree with the event being suggested, if they agree with its placement on the timeline, if the words in the sentence make sense, and if they agree with the spelling, capitalization, and punctuation. Have sticky notes or white tape handy to make corrections and revisions.

### To the Student

- What do you know about legends?
- Can you think of some legends you've read or heard read before?
- What were similar elements in all of those legends?
- As I read the book the first time today, be on the look out for text connections.
- Turn and talk to your partner about what text connections you made. They can be text-to-text or text-to-self. Be sure to listen carefully to your partner, because you'll report back to the class about what your *partner* says.
- As I read the book again, this time think about the sequence of events, because we're going to use your ideas to create a timeline about the book.
- Turn and talk to your partner about the events that happened at the beginning of the story.
- I'm going to write the first event on our chart. (Say the event out loud. Depending on the level of your students, you may count the words in your sentence and draw that many lines for your first sentence.) All right, I'm going to begin with a capital letter. (Write the first word. Continue through the sentence, automatically writing sight words, and sounding through more difficult words. If possible, model the process of looking up a specific word in the text. "Oh, I want to write 'Plumed Serpent' and I'm not sure of the spelling, but I know I can find that in the book.... Here it is...." (Write the words.) Now I'm going to end my sentence with a period. Who would like to volunteer to write our second event on the timeline?
- If possible, give everyone the chance to write, even if it is just a few words. This will increase individual student ownership of the chart, and students will focus more if they know they will be held accountable for adding to the work of the class.



## Vocabulary

### Verbs (Spanish translations are provided in the infinitive form)

purify/purificar - to get rid of impurities; to cleanse

harvested/cosechar – to have gathered or picked a crop

swaying/balancear – gently moving back and forth

dwell/habitar – to live in a certain place

prosper/prosperar - to be fortunate or successful

labor/trabajar – to work

thundered/retumbar – making a crashing or booming sound

heaved/tirar o lanzar – to throw something with great effort

flood/inundarse – to be covered in water

cleansed/limpiar o purificar – to be cleaned or purified

honor/honrar – to show respect

wandering/vagar – to move around without knowing where you are going •

miracle/milagro – an event that cannot be explained by the laws of nature, so it is thought to be caused by God or supernatural forces

### Nouns

incense/incienso - an aromatic substance, like wood or a gum, that is burned to produce a pleasant smell

soul/alma – the spiritual part of humans, regarded as something that will never die, that is able to separate from the body at death

processions/procesiones – religious parades

gratitude/agradecimiento- feeling thankful for something

atolé – warm beverage or soup made from corn

caverns/cavernas – large caves or underground chambers

formation/formación – something with shape and structure

canals/canales - a man-made waterway or improved river used for travel, shipping, or irrigation

**Descriptive Words and Proper Nouns**

sacred/sagrado – holy and worthy of respect

steep/empinado – going up or down hill very rapidly or sharply

dazzling/deslumbrante - amazingly impressive or shining brightly

speechless/enmudecer de- unable to talk

amidst/en medio de- in the middle of something

immense/inmenso – very large, covering a huge area

veiled/velado – covered by a veil, shawl, or other covering • Mayan/Maya- name of the indigenous people who have traditionally lived in the Yucatan peninsula and Guatemala

Plumed Serpent/Kukulcan/Quetzalcoatl – an ancient leader in the Mayan, Aztec, and Toltec civilizations

Heart of Sky/Corazon del cielo – Mayan god

Popol Vuh – sacred and ancient book of the Maya; it includes historic and religious information

Grandmother of Light/Abuela de la luz – Mayan goddess

**Resources and Materials**

*People of Corn: A Mayan Story* by Mary-Joan Gerson



## Lesson Assessment

Participation in Turn and Talk

Making Connections

Understanding the elements of a legend

Understanding sequence of events



## What Will Students Learn?

### Standards

**A2:** Students know and apply elements of art, principles of design, and sensory and expressive features of visual arts.

### Benchmarks

Learners will apply the basic principles of weaving.

Learners will apply elements of visual design by incorporating color, shapes, and symbols.

### Objectives

Students will create a small woven square, using a loom.

Students will paint a personal design on the woven square.

Students will incorporate appropriate use of color in the design.

Students will incorporate appropriate use of shapes in the design.

Students will incorporate appropriate use of symbols in the design.

### Specifics

Many female weavers in Guatemala use some version of a backstrap loom. The main advantage of this type of loom is that it is very portable. Instead of using a heavy wooden frame, the weaver simply ties the warp threads around a stable object, like a tree, and around her back. A woman can weave at home, outside, at the market, or anywhere else where she has the time to work on her design. To complete this weaving project, students will use either a backstrap loom, similar to what Esperanza and her grandmother used in *Abuela's Weave*, or an even more basic "potholder loom." In both cases, students will be able to understand the principles of weaving and experience the process that weavers around the world complete each day.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Modeling

Diagrams

Experiential practice

### Preteaching

Remind students of the personal designs that they created during Lesson 3. Give students a choice – they may use the pre-created design, or they may use time outside of class to create another design. Let students know about the dimensions of the tapestry that they will be weaving, and that it's possible they'll only be able to use part of the design, or they will need



to ‘shrink’ the design. If time permits, you could model this process for students. Show them your previously created design, then model either cutting out one section of the design, or shrinking the design using graph paper. This could tie in well with mathematic lessons around proportionality.

### **Preliminary Lesson Preparation**

The teacher should experiment by weaving a square before the lesson. It will be useful to have a completed a square, so students will be able to see what is expected of them. The teacher should also gauge the amount of time it takes to create the square – if the amount of time necessary seems prohibitive for your class, you might consider stringing the looms ahead of time for your students. Eliminating this step will save time within the class period. The teacher should also play with the fabric paints and brushes to make sure that they work with the type of yarn chosen.

### **Activities**

#### **To the Teacher**

Explain to students that all students will have the chance to create their own tapestries. Show your own example of a painted tapestry square. You will then show students either an empty or threaded small loom, depending on what you have time for in your class. Explain the concepts of warp and weft. The warp threads are the long threads that you begin with on your loom. In this case they will be one color of thread. The weft (or woof) threads are those that the weaver threads back and forth between the warp threads. It is your choice whether students will use multiple colors or keep the weaving colors basic so that the painted designs are easier to see. Demonstrate how to string the loom, then have students string their looms as well. Demonstrate how to begin weaving, allowing students to begin weaving too. Show students how to use a plastic comb to tighten the weave. Most of the work period will probably be spent on weaving. When most students reach a finishing point, demonstrate how to finish and tie off the square. Then show students the painting supplies, how to use the brushes and paints properly, and how to use a stencil to create a design. Because the kit contains both backstrap and potholder looms, you may wish to have students make individual finished pieces on the smaller looms and take turns on a larger one on the backstrap.

Since most of the session will be spent weaving, you might consider playing a cd of traditional Guatemalan marimba music as students weave. If you choose this option, explain the significance to students, and show them a photo of the marimba at the beginning of the lesson.

#### **To the Student**

Today we get to weave small tapestries, just like Esperanza and her grandmother did in Abuela’s Weave. You each have a loom and yarn to use. I’m going to show you the steps to get your loom ready, and each of you can complete the steps after you see me doing them.

First, pick up your warp thread. This is the white yarn and we’re going to put it on the loom in the long direction. (Demonstrate and then make sure students complete this step. You might pair students of mixed abilities, in terms of fine motor coordination, so that students can help each other.)



Next, we'll actually start weaving. Pick up your weft thread, which is the small ball of colored or white yarn. Tie one end of the weft thread to the warp thread at the bottom right hand side of your loom. Now you'll take your stick (popsicle stick, or longer dowel, depending on the size of your looms), and weave it under and over the warp threads, starting on the right side. When you get to the left side, leave the stick in the loom, pick up your weft thread and push it through the threads that the stick is holding apart. You've woven your first line in your tapestry!

On the left side, make sure you wrap your weft thread around the warp thread that is all the way to the left. Depending on the way you started, you might wrap the weft under or over that last warp thread. Take out your stick and weave it through the threads starting from the left. The most important thing at this point is that the stick will go under and over the opposite threads that it went under and over the first time. When the stick is threaded through, push your weft thread through the warp threads again, this time to the right side. After you've woven two lines, use your comb to push the threads down tight, the way that Esperanza did in the story. You will keep repeating this process of moving the weft threads right and then left and then pushing them down with your comb until you've finished the whole tapestry.

As you're weaving, you'll hear some marimba music playing in the background. The marimba is one of the most popular instruments in Guatemala. This is a picture of a marimba. It's sort of like a giant xylophone, and it's usually made of wood.

When you are done weaving the tapestry, you have a few choices of how you can finish your square. You can tie the weft thread to the last warp thread at the top right or left corner. If you want the tapestry to be like a work of art that you could hang on the wall, just leave it on the loom. If you want to use the tapestry like you would use a piece of fabric, like as a table cloth, or the front of a pillow, then you'll need to take it off of the loom. If you're using a backstrap loom, you will start by carefully cutting the warp threads at the top of the loom. Tie the warp threads together in pairs – every two threads will get tied into a double knot, and this will keep the weft from coming apart. After tying the top, carefully cut the bottom threads and tie them in the same way. (If you're using a potholder loom, you'll need to follow the finishing directions included with the kit.)

I've got a finished tapestry square here, and I'd like to show you some of the things you could do to decorate it. I've got stencils in a variety of geometric shapes, and some stencils of Guatemalan designs. I'm going to use this stencil of a quetzal bird right in the middle of my tapestry, since the quetzal is so important to Guatemalans. I'm going to hold or tape the stencil very carefully in the middle of my tapestry, then take a paintbrush and gently tap green paint on the middle of the stencil. I'll wait just a minute for the paint to dry a little, then, carefully take the stencil off. Now I've got a green quetzal in the middle of my tapestry. I'm going to use a mix of squares and triangles to make a design around the quetzal, and I'm going to use red, blue, and purple paint in the pattern, because I want it to have bright colors. (Demonstrate beginning your design using shape stencils.) You may use stencils to put a design on your tapestry, or you may just use paint and paintbrushes and create a design of your own. If you do that, you might want to use a pencil to sketch your design, first on a piece of paper, and then on your tapestry. You've put a lot of work into weaving, so you want to be sure you have a plan for what you're going to paint. Be creative, and remember you might get the chance to sell these at our Guatemalan marketplace next week.



When you've finished painting your design, we'll take your tapestry outside (next to an open window, in the hallway or in any other open, well-ventilated space, when the weather is wet or cold), and spray it with fixative. This is a spray that artists use to make sure their work won't be smudged later. Then we'll leave your tapestries to dry here in the classroom.

### Vocabulary

weave/tejer (verb)– to make cloth on a loom by interlacing the threads of the woof and the warp

tapestries/tapices - a heavy cloth woven with rich, often varicolored designs or scenes, usually hung on walls for decoration and sometimes used to cover furniture

warp/urdimbre – the threads running lengthwise in weaving, perpendicular to the woof or weft

weft/trama – the threads running crosswise in weaving, perpendicular to the warp

loom/telar – wooden frame used for weaving cloth

design/diseño – an ornamental pattern

color scheme/combinación de colores

patterns/patrones - a plan, diagram, or model to be followed in making things; a series of shapes or symbols that repeat

symbols/símbolos - something that represents something else

fabric paint/pintura de tela – a special type of paint used for making designs on fabric

brushes/pinceles - tools made up of bristles fastened to a handle, used in scrubbing, polishing, or painting

stencils/plantillas – sheets made of plastic or cardboard, in which letters or designs have been cut so that ink or paint applied to the sheet will copy the letters or designs on a surface underneath the stencil

fixative spray/espray para fijar la pintura - a liquid preservative sprayed onto artwork, such as watercolor paintings or charcoal drawings



## Resources and Materials

Backstrap looms

Potholder looms

Plastic combs

Large loom for the teacher to use for demonstration

Cotton yarn

Fabric paint and paint brushes

Shape stencils

Fixative Spray



## Lesson Assessment

- Student has completed a woven square.
- Student has used elements of color, shape, and symbol when painting the design.

### Assessment Rubric

Criteria	4	3	2	1
Weaving tapestry	Student has woven a square that meets the size requirement and is tightly woven.	Student has woven a square that is tightly woven but might not meet the size requirement.	Student has woven a square that does not meet the size requirement and is loosely woven.	Student has completed a minimal amount of weaving.
Using color within the design	Student has used many colors used in traditional Guatemalan tapestries, that make sense in terms of the chosen design.	Student has used a few colors used in traditional Guatemalan tapestries, that make sense in terms of the chosen design.	Student has used minimal colors that may or may not make sense in terms of the chosen design.	Student has used few colors that don't make sense in terms of the chosen design.
Using shapes within the design	Student has used a variety of geometric shapes and patterns.	Student has used a few geometric shapes and patterns.	Student has used a few geometric shapes that don't follow any pattern.	Student has used no geometric shapes or patterns.
Using symbols within the design	Student has used a variety of symbols that are either important in Guatemalan culture or personally significant.	Student has used a few symbols that are either important in Guatemalan culture or personally significant.	Student has used symbols but can't tie them to Guatemalan culture or personal significance.	Student has not attempted to use symbols within the design.



## What Will Students Learn?

### Standards

**H3:** Students understand that societies are diverse and have changed over time.

**Math Standard 1:** Students develop number sense and use numbers and number relationships in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 2:** Students use algebraic methods to explore, model, and describe patterns and functions involving numbers, shapes, data, and graphs in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 3:** Students use data collection and analysis, statistics, and probability in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 5:** Students use a variety of tools and techniques to measure, apply the results in problem-solving situations, and communicate the reasoning used in solving these problems.

**Math Standard 6:** Students link concepts and procedures as they develop and use computational techniques, including estimation, mental arithmetic, paper-and-pencil, calculators, and computers, in problem-solving situations and communicate the reasoning used in solving these problems.

### Benchmarks

Learners will participate in a discussion about marketplaces.

Learners will explore monetary exchange rates.

Learners will create artifacts.

### Objectives

Students will understand the structure of a Guatemalan marketplace and be prepared to participate in a class marketplace.

Students will understand the importance of negotiating in the Guatemalan marketplace.

Students will be able to convert dollars to quetzales.

Students will choose marketplace roles and create artifacts to sell based on those roles.

Students will price their artifacts based on the exchange rate.



## Specifics

A Guatemalan marketplace is an exciting place to be. You can find almost anything you need: fruits, vegetables, butchered meats, prepared foods, candles, clothing, tapestries, electronic goods, and housewares. In addition to so many goods for sale, the market is full of people and life. Vendors shout out prices, buyers haggle for better prices, chickens squawk, children play and chase each other, music blares from a transistor radio, and tortillas sizzle on a hot comal. The marketplace is not just a place to buy and sell goods, it is a place to socialize, to catch up on the latest news, to see people from all around the country and more recently, to see people from all around the world. In smaller towns, the marketplace might have ten to twenty stalls and fit in the central plaza. In larger cities, the marketplace can twist and wind through many city blocks and buildings. Whatever the size, the marketplace is one of the most important elements of a Guatemalan community.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Visuals

Discussion

Modeling

### Preteaching

Review or remind students of the mathematical operations that will be used to calculate the exchange rate. You may want to round the exchange rate up or down to make the multiplication process more straightforward. If this is the case, pre-teach around the concept of rounding up or down. If you want to keep the figures exact, pre-teach around multiplying using decimal points and then rounding to the nearest cent.

### Preliminary Lesson Preparation

The teacher should be familiar with the exchange rate and how to explain dollar conversions based on what the students already have studied in math.

It's recommended that the teacher read pages 42-43 ("The Fair of Jocotenango") and pages 60-63 ("Cuisine") in *Culture and Customs of Guatemala* by Maureen E. Shea for further background knowledge about what may be sold in a Guatemalan marketplace. The teacher will want to find materials for his or her students to use as they create the goods to be sold in the mock marketplace and to possibly extend the lesson in order to give students plenty of time to make their wares.



## Activities

### To the Teacher and Students

Begin the lesson by explaining that you'll be learning more about how people in Guatemala buy and sell goods. Build off of student background knowledge by asking how they (and their families) usually buy the things they need. Find out if any of the students have been to an outdoor market (in another country, or in the US). Explain that as the class watches the video, you would like the students to be thinking about how the Guatemalan marketplace compares to the marketplaces the students have been to. Also ask students to begin thinking about what roles they might like to play in the class marketplace. After watching the video segment, debrief with the class about the similarities and differences they found between different types of marketplaces. Explain the Guatemalan monetary system to students, then show and pass around examples of Guatemalan currency. Explain the concept of exchange rates (e.g., sometimes an American dollar is worth 7 quetzals, sometimes it might be worth 6 or 8 quetzals). You can expand the discussion to include the currency from other countries – especially if you are using an exchange rate chart that lists many countries. This might lead you into a class discussion of why exchange rates vary from country to country. You might even delve into the topic of whether it is “fair” that one dollar is worth many more quetzals. Use your own judgment and see where students take the discussion. Create a class chart that shows the current exchange rate between dollars and quetzals, then list out a variety of prices and how they compare. Current exchange rates can be found at <http://www.corporateinformation.com/currencyrate>. Let students help to create the chart, doing the necessary math.

### Conversion Chart Example

#### Exchange Rate: 7.6

One Dollar	7.6 Quetzals
Two Dollars	15.2 Quetzals
Five Dollars	38 Quetzals
Ten Dollars	76 Quetzals
Twenty Dollars	152 Quetzals
Fifty Dollars	380 Quetzals
One hundred Dollars	760 Quetzals



Take the chart a step further by talking to students about what the amount of money on each side could buy in the respective country. For example, you could buy a candy bar for one dollar in the US, and you could buy 4 candy bars in Guatemala for 7.6 quetzals (more or less). This is what the “second step” chart could look like:

Dollars	What you could buy in the US	Quetzals	What you could buy in Guatemala
1	1 candy bar	7.6	4 candy bars
2			
5			
10			
20			
50			
100			

You could choose items for the chart that are common things that your students buy or would like to buy in their everyday lives, or you could choose items that you plan for student to create and sell within the mock marketplace. The “quetzals” section of the chart will help your students with pricing when they reach the point of deciding what their goods should be worth. At this point, explain the Guatemalan practice of bargaining (*regateando*) to your students. Explain that vendors often do not have a fixed price on their goods. They are willing to bargain with the buyer. Model the bargaining process and ask a student to practice bargaining with you. Explain that during the mock marketplace, the students are encouraged to bargain with each other.

Decide as a class a fair amount of money for each student to have to spend during the mock marketplace. This figure will depend on the class, although to keep the marketplace idea authentic, you might tell students how many quetzals an average worker earns in a week or a month. Or have the students use information they have already learned. Remember that the Calabay family in *A Family From Guatemala* earned a yearly income of \$994. Students could calculate the amount of quetzals that is equal to – (about 7554 quetzals), and then divide by 12 (about 629.5 quetzals) – reference the exchange rate chart at this point to show that the family makes less than \$100 per month. Based on the premise that the Calabay family goes to market once a month, figure out as a class how much of their monthly income they might be able to spend. Remind students of other possible expenses that the family might have to subtract out, such as paying for their home or land, paying for transportation, donating money to the



church, paying taxes, and paying for electricity and water. A fair amount per student might be somewhere around 200 quetzals.

Finally, students will spend time preparing for their marketplace roles. As mentioned above, roles could include, but aren't limited to, shoppers, tapestry vendors, fruit vendors (different types at different stalls), vegetable vendors (different types at different stalls), candle vendors, clothing vendors, pottery vendors, and snack vendors. Invite students to add more roles to a large class list, based on what they saw in the video and what they have read about. Explain to students that half of the students will be shoppers for half of the time the mock marketplace is running and half will be vendors. Halfway through the class period students will switch roles, so that every student has the opportunity to both shop and sell. Allow students to choose their roles by signing up on the board. Allow students to duplicate roles if they want to (e.g., several students selling tomatoes), but advise them that if there is more than one person selling tomatoes, it will be more difficult to make a profit. Give students the rest of the class period to make the goods they will be selling during the mock marketplace, and to color and cut out the currency that will be used.

### **Vocabulary**

marketplace/mercado – a place where a variety of goods are bought and sold

comal – a large, flat metal pan that is used for cooking food over fires in Guatemala

bargain/regatear – negotiate a price

quetzal/quetzal – currency used in Guatemala

exchange rate/rato de cambiar – a comparison of the money used in two different countries

stalls/puestos – small area where a person sells things in a marketplace, it usually has two or three walls, but not always

### **What Will Be Done to Help Students Learn This?**

#### **Resources and Materials**

Examples of quetzales (bills and coins)

Dollars to quetzales conversion chart

Mock quetzales for students to cut out and use in the marketplace

Marketplace role chart (sign-up sheet for students)

Materials to use for creating marketplace wares (paper, paint, yarn, fabric, etc.)

merchandise/productos – goods or things that are being sold

vendor/seller/vendedor – person who sells products

buyer/comprador – person who buys products



## Lesson Assessment

### Assessment Rubric

Criteria	4	3	2	1
Marketplace Discussion	Actively participates in the discussion, both listening and speaking, providing examples of similarities and differences between marketplaces.	Actively participates in the discussion, both listening and speaking.	Participates in the discussion, but with a greater emphasis on either speaking or listening.	Does not actively participate in the discussion, by listening or speaking.
	Is able to identify and perform multiplication operations in order to calculate exchange rates with accuracy.	Is able to identify and perform multiplication operations in order to calculate exchange rates but with mixed accuracy.	Is able to identify or perform multiplication operations, but not both.	Struggles with identifying and performing multiplication operations.
Choosing a marketplace role	Chooses an appropriate marketplace role based on the class discussion, the video, and personal preferences.	Chooses a marketplace role based on personal preferences.	Randomly chooses a marketplace role.	Asks the teacher or another student to choose a marketplace role for him or her.
Preparing artifacts for the mock marketplace	Prepares artifacts that relate to his or her role, that approximate the actual product, and that are priced fairly according to the class discussion of pricing.	Prepares artifacts that relate to his or her role, that approximate the actual product, but are not priced fairly according to the class discussion of pricing.	Prepares artifacts that relate to his or her role, that may or may not approximate the actual product, and that may or may not be priced fairly according to the class discussion of pricing.	Prepares artifacts that aren't necessarily related to his or her role, do not approximate the actual product, and are not priced fairly according to the class discussion of pricing.



## What Will Students Learn?

### Standards

**H3:** Students understand that societies are diverse and have changed over time.

**Math Standard 1:** Students develop number sense and use numbers and number relationships in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 2:** Students use algebraic methods to explore, model, and describe patterns and functions involving numbers, shapes, data, and graphs in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 3:** Students use data collection and analysis, statistics, and probability in problem-solving situations and communicate the reasoning used in solving these problems.

**Math Standard 5:** Students use a variety of tools and techniques to measure, apply the results in problem-solving situations, and communicate the reasoning used in solving these problems.

**Math Standard 6:** Students link concepts and procedures as they develop and use computational techniques, including estimation, mental arithmetic, paper-and-pencil, calculators, and computers, in problem-solving situations and communicate the reasoning used in solving these problems.

### Benchmarks

Learners will buy and sell items within a mock marketplace.

Learners will keep track of money.

### Objectives

Students will be able to bargain and reach a fair price for an item being sold.

Students will be able to budget the money they receive in order to buy a variety of items.

### Specifics

Bargaining in the marketplace is an expected part of the process for both vendors and buyers. Regateando is often an economic necessity for buyers and sellers. Both parties need to make the most of every quetzal they spend, so both sides often drive a hard bargain. If bargaining is not your style, shopping in Guatemalan marketplaces will be a learning experience for you. As you enter the marketplace, be prepared to regatear with almost any vendor that sells goods from a stall rather than a shop. Usually the seller will start with a very high price (she will size you up first to determine if you're an experienced negotiator or not), while the buyer will start with an incredibly low price. Buyer and seller bargain back and forth, until a middle ground is reached, and both parties are satisfied with both the process and the final price. Once you've mastered



regateando, the market will be more enjoyable to you, but don't try taking your newfound skill back to your local shopping mall in the United States.

## What Will Be Done to Help Students Learn This?

### Instructional Strategies

Discussion

Modeling

Hands-on practice

### Preteaching

Remind students of the importance of bargaining within the marketplace, but also of the importance of treating each other fairly. Illustrate this by describing a scenario in which a vendor overcharges a customer and makes a lot of money, but then doesn't get any more business because other customers find out that he or she has overcharged. If you feel it is necessary, model the bargaining process again, practicing the skill with a student. If time permits, allow students to informally practice the process in pairs. Also, talk to students about the difference between the things that they need to buy and the things that they want to buy. Introduce the word *budget*, and remind them that they might not be able to buy everything they want with the money they have been given. You could even make the scenario more interesting (and challenging) for students by giving each student a specific family that they will be shopping for, e.g., one student may be shopping for a family of 6, while another is shopping for just 2 people.

### Preliminary Lesson Preparation

When you have found an area that can be used for the marketplace, you might want to mark off stall areas on the ground with tape or chalk, depending on your location. Students can sit on the ground within the stall area to sell their wares (this is a common practice in Guatemala), or if you prefer, and the resources are readily available, you can use tables and chairs. Find a source of electricity for your portable stereo (used to play marimba music during the market).

## Activities

### To the Teacher and the Students

Distribute the pre-cut and colored money to all students. Give the first group of vendors a few minutes to set up their stalls and either put price tags on their goods or create a price list. Remind the first group of shoppers to bargain and to budget. Depending on the time you have for the marketplace, take between 15 and 30 minutes for the first group to complete the market process. Play marimba music as your students shop, and circulate to make sure every student is actively participating. You may provide support with bargaining or making change, depending on the level of independence your students are comfortable with. At the halfway point, stop the music to signal that it is time to switch roles. As the second group of students set up stalls, take the second group of shoppers aside and remind them of their bargaining and budgeting tasks. Begin the music again, and give the second group between 15 and 30 minutes to buy and sell. At



the end of the marketplace, gather all students together to debrief the process. Some questions to present to the group include:

- How did it feel to be a vendor?
- How did it feel to bargain with another person? Was it easy or hard? Why?
- How did it feel to be a shopper?
- Were you able to afford everything you needed?
- Did you buy anything that you wanted, but you didn't need?
- Did you prefer one role more than another? Why?
- What would it be like if we could bargain in grocery stores in the United States?

After the class discussion, give students the reflection worksheet. It repeats many of the discussion questions. This will give students the chance to write responses to the group discussion questions using their own words. By participating in the discussion first, students will have practiced the necessary vocabulary words, so that the move from oral language practice to written practice will be facilitated.

### **Vocabulary**

marketplace/mercado – a place where a variety of goods are bought and sold

stalls/puestos – small area where a person sells things in a marketplace, it usually has two or three walls, but not always

quetzal/quetzal – currency used in Guatemala

bargain/regatear – to negotiate a price

change/cambio – the money you get back when you pay for something

purchase/comprar – to buy something

budget/presupuesto – a list of things you need and want to buy, how much each one costs, and how much money you have to spend

needs/necesidades – things that are necessary for survival

wants/las cosas que quieres pero no necesitas - things that are enjoyable, but not necessary for survival



## Resources and Materials

Large area to set up marketplace “stalls” (possibly a gymnasium, cafeteria, or outdoor courtyard or playfield)

Student made items to be sold

Price tags and/or price lists for each vendor

Money for each student (cut out during the previous lesson)

Stereo to play marimba music

Marimba CD

## Student Reflection Worksheet

Name \_\_\_\_\_ Date \_\_\_\_\_

How did it feel to be a vendor? Describe how you felt while you sold your goods.



How did it feel to bargain with another person? Was it easy or hard? Why?

How did it feel to be a shopper? Describe how you felt while you shopped.

Were you able to afford everything you needed? If not, what were you missing? How much money did you need?

Were you able to buy something that you wanted but that you didn't need? What was it?



Did you prefer one role more than another? Why?

What do you think it would be like if we could bargain in grocery stores in the United States?

### Lesson Assessment

- Participating in the market as a vendor
- Participating in the market as a buyer
- Trying to bargain as a vendor and a buyer
- Buying a variety of goods to meet both needs and wants
- Completing an end of unit reflection

### Assessment Rubric

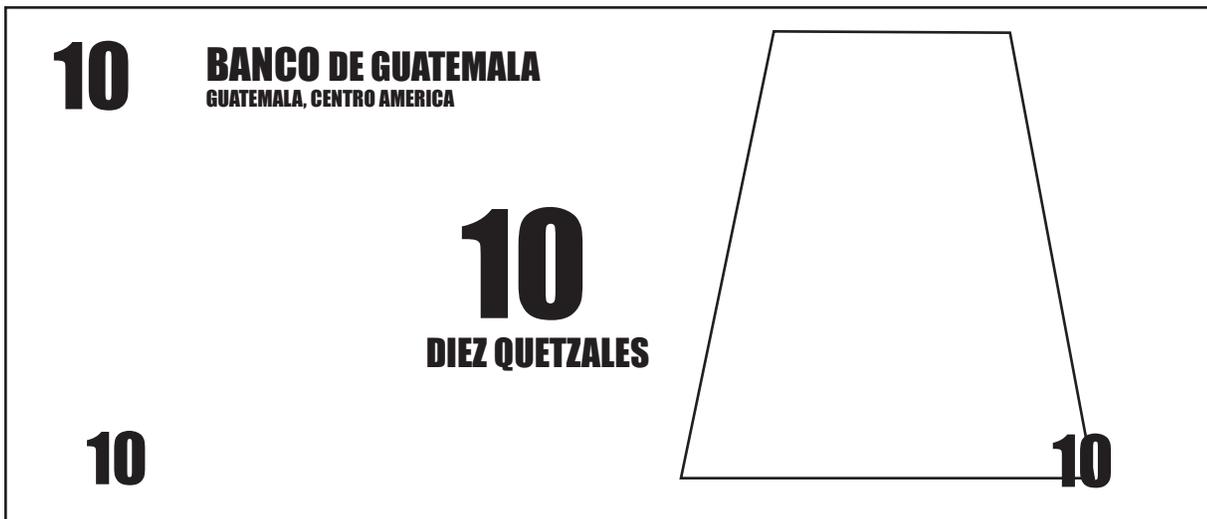
	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
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Participates as a vendor and a buyer.	Actively participates as a vendor and a buyer.	Participates as a vendor and a buyer.	Participates in one of the roles, but not both.	Minimal participation in one of the roles.
Bargains as a vendor and a buyer.	Bargains as both a vendor and as a buyer.	Bargains as both a vendor and as a buyer, but may not completely understand the concept.	Bargains in one of the roles, but not both.	Does not bargain in either of the roles.
Buys a variety of goods to meet both needs and wants.	Buys a variety of goods to meet both needs and wants.	Buys a variety of goods to meet either needs or wants.	Buys one type of product that meets either needs or wants.	Does not buy any products.
Completes lesson reflection.	Completes lesson reflection with answers that reflect his or her own experience. Uses complete sentences, appropriate grammatical structures, spelling, punctuation, and capitalization.	Completes lesson reflection with answers that reflect his or her own experience. Uses complete sentences, punctuation, and capitalization. May have difficulty with grammatical structures and spelling.	Completes lesson reflection with answers that reflect his or her own experience. May have difficulty using complete sentences, punctuation, capitalization, grammatical structures and spelling.	Completes lesson reflection with answers that reflect the experiences of others. May have difficulty using complete sentences, punctuation, capitalization, grammatical structures and spelling.



## Banknotes to color for Guatemalan Market







Elise Edwards first became interested in Guatemala when she lived there as a Peace Corps volunteer in 1999. She was impressed by the kindness and generosity of the people she met and hopes to convey part of that culture through an Alma curriculum unit.

When she returned to the United States she volunteered as a literacy tutor, which eventually prompted her to earn her Masters in Education from Harvard. Since then, she has worked as a reading specialist and a literacy coach. She loves her work as a coach in a transitional native language instruction school because it gives her the opportunity to teach literacy concepts in both Spanish and English and to promote bilingual education.

She has also traveled in Ecuador and Spain and hopes to visit as many countries as she can in her lifetime. In addition to traveling, she looks forward to learning more languages, with Italian and French topping the list.



- Anderson, Marilyn. *Guatemalan Textiles Today*. New York: Watson-Guption Publications, 1978.  
*This book includes a comprehensive overview of the art and technique of weaving, dyeing, spinning, crocheting, looping, and netting in Guatemala during the 1970's, but the majority of the techniques and designs described are still in use today.*
- Bjerregaard, Lena. *Techniques of Guatemalan Weaving*. New York: Van Nostrand Reinhold, 1977.  
*A manual describing Guatemalan textiles, weaving techniques, decorations, and ornaments. Includes a wide variety of black and white photographs showing Guatemalan artisans.*
- Castaneda, Omar S. *Abuela's Weave*. New York: Lee & Low Books, 1993.  
*In this fictional picture book, a young Guatemalan girl and her grandmother grow closer as they weave some special creations and then make a trip to the market in hopes of selling them.*
- Markel, Rita J. *Guatemala in Pictures*. Minneapolis: Lerner, 2004.  
*Photographs and text survey the geography, history, government, people, culture, and economy of Guatemala. Includes a time line, as well as notes on the currency, flag, national anthem, and famous people of the Central American country. This is part of the Visual Geography series.*
- Schemenauer, Elma. *Guatemala*. Chanhassen, MN: The Child's World, 1999.  
*Introduces the location, people, food, plants and animals, customs, and other aspects of the country of Guatemala. This is part of the Faces and Places series.*
- Schevil, Margot Blum. *Maya Textiles of Guatemala: The Gustavus a. Eisen collection, 1902, the Hearst Museum of Anthropology, the University of California at Berkley*. Austin: University of Texas Press, 1993.  
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*This book offers a well-rounded portrait of the people from the land known for breathtaking highlands, brilliantly colored Mayan textiles, generations of ruthless dictators, and violent oppression of the mayas since the Spanish conquest.*
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Text and photographs present the home life and day-to-day activities of the Calabays, who live in the mountains of Guatemala. This is part of the *Families Around the World* series.