

De/Constructing and Re/Constructing Mexican and Chicanx Identities Through Myths

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Abstract

Culture, when taught in the K-12 Spanish classroom, is too often deterritorialized. This three-week Spanish II unit combines Visible Thinking routines and Comprehensible Input teaching strategies to re-territorialize the teaching of Mexican and Chicanx cultures through the myths of Tenochtitlan, La Llorona, and Aztlán. Students will build on their prior knowledge of the Preterite vs. Imperfect grammar tenses to read the myths in Spanish, then analyze and discuss visual art, poetry, and songs related to these myths created by Mexicanxs and Chicanxs in order to develop an understanding of who constructed these myths, how they did so, and why. Through weekly formative assessments and a myth re-write summative assessment, students will further explore how the ideologies of *indigenismo* and *mestizaje* have contributed to the construction of a Mexican and Chicanx identity.

Keywords

Myths, Mestizaje, Indigenismo, Mexican/a/o/@, Chicanx/a/o/@, Mexican history, Mestizo, La Raza, Teaching culture in Spanish, Tenochtitlan, La Llorona, La Malinche, Aztlán

Unit Content

Rationale

Culture, when taught in the K-12 Spanish classroom, is too often deterritorialized. That is, the teaching of Spanish language often excludes the teaching of its corresponding cultures, and further, the teaching of culture is removed from the places of and important to that culture. My understanding of “place” here both refers to Spanish-speaking communities and countries, but more importantly extends to the mythological places that have constructed that culture’s sense of its origins and national identity. In this rationale, I first briefly examine the current state of teaching culture in Spanish classrooms, problematize the teaching of Mexican culture in the textbook at my school, then propose a unit which seeks to re-territorialize the textbook’s teaching of Mexican culture through three myths: Tenochtitlan, La Llorona, and Aztlán.

In 1996, the ACTFL Standards for Foreign Language Learning in the 21st Century named the teaching of Cultures as one of its “5 C’s,” and suggested teachers develop curriculum and instructional practices to prepare students to “interact with cultural competence and

understanding.”¹ Despite these recommendations, only an average of 14.2% of all activities in the best-selling high school Spanish textbooks across the U.S. focus on cultural activities.² The choice to teach culture from the textbook—and to even teach it at all—is at the discretion of the teacher, and the How and What of the culture they teach is largely shaped by their attitudes on its role in the Spanish classroom. Some teachers may view teaching culture as an add-on, as “adding an appetizer to a meal in order to entice people to eat the main course” of grammar and vocabulary.³ For example, to spark student interest and engagement in September, the beginning of Hispanic Heritage Month, culture-as-appetizer teachers may plan lessons around Latinx and Spanish traditions, holidays, and music up until but not after October 15. This common “Four Fs approach” of teaching culture through its Food, Fashion, Festivals, and Folklore⁴ trivializes it, fragmenting cultural phenomena from its social and historical contexts and restricting its teaching to a convenient month. Present-day teachers implementing year-round culture-based instruction must not only adopt a critical understanding of and approach to culture as it is represented in mainstream textbooks, but must overcome several additional challenges: the lack of culture-based pre-service teacher education, time constraints,⁵ grammar and vocabulary-centered testing practices, and the shortage of quality teaching materials.⁶ The challenge is greater still for teachers of novice Spanish students, like me, who aspire to meaningfully teach culture in the target language.

A first-year Spanish 1 and Spanish 2 teacher at Central High School, I turned to the available textbooks for content-aligned cultural teaching materials. *Avancemos 2* Unidad 4, titled “Mexico: Cultura antigua, ciudad moderna,”⁷ anchors the cultural study of Mexico in the grammatical teaching of the Preterite versus Imperfect past tenses for Spanish 2 students. It is split into two sections—“Lección 1: Una leyenda mexicana” and Lección 2: “México antiguo y moderno”—the former of which I elected as this unit’s focus because its “legend vocabulary” is a tested topic on Central’s Spanish 2 final exam. On page 198, *Avancemos 2* states that, through the study of vocabulary, students will, “learn the words about legends and stories. Then [they will] use what [they] learned by naming characters and other elements in a legend.”⁸ The following pages introduce vocabulary such as “Había una vez...,” “una leyenda azteca,” “el héroe,” “el emperador,” “el dios,” and “la princesa” adjacent to pictures of teenage actors dressed in “Aztec” battle-ready clothing: feathered headdresses, shields, wooden clubs, and decorated masks. While

¹ The National Standards Collaborative Board, “World-Readiness Standards for Learning Languages”, 3.

² Cubillos, “Spanish textbooks in the U.S: Enduring Traditions and Emerging Trends,” 214.

³ Yang and Chen, “Two Barriers to Teaching Culture in Foreign Language Classroom,” 1130.

⁴ Godwin-Jones, “Culture, language learning and technology,” 175

⁵ Byrd and Wall, “Long-Term Portfolio Projects to Teach and Assess Culture Learning in the Secondary Spanish Classroom.”

⁶ Cubillos, “Spanish textbooks in the U.S: Enduring Traditions and Emerging Trends,” 221-222.

⁷ Gahala et. al, *¡Avancemos! 2*, 194.

⁸ *Ibid.*, 198.

the Preterite vs. Imperfect grammar dominates the unit's focus, the Oaxacan/Aztec legend of Iztaccíhuatl and Popocatepetl, the *fresco* painting "Historia de Michoachan" by Alfredo Zalce Torres, the encounter between Moctezuma II and Hernan Cortés, and the Zapotec legend of "El fuego y el tlacuache" are also interspersed as cultural lessons to be taught in Spanish. This half of the unit ends with a cultural comparison activity between the Mexican and the U.S. flags, and briefly mentions Nahautl as the "language of the Aztecs."⁹

Though it claims to teach vocabulary and grammar in a cultural context, the teaching of Mexican culture in *Avancemos 2* Unidad 4 is deliberately decontextualized. Aztecs are identified in the presentation of the vocabulary as part of Mexico's "ancient culture," yet the textbook does not specify the dates of their rule nor have activities that thoroughly explore their cultural practices, products, and perspectives. The battle-centered vocabulary and clothing characterizes Aztecs as a warring people, yet the textbook fails to describe with whom they warred and why, most notably omitting the fighting with their own marginalized subjects in the 1521 Battle of Tenochtitlan and the ensuing conquest and colonization of the Aztec Empire by the Spanish Empire. The legend of study in this unit, Iztaccíhuatl and Popocatepetl, is presented as a discreet story and not one of the many fascinating Aztec legends, such as the Five Suns creation myth, that, through their reading and study in Spanish classrooms, can reveal important understandings about indigenous cosmologies. Therefore, Aztecs are represented in the textbook as a stereotyped and dehistoricized people whose connections to their myths and origin stories are obfuscated.

Most importantly, lost here is the connection between Aztec/Mexican myths, 20th-century nation-building and Chicana cultural nationalism, and the national identity formation of Mexicans and Chicanas. Exploring Mexican and Chicana culture in this unit should not only mean reading the narrative content of three aforementioned myths in Spanish to acquire the grammar and vocabulary in context, but developing an understanding of who constructed these myths, how they did so, and for what purposes.

Unit Overview

This three-week Spanish II unit introduces to students three myths: the founding of the impressive Aztec capital of Tenochtitlan, the vengeful and haunting figure La Llorona, and the Edenic Chicana homeland of Aztlán. Throughout the unit, students will learn essential historical information about the Aztec Empire, the Mexican Revolution and Mexican Muralism movement, and the Chicana movement to contextualize their understanding of the historical processes that shaped the creation of and continue to mythologize these myths. At the beginning of each week, students will read, listen to, analyze, and discuss selected and modified versions of these myths in Spanish. Then, in English, students will analyze visual art and poetry created by Mexicanas and Chicanas. At the end of each week, students will discuss and complete formative assessments

⁹Gahala et. al, *¡Avancemos!* 2, 216.

about how Mexicanx and Chicax identities have been shaped by, aligned with, and in tension with the ideologies of *indigenismo* and *mestizaje*. The end-of-unit assessment will be to re-write one of the three myths in a different perspective based on their now nuanced understanding of *indigenismo* and *mestizaje* and in consideration of the question: What complexities, contradictions, and nuances about your identities could a myth about yourself or your culture reveal to a reader?

This unit assumes that students have been introduced to the uses of the Preterite vs. Imperfect and have been assessed on the regular conjugations of both forms. In such a way, teachers need only support students' understanding of the non-Legend vocabulary they will read in the myths. For teachers using the *Avancemos 2* textbook or a similar material, the author recommends pre-teaching the Legend vocabulary and irregular form of the Preterite before beginning this unit. For example, teachers could create a lesson utilizing but critiquing the decontextualized presentation of Legend vocabulary on pages 198-201. Additionally, this unit may be extended to four weeks to allow for more grammar- and culture-centered lessons. One suggestion is to design more Spanish-only, [Comprehensible Input-informed](#) lessons that teach more creation myths (see "Aztec Gods." in bibliography), then create activities, games, assessments, and homework that evaluate grammatical and cultural competency. Examples may include: Cloze passages of a new version of the myth, information gap questions, comprehension questions, summarizing the myth in your own words, answering open-ended questions about the cultural information in the myth, or re-telling the myth with a comic strip.

Essential Questions

- How have the ideologies of *indigenismo* and *mestizaje* contribute to the construction of a Mexican and Chicax identity?
- How have the myths of Tenochtitlan, La Llorona, and Aztlán contributed to the construction of a Mexican and Chicax identity?
- What complexities, contradictions, and nuances about your identities could a myth about yourself or your culture reveal to a reader?

Teaching Strategies

The teaching strategies of this unit largely draw on the [Visual Thinking Routines from Harvard University's Project Zero](#) and a teacher-compiled list of [Comprehensible Input \(CI\) activities](#). Most lessons are designed around one or more visual thinking routines because they lend themselves to student-centered discussion of the complex and nuanced content in this unit. Lessons 1, 5, and 8 utilize CI-informed activities to support the teaching and understanding of a Spanish level that is just beyond students' current level of proficiency. All teaching strategies are sorted and the rationale for their use briefly explained below.

Visible Thinking Routines:

- [See-Think-Wonder](#) – Used to compare student observations of two images and stimulate curiosity about the connection between Mexico’s present and past at the beginning of the unit.
- [3-2-1 Bridge](#) – Activates and assesses students’ prior knowledge of and connections to the term *mestizo*.
- [See-Feel-Think-Wonder](#) – Encourages careful observation of the “La Gran Tenochtitlan” and for students to consider the purpose and impact of the mural. Models zoom-in inquiry activity to be formally done later in the lesson.
- [Creative Question Starts](#) – Promotes student generation of questions they have about the “La Gran Tenochtitlan” mural and reflection of its purpose and impact on audiences at the time of its creation.
- [Think-Pair-Share](#) – Prompts students to share their answers to prior night’s HW question (What common theme(s) and/or message(s) do you notice between these murals and “La Gran Tenochtitlan?”).
- [Values, Identities, Actions](#) – Movement-based activity where students make connections between what they see in the murals and what they know about *indigenismo* and *mestizaje*.
- [Word-Phrase-Sentence](#) – Structures reading and discussion of “Yo Soy Joaquin” poem around 1 word, 1 phrase, and 1 sentence to help students understand the essence of the text.
- Additional Visible Thinking Routines (not Project Zero-specific):
 - [K-H-W-L Chart](#) – Activates and assesses students’ prior knowledge of Mexico’s history.
 - [Concept Map](#) (on Jamboard) – Introduces and structures student research of the complex terms of the unit: *mestizo*, *indígena*, *mestizaje*, *indigenismo*.
 - [Zoom-In Inquiry](#) – Supports an inquiry-based observation and analysis of the parts of the “La Gran Tenochtitlan” mural before analyzing the whole mural in the next lesson. Consequently, students will not be overwhelmed by the whole mural once presented to them.
 - [Four Corners](#) – Introduces students to and stimulates curiosity about the story of *La Llorona*.
 - [Venn Diagram](#) – 2-circle and 3-circle Venn Diagrams will be used to compare and contrast student understanding of two or three concepts at the beginning and end of lessons.
 - [Gallery Walk](#) – Supports small-group close analysis of artwork and accompanying discussion questions about the different archetypes of Malinztin/La Malinche.

Comprehensible Input Activities:

- [Anótalo](#) – Supports reading comprehension in Spanish through the repetitive use of nine annotation symbols to break down the myth into comprehensible chunks. Develops annotating skills in Spanish. Prepares students for Disappearing Voices activity.

- [Disappearing Voices](#) – Re-reading strategy that promotes close listening and prompts students the most important parts of the myth aloud in Spanish in front of the class. Assess class-wide understanding of text.
- [Volleyball Reading](#) – TPRS strategy that engages students in partnered reading in Spanish and translating to English in order to make a large text like a myth more comprehensible and accessible.

Additional Strategies: Didactic instruction (Labeled in lessons as “mini-lecture”), [Jigsaw](#), Cloze listening, and [Take a Line for a Walk](#)

Classroom Activities

Week 1: Tenochtitlan

Lesson 1 – De Aztlán a Tenochtitlán: el “mito” de la migración mexicana

Objective: Students will read, analyze, and discuss in Spanish an adapted version of the migration myth of the Mexica peoples from Aztlán to Tenochtitlan.

Essential Questions: Who were the Aztecs? Where are they mythologized to come from? What complexities, contradictions, and nuances does the Tenochtitlan migration myth legend reveal about the Aztecs (and more broadly about Mexican identity)? How does this myth complicate our understanding of who Aztecs were (and who Mexicans are)?

Materials: Google Slides, “De Aztlán a Tenochtitlan” myth hand-out (see appendix)

Learning Plan

See-Think-Wonder + K-H-W-L (5 min) – Teacher will project an image of the [Mexican flag](#) and an image of [Tenochtitlan](#) from the *Codex Mendoza*. Teacher will ask students to discuss with their partner for two minutes what they See, Notice, and Wonder about the two images. Then, the teacher will project a K-H-W-L chart on the board, asking the students to copy it down in their notebooks, and ask students to individually respond with at least two bullet points each of: What they Know, How they Know, and What they Want to Know about Mexico’s history and origin story.

Provide Unit Overview (2 mins) – Teacher will briefly state the unit topic, its essential questions, goals, timeline, and end-of-unit assessment title and its due date. Teacher will explain how this unit will be interspersed throughout the larger Preterite v. Imperfect grammar unit.

Anótalo (15 min) – Teacher will distribute Spanish copies of the myth for students to read in pairs. Students will take turns reading aloud the story to each other in Spanish, annotating according to the Anótalo [símbolos de anotación textual](#). In preparation for the Disappearing Voices activity, the students will also underline the four most important sentences in the story

(each pair can have each student pick two, or each student can pick four by themselves). The students may occasionally search the definitions of words they don't know on WordReference.com, but the teacher should encourage students to put a question mark near words they don't know and, if they're really stuck, to ask the teacher for translation assistance.

Disappearing voices (15 min) – Teacher will read aloud the story in Spanish, displaying a slideshow of the text and accompanying pictures of the myth as told in [The Codex Boturini](#). Students will join in the read-aloud every time the teacher reads aloud a sentence they underlined as important. Teacher will make mental notes of which lines were of most importance.

Myth vs. Truth T-Chart and discussion (10 min) – Teacher will project a “Mito v. Verdad” T-chart, and prompt students to decide and share-out in Spanish what parts of the stories were “mythologized” vs. “factual.” Teacher will prompt students to explain their thinking in English, making sure to neither confirm nor deny the “truth” of their statements. Throughout the discussion, teacher will ask students: What kind of truth does myth tell? What kinds of truths does this myth tell about the Mexica?

HW: Watch “[Introduction to the Aztecs \(Mexica\)](#)” video” (read the accompanying [article](#) if you so wish). In your notes, write the definitions of *Mexica*, *Tenochtitlan*, *Nahua*, *Nahuatl*, *Aztlán*, *Chicomóztoc*, and *Huitzilopochtli*. In your K-W-L chart, fill out the “L” section with at least 3 bullet points about what you learned in class and 3 bullet points about what you learned from the video/article.

Lesson 2 – Becoming Mexican

Objective: Students will gain a basic understanding of the terms and ideologies that have shaped Mexican identity (and Latinidad more broadly).

Essential Questions: Who are Mexicans? Where do they come from? What's the relationship between where they came from and who they are now? Who decides who is Mexican, and why?

Materials: Google Slides, Jamboard

Learning Plan:

3-2-1 Bridge (5 min) - Teacher will write “*mestizo* (mixed)” on the board. Students will write down three words or thoughts, two questions, and one metaphor or simile about the term. If students are unfamiliar with the term, teacher will encourage students to consider the English translation of *mestizo* as “mixed,” while noting that “mixed” could be defined as similar to, but not synonymous or interchangeable with, “mestizo.”

Mini-Lecture and Guided Notes (10 min) - Teacher will provide background into Mexico and define the following terms and ideologies: Mexico, Mexican, *mestizo*, *indígena*, *mestizaje*, and *indigenismo*. Students will copy definitions into their notebooks. Teacher will ask students which Mexicans may be excluded by these terms. Teacher will explain why some populations (e.g., Afro-Mexicans / *afrodescendientes*) are not the focus of this unit, though their identities and histories are tied to the terms and themes of our exploration.

Research + Jamboard Concept Map (25 min) - Teacher will divide students into groups of 5; these groups will be their groups for the remainder of the unit. Each group will choose one of the four terms – *mestizo*, *indígena*, *mestizaje*, *indigenismo* – to research. Students will first generate a list of words, phrases, and ideas about the terms with their group. Then, they will individually research historical paintings, artwork, images, quotes, related terms, book titles, poem titles, etc. related to their term. Lastly, they will as a group sort and make connections between each item from their list / research on a mind map on a Jamboard slide.

Share-out and discussion (10 min) – Teacher will project the Jamboard onto the screen, asking one student representative from each group to summarize their research findings. Teacher will structure the discussion to draw attention to the similarities and differences between the terms.

Homework: Explore this website’s 3-D reconstruction of [Tenochtitlan](#). Post either one connection, one surprise, or one question on the class Jamboard.

Lesson 3 – “La Gran Tenochtitlan”: A Zoom-In Inquiry

Objective: SWBAT learn essential historical information about the Tenochtitlan and a timeline of Mexico’s history. SWBAT break down and identify the key actions, objects, and relationships of the subjects of the “La Gran Tenochtitlan” mural.

Essential Questions: What was Tenochtitlan? How is Tenochtitlan mythologized? What attitude does the “La Gran Tenochtitlan” mural take about *indigenismo* and *mestizaje*?

Materials: Google Slides; [cut-outs of cropped frames from “La Gran Tenochtitlan”](#)

Learning Plan

See-Feel-Think-Wonder (5 min) – Students will look cropped frame #1 of “La Gran Tenochtitlan” (see appendix) and complete the See-Feel-Think-Wonder portion of their “La Gran Tenochtitlan” graphic organizer (see appendix).

Zoom-In Inquiry (class) (5 min) – Teacher will project onto the Smartboard the same cropped frame of “La Gran Tenochtitlan.” Teacher will ask students a combination of open-ended See-Feel-Think-Wonder questions and prediction questions about the image (e.g., When do you think this was painted? Who painted it? What story does this painting try to tell? Why do you

think this mural was painted? What attitude does this mural take about *indigenismo* and its relationship to Mexican identity?); these questions will be re-visited as part of the main focus of the next lesson. Teacher will gradually zoom out to reveal the entire mural, continuing to ask open-ended and prediction questions.

Mini-Lecture and Note-taking (10 min):

- Summary: Teacher will present a brief Google Slideshow to provide historical context about Tenochtitlan and to draw attention to its past and present cultural significance in the construction of a Mexican identity. Students will take notes during the presentation, completing the Historical Context portion of their graphic organizer.
- Teacher will retell and summarize the story of Tenochtitlan's founding, emphasizing its mythological origins and comparing it to other Nahuatl origin stories (e.g., Chicomóztoc). Teacher will identify the Codex Boturini as a colonial product and implore students to question its accuracy and authenticity even though it is considered a primary [source](#).
- Teacher will project basic facts and statistics about Mexico. Teacher will note that there was and continues to be a diversity of indigenous communities in Mexico apart from the Mexica people / Aztecs, and will describe their relationships to one another. The presentation will feature maps and drawings (e.g., from the Aztec codices) of Tenochtitlan and the Mexica people. The teacher will end the presentation by introducing a timeline of Mexico's history, briefly highlighting major periods, peoples, and events (e.g., pre-Aztec settlements; the Aztec empire; the colonial era; Mexican Revolution; post-Revolutionary period; Chicano movement), and touching on Tenochtitlan's significance in the post-Revolutionary period (to be continued in next lesson).

Zoom-In Inquiry (groups) (15 min - 5 mins per photo): Teacher will divide students into groups of 4-5 if they are not already seated in their table groups. Teacher will distribute 1 cropped image to each group (see appendix). Ideally, these images are printed in color and are of high enough quality so as to capture the detail of the mural. Students will spend five minutes analyzing each image using the discussion questions on the "La Gran Tenochtitlan" Graphic organizer (see appendix). After 5 minutes, students will swap photos clockwise with the group next to them.

Creative Question Starts (5 min):

- Teacher will ask the groups to divide themselves into pairs or groups of three. Teacher will project the entire mural on the Smartboard and ask students to pause for one minute to observe the mural in its entirety.
- Students will create discussion questions about the mural which will prompt reflection on one or more of the previously explored terms: Mexican, *mestizo*, *indígena*,

mestizaje, and *indigenismo*. Teacher will project Creative Question Starts (e.g., Why...? What if...? What is the purpose of...? What would change if...?) to aid students.

Teacher will walk around the room, prompting students with their own questions as needed (e.g., Who was / is the intended audience of this mural? What story is being told about the Mexica people / Aztecs? What perspective / opinions about Tenochtitlan and/or the Aztecs does the artist take? What do you see that makes you say that? What message(s) and/or emotion(s) do you think the artist wanted to communicate? What can the image tell you about the artist and his relationship to Mexican identity?).

Exit Ticket (5 min):

- Students will review all the pair-generated questions and will respond individually to one question of their choice on their graphic organizer. Teacher will walk around the room, scanning the questions to check for students' understanding of the lesson.

Homework:

- Part 1 (10-15 mins) – Research the mural “La Gran Tenochtitlan.” Jot down bullet-pointed responses to the following questions in your notebook: *Who painted this mural? During which historical time period in Mexico’s history was this mural painted? What important historical event preceded this painting?* Then, spend 5-10 minutes researching some basic facts about this time period. Come to class ready to learn and discuss why and for whom this mural was painted.
- Part 2 (10-15 mins) – Preview the 10 selected murals posted on Google Classroom; focus on 2-4 murals that stand out to you. What common theme(s) and/or message(s) do you notice between these murals and “La Gran Tenochtitlan?” Jot down 3 bullet-pointed responses in your notebook. Come to class ready to analyze these murals in further detail.

Lesson 4 – “La Gran Tenochtitlan”: La indigenización y mitificación de una identidad mexicana

Objective: SWBAT learn essential historical information about the Mexican Revolution and Mexican Muralism movement. SWBAT evaluate how “La Gran Tenochtitlan” and other murals of the Mexican Muralism movement contributed to the construction of Mexico as a *mestizo* nation.

Essential Understandings:

- The Mexican Muralism movement (1920’s-1950’s) was a state-sponsored national identity project that sought to “Mexicanize” – and therefore “de-indigenize” – its people during the post-Revolutionary Mexican period.

- Non-indigenous muralists largely (over)romanticized and valorized indigeneity as part of Mexico's history instead of its present and/or future.

Essential Questions: Which people are being claimed as “Mexican” by the emerging nation-state? Why? Which people are excluded from being “Mexican”? Why?

Materials: Google Slides; “La Gran Tenochtitlan” Graphic Organizer (Day 2) (see appendix)

Learning Plan:

HW debrief (5 min) - Teacher will project the HW questions on the Smartboard, then ask students to share-out their Part 1 HW findings in pairs. Teacher will call on volunteers to share-out their findings.

Mini-Lecture (15 min) - Teacher will present a Google Slideshow to provide historical context for the following three topics: The Mexican Revolution; the The Creators of *indigenismo* and *mestizaje*; the creation of a *mestizo* nation; and the Mexican Muralism movement. Teacher will begin and frame the presentation with the aforementioned essential questions. Students will take notes using their graphic organizer. Teacher will end the presentation with a brief click-through of the 10 selected murals, explaining what two or three murals most drew the teacher's attention and why. Teacher will pose the HW question again (What common theme(s) and/or message(s) do you notice between these murals and “La Gran Tenochtitlan”?).

Think-Pair-Share (5 mins): Students will re-group in pairs to examine at least 2-4 selected murals on their computers and discuss the HW question.

Values, Identities, Actions discussion in Concentric Circles (20 min) – Teacher will project 4 selected murals, one of which is “La Gran Tenochtitlan.” Students will line up in either two concentric circles or in two lines facing each other (depending on the classroom set-up). Assuming the former, students will form an inside and outside circle. Teacher will call on different students to read aloud the discussion questions. The students will pose to their peers the 10 *Values, Identities, Actions* questions in the graphic organizer, discussing their responses with the person in front of them and rotating every 2 minutes to discuss each new question. Teacher will walk around, facilitating discussions and transitions.

Exit Ticket (5 min): In your journal, respond to the following reflection question: Did your ideas about “La Gran Tenochtitlan” – and its relationship to *mestizaje* and *indigeneity* – change after you learned more about the Mexican Muralism movement? If so, how and why?

HW / Formative Assessment: Respond in bullet-points to the questions in the Values, Identities, and Actions activity of today's graphic organizer. Pay particular attention to the bolded questions. Use the information from our in-class discussions and your personal reflections on the relationship between “La Gran Tenochtitlan” (and the other murals we've

studied in class) and *mestizaje / indigeneity*. I will collect this graphic organizer tomorrow in-class for a grade.

Week 2: La Llorona/La Malinche

Lesson 5 - Las tres interpretaciones de La Llorona

Lesson Objective: SWBAT will read, compare, and discuss in Spanish three versions of La Llorona's story.

Essential Questions: Who was La Llorona? What archetypes about womanhood and motherhood does she represent? How do the three versions of the La Llorona myths construct different truths about La Llorona?

Materials: *Google Slides; 3 versions of La Llorona story*

Learning Plan

4 corners (5 min): Teacher will read a series of three statements in Spanish that foreshadow the story of *La Llorona*. Students will move to one of the four corners of the room depending on if they Strongly Agree, Agree, Disagree, or Strongly Disagree with the statement. Teacher will read each statement at least three times, projecting the statement on the Smartboard the third time for students to read.

- “Una madre que abandona a sus hijos es mala”
- “Un hombre que abandona a su mujer es malo”
- “Una madre que abandona a sus hijos porque su esposo la abandonó es mala”

Teacher Read-aloud (10 min): Teacher will invite the students to sit “criss-cross applesauce” in the front of the classroom, and ask them to listen carefully to understand the events of the story so that they can make predictions afterwards. Teacher will read the beginning of Version 1 of La Llorona in Spanish; this is a variant of the most famous version in which she drowns her children then herself. Teacher will conclude by asking prediction questions such as: “¿Es un cuento positivo o negativo?” “¿Es un cuento histórico o mítico?” “¿Quién es la mujer?” “¿Es una mujer buena o mala?” “¿Qué va a pasar con la mujer?”

Volleyball Read (15 min): Students will take turns in pairs reading aloud their version of “La Llorona” in a Volleyball reading style. Partner 1 reads a sentence in Spanish, then Partner 2 translates the sentence to English. Next, Partner 2 reads the next sentence in Spanish and Partner 1 translates to English.

Jigsaw and Venn Diagram (10 min): Teacher will group students into groups of three such that they are paired with students who read the two other versions. Students will make a 3-circle Venn Diagram, comparing the similarities and differences of La Llorona as portrayed in

their stories. Students will draw the Venn Diagram on large poster paper and write their bullet-pointed comparisons in Spanish.

Class-constructed Venn Diagram (5 min): Teacher will project a 3-circle Venn Diagram and ask students to share-out their comparisons in Spanish. Teacher will ask students to question why the stories are different, and ask students to share their answers in English. Teacher will conclude by polling students to see who does and does not think La Llorona was / was based on a real person. (Alternatively, if short on time and/or teacher has a group of students who are quiet, direct students to do a Gallery Walk throughout the room to observe all the student posters and to give them a notecard to write their answer to the exit ticket questions).

HW:

- Part 1: Watch [“The Legend of La Llorona”](#) video. Write a 1 sentence response per question in your notebook: Who is Cihuacóatl? What three influences shaped the story of La Llorona? Who is La Malinche? What does La Malinche / La Llorona symbolize?
- Part 2: Watch [“Malitzen: Enslaved Interpreter for Hernan Cortés”](#) video. Is Malinche more of a mother, traitor, or survivor? Explain why in at least 2 sentences.

Lesson 6 - Malintzin/La Malinche: ¿Madre, traidora, o sobreviviente?

Lesson Objective: SWBAT learn essential historical information about Malintzin/La Malinche. SWBAT analyze and compare the three most popularized archetypes of Malintzin/La Malinche.

Essential Questions: Who was Malintzin/La Malinche? What are the three most popularized archetypes of Malintzin/La Malinche? What is Malintzin’s/La Malinche’s significance to the construction of a Mexican identity?

Materials: Google Slides; [Gallery images](#); La Malinche graphic organizer (see appendix)

- Note: Make 2 copies of each set of photos if you have groups of 5; make 3 copies of each set if groups of 3-4. Make sure to print, cut, and tape up each pair of gallery images

Learning Plan

Venn Diagram (5 min): Teacher will project a three-circle Venn Diagram, labeling each circle as: Eve, La Llorona, La Malinche. Teacher will introduce the name of the lesson, “Malintzin/La Malinche: ¿Madre, traidora, o sobreviviente?”, and ask students to copy and fill out the Venn Diagram in their notes with these three archetypes in mind. Students may work individually or in pairs. Students will fill out what similarities and differences they see within each of these female archetypes, using the knowledge about La Malinche they learned from last night’s HW, previous lessons and assignments about La Llorona, and their knowledge of Eve. Note: Direct the students who may not be familiar with Eve to leave that circle blank.

Mini-Lecture and Guided Notes (10 min):

- Teacher will present a brief Google Slideshow to provide historical context about Malintzin/La Malinche and to draw attention to her archetypal representations and constructions in the Mexican imagination. This mini-lecture will serve as a review of the information they learned for HW, therefore the teacher should pose lots of questions to the students to elicit their comprehension of the HW. Students will take notes during the presentation using the “Malintzin / La Malinche” organizer.
- Teacher will tell the story of Malintzin/La Malinche, emphasizing how little is factually known about her and how what is known about her was recorded by people other than her. Teacher will remind students that during this time, Mexico was made up of diverse indigenous groups who had no bond of national identity and therefore no loyalty to the Mexica, the rulers of the Aztec empire. Teacher will spend the majority of the presentation discussing the cultural significance of Malintzin, namely how and why she has been interpreted – in writing and in art – by different groups of people (e.g., Florentine Codex, Hernan Cortes, Diaz del Castillo, José Clemente Orozco, Octavio Paz, Chicana writers). Teacher will briefly explain the term “La Malinche” and the connections between “La Malinche” and “La Llorona”.
- Teacher will conclude the presentation by presenting five archetypes of La Malinche, as written by art historian and curator [Terezita Romo](#): *La Lengua*/The Interpreter, *La Indígena*/The Indigenous Woman, *La Madre del Mestizaje*/The Mother of a Mixed Race, *La Traidora*/The Traitor, and “*Chicana*”/Contemporary Reclamations. This presentation will feature several images of Malinche but will be careful to not include representations of her that will be used in the subsequent activity.

Gallery Walk (20 min):

- Gallery walk-through (5 min): Teacher will divide students into groups of 5 and randomly assign groups to the pair of paintings/photographs they are to analyze. Teacher will instruct students to first walk through the entire “gallery.” Students will individually and silently observe all the paintings, pausing and reflecting as needed, spending 1-2 minutes at each of the three sections of the “gallery.”
- Gallery analysis (15 min): Groups will stand by their assigned section of the “gallery” and answer the discussion questions outlined in the “Malintzin / La Malinche” graphic organizer. Teacher will walk around the room to answer questions and encourage students to maintain rich discussions.

Share-out and discussion (15 min):

- 1 student representative from each of the six groups will choose one painting/photograph and share their discussion takeaways. Teacher will project each of

the images individually, leaving a blank white border around each image to leave space to record student discussion results.

Extensions / Additional Lesson Ideas:

- Students read Coatlicue myth and make connections between Coatlicue, La Llorona, and La Malinche.
- Students watch Malinchista video ([Spanish version](#); [English version](#)). Students discuss historical and reinterpreted meanings of “malinchista.”

HW: Watch [“La Malinche”](#) poem read-aloud. Read [“La Malinche”](#) poem.

Lesson 7 – Malinztin / La Malinche: Reclamada y redimida por escritores y artistas Chicanxs

Objective: SWBAT analyze Malinztin / La Malinche’s – and by extension, La Llorona’s – reinterpretation by Chicanxs and her impact on Chicax culture and identity.

Learning Plan:

- Mini-lecture about Chicanxs, Chicax history, and the archetypes of the Chicax woman.
- Re-watch [“La Malinche”](#) poem read-aloud (if time permits).
- Break out into small groups to re-read and discuss [“La Malinche”](#) poem.
- Discuss: 1) How Chicanxs reinterpret Malinztin / La Malinche’s to be a woman who had agency over her own body and destiny; 2) The idea of “la raza” in the poem, and its relationship to La Malinche, mestizaje, and indigenismo; 3) How and why Chicanxs saw themselves in Malinztin / La Malinche.

Exit Ticket / Formative Assessment:

- **Option 1:** Pick the archetype of Malinztin / La Malinche that most intrigues you. Write a 3-5 sentence “Tweet” in Spanish from the perspective of Malinztin / La Malinche. Based on the archetype you picked, what would you as Malinztin / La Malinche want to Tweet to the world in 2024? Consider sharing an opinion, a feeling, a memory, a story... You must use the Preterite and Imperfect tenses in your writing. Tweets will be collected and graded by the end of class.
- **Option 2:** Pick the archetype of Malinztin / La Malinche that most intrigues you. Write a 3-5 sentence paragraph from the perspective of Malinztin / La Malinche that “talks back” to one or more of the works from yesterday’s gallery. What would you say to the Malinche you see in the work? What would you say to the artist? What would you say to the audience? You must use the Preterite and Imperfect tenses in your writing. Paragraphs will be collected and graded by the end of class.

Extension / Additional lesson: Read and discuss [“La Malinche”](#) poem (Claribel Alegría).

Week 3: Aztlán

Lesson 8 – Aztlán: ¿Un mito de la historia o una historia del mito?

Objective: Students will listen to, read, analyze, and discuss in Spanish the song [“Somos más americanos.”](#)

Essential Questions: What is Aztlán? Where is it? What does Aztlán symbolize to Chicanxs?

Materials: Google slides. [Song lyrics.](#) Cloze listening worksheet.

Learning Plan:

- Play the song once with Spanish subtitles. Play the song again without subtitles. Hand out the cloze listening worksheet. Students will fill in the Preterite and Imperfect conjugations of the words they hear. Students flip to the back page and check their answers.
- Teacher projects a map of Aztlán/the SW U.S. and helps students translate the words “frontera” and elicits other key words to translate. Teacher introduces basic information about the band Los Tigres del Norte.
- Students volleyball read the lyrics in Spanish. Students create a Wordcloud of the 10 most important words in the song. Students write a 6-7 sentence WordCloud “Artist’s statement” in Spanish—using the Preterite and Imperfect—explaining the rationale behind their word choices, the message of the song, and the band’s opinion of Aztlán / Chicanx identity.

Extension: Read and discuss [“The Homeland, Aztlán: El otro México”](#) (p. 25-29) by Gloria Anzaldúa.

HW: Read the preamble to [“El Plan de Aztlán”](#) (p. 181). Pick 1 line that stood out to you the most and write it in your notebook. Skim the rest of “El Plan de Aztlán.” What organizational goal stands out to you the most? Why? Come to class prepared to share your answers.

Lesson 9 – Yo Soy Joaquin

Objective: SWBAT analyze the poem [“I am Joaquin”](#) to evaluate how it constructs an archetype of the ideal Chicax man.

Essential Questions: Who are Chicaxs? What identity did Chicaxs organize around and why? How does *Yo Soy Joaquin* represent and contend with a mestizo Chicax identity?

Materials: “Take a Line for a Walk” handout.

Learning Plan:

Think-Pair-Share (5 min) – Students watch the preamble to [“El Plan de Aztlán”](#). Teacher projects the preamble on the Smartboard. Students answer the following questions with their partner: What imagery does the author use to describe Aztlán? What imagery does the author use to describe Chicaxs?

Mini-Lecture and Guided Notes (10 min) – Teacher will define the term Chicax and provide essential background information into the Chicax movement (e.g., dates, origins, goals, key persons - Chicanos vs. Chicanas, and outcomes; also, parallels to other movements at the time – e.g., Pan-African nationalism). Teacher will provide historical context for the preamble to “El Plan de Aztlán” and the poem “Yo Soy Joaquin.” Teacher will display the entirety of (e.g., form, purpose, impact, key figures). *Yo Soy Joaquin* poem (e.g., purpose, impact, . Students will take notes in their graphic organizer.

Word-Phrase-Sentence (15 min) – Students will take turns reading aloud their excerpt of the “Yo Soy Joaquin” poem to their group. Then, students will individually find then briefly share: 1 word that captured their attention or struck them as powerful, 1 phrase that moved or provoked them, and 1 sentence that was the most meaningful / impactful to them.

Take a Line for a Walk (15 min) – Students will copy the meaningful sentence on the “Take a Line for a Walk” hand-out. Students will write 1-2 sentences answering the question: What connections can you make between this line and what you’ve learned about: *mestizaje*, and *indigenismo*, being *mestizo*, and/or Chicax identity? Once finished writing, students will stand up with their group and move to a new group’s handouts. Students will read the meaningful sentence, the previous comments, and will continue the conversation with their own thoughts. Does the student agree or disagree with the previous student(s)? What new connections can they make? Repeat until 5 minutes left in class. Students will return to their original seats and read all the comments on their hand-out. If time permits, students will share-out the written conversations from their hand-out with their group.

Lessons 10 and 11 – Introduce end-of-unit assessment. Work periods.

Appendix

De Aztlán a Tenochtitlan: El “mito” de la migración mexicana

Hace mucho tiempo vivían los aztecas en un lugar misterioso del Norte que se llamaba “Aztlán.” Aztlán era un lugar rodeado de (*surrounded by*) agua, y los aztecas vivieron aquí por muchos años. Al otro lado del lago, había una montaña llamada Colhuacán, el lugar de los ancestros. Dentro de la montaña había una cueva (*cave*). Los aztecas cruzaban el agua con frecuencia para hacer ofrendas (*make offerings*) y adorar (*praise*) a su dios Huitzilopochtli.

Un día, escucharon la hermosa canción de un pájaro (*bird*) desde el interior de la cueva que decía “tiwi, tiwi, tiwi,” que significa, “vamos, vamos, vamos.” Tomaron a toda la gente de Aztlán y salieron para Colhuacán. En Colhuacán había siete pueblos: los Huexotzincas, los Chalcas, los Xochimilcas, los Malinalcas, los Chicimecas, los Tepanecas, los Matlatzincas. Cuando los aztecas de Aztlán pasaron por Colhuacán, los siete pueblos pidieron seguir a los aztecas. Los aztecas trajeron una figura de madera (*wooden figure*) de su dios, Huitzilopochtli, y la llevaron sobre su espalda.

Ellos caminaron y caminaron, y eventualmente llegaron a un gran árbol en un lugar llamado Cuahuítl Itzintla. Descansaron al pie del árbol para comer cuando, de repente, el árbol se repartió por la mitad (*broke in half*). Esta fue una señal (*sign*) de Huitzilopochtli de que los aztecas debían quedarse atrás y abandonar los siete pueblos. Entonces, uno a uno, los siete barrios abandonaron a los aztecas. Los aztecas vivieron en Cuahuítl por mucho tiempo y finalmente también se fueron con su dios Huitzilopochtli.

Cruzaron el desierto de Teotlalpan, y caminaron, caminaron, y caminaron cuando un día, de repente, aparecieron unos hombres búhos (*owl men*). Dos hombres cayeron al lado de un cactus mientras que uno cayó al pie del árbol mezquite. Estos se llamaban Mimixcoa, divinidades lunares (*lunar divinities*), y querían cerrar el paso (*block the path*) de los aztecas. Huitzilopochtli dijo a los aztecas: “Deben poner los tres cuerpos en las diferentes plantas. Ahora Ustedes no son aztecas. Tu nuevo nombre es ‘Mexica.’ Les voy a llevar a tu nuevo hogar (*home*). Busca un lugar con un águila (*eagle*) sentada sobre un cactus y comiéndose una serpiente.” Luego, los mexicas continuaron caminando y caminando al sur por muchos años y vivieron en diferentes lugares.

Cuando los mexicas llegaron al Valle de México en el año 1200, los siete barrios ya vivían en las mejores tierras (*best land*), entonces los mexicas tuvieron que irse a Chapultepec. Aquí se convirtieron en guerreros de la ciudad de Culhuacán. Para agradecerles (*thank them*) por su ayuda en la batalla, el rey de Culhuacán les dio una de sus hijas para que fuera adorada (*so that she could be worshipped*) como una diosa. Cuando el rey llegó a la ceremonia, encontró a uno de los sacerdotes (*priests*) mexicas vestido con la piel desollada (*flayed skin*) de su hija. Los mexicas dijeron al rey que su dios Huitzilopochtli quería a la princesa como un sacrificio.

El sacrificio de la Princesa Culhua provocó una batalla que los mexicas perdieron. Los mexicas abandonaron a Chapultepec y se fueron a las islas en medio del lago (*in the middle of the lake*) Texcoco. Los mexicas caminaron y caminaron, buscando un lugar para vivir. Un día, en el año 1325, vieron un cactus y encima estaba Huitzilopochtli, en forma de águila, comiéndose una serpiente. Los mexicas llamaron a este lugar su nuevo hogar (*home*) y fundaron su capital, Tenochtitlán.

Sources: [Códice Boturini – Recorrido](#) | [The Aztecs from Aztlán to Tenochtitlan: The Codex Boturini & the Mexica Pilgrimage](#) | [The Founding of Tenochtitlan and the Origin of the Aztecs](#)

“La Gran Tenochtitlan” Graphic Organizer (Day 1)

See - Feel - Think - Wonder: Respond to the questions in bullet points or complete sentences.

I SEE <i>What do you see? What stands out?</i>	I FEEL <i>What feelings does this piece evoke for you?</i>	I THINK <i>What do you think is happening? What story do you think is being told?</i>	I WONDER <i>What do you wonder about this piece? What questions do you have?</i>

Historical Context: Take bullet-pointed notes as you listen to this mini-presentation.

Tenochtitlan Origin Story:
Pre-Colonial Mexico:
Timeline of Mexican history:

“La Gran Tenochtitlan” Graphic Organizer (p. 2)

Zoom-In Inquiry: Image #1

<ul style="list-style-type: none">• Who do you see? What do they look like?• What are they wearing?	
<ul style="list-style-type: none">• What actions do you see?• What objects do you see?• What relationships do you see?	

Zoom-In Inquiry: Image #2

<ul style="list-style-type: none">• Who do you see? What do they look like?• What are they wearing?	
<ul style="list-style-type: none">• What actions do you see?• What objects do you see?• What relationships do you see?	

Zoom-In Inquiry: Image #3

<ul style="list-style-type: none">• Who do you see? What do they look like?• What are they wearing?	
<ul style="list-style-type: none">• What actions do you see?• What objects do you see?• What relationships do you see?	

Creative Questions: In pairs or groups of 3, brainstorm a list of questions you have about the mural.

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Creative Questions: Choose and answer one of the questions you brainstormed above.

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“La Gran Tenochtitlan” Graphic Organizer (Day 2)

Historical Context: Take bullet-pointed notes as you listen to this mini-presentation.

<p><i>The Mexican Revolution</i></p> <ol style="list-style-type: none">1. What were the causes of the Mexican Revolution?2. What were its goals?3. What were its consequences?	
<p><i>The Creators of Indigenismo and Mestizaje</i></p> <ol style="list-style-type: none">1. Who was Manuel Gamio?2. Who was José Vasconcelos?	
<p><i>The books and holidays that constructed A Mestizo Nation</i></p> <ol style="list-style-type: none">1. <i>La Raza Cósmica</i> (1925):2. <i>El Día de la Raza</i> (1928):	
<p><i>The assimilationist education policies that constructed A Mestizo Nation</i></p> <ol style="list-style-type: none">1.2.3.4.5.	
<p><i>Mexican Muralism Movement</i></p> <ol style="list-style-type: none">1. What was the main goal of the Mexican Muralism Movement?2. Who were “The Big Three?”3. What questions about Mexican identity does The Mexican Muralism Movement aspire to answer?	

“La Gran Tenochtitlan” Graphic Organizer (Page 2)

<p style="text-align: center;">VALUES</p> <ol style="list-style-type: none">1. What values do these murals invite us to think about?2. Whose values are these? Are they your values?3. Do these murals affirm, challenge, or raise questions about <i>indigenismo</i>? Do these murals affirm, challenge, or raise questions about <i>mestizaje</i>?	
<p style="text-align: center;">IDENTITIES</p> <ol style="list-style-type: none">1. Who do these murals speak <u>about</u>? Who are these murals trying to speak <u>to</u>? <i>(Note - they may not be the same people!)</i> Do you notice any similarities, differences, and/or tensions between the identities of the people the murals are trying to speak about vs. speaking to?2. Do the identities of the people in the murals reflect the identities of Diego Rivera?3. Do you feel any connection to the stories told by the murals? Why / why not?	
<p style="text-align: center;">ACTIONS</p> <ol style="list-style-type: none">1. Consider the socialist origins and nation-building goals of the Mexican Muralism movement. What actions might these murals encourage?2. Whose actions? – yours, others, what others? Why?	

Malintzin/La Malinche: ¿Madre, Traidora, Víctima?

Teacher's Notes:

- [See Slides 16-18 for paintings/photographs.](#)
- Modify and add questions as needed, and write them up into a worksheet or distribute as-is.
- Tell students that there are no works by women artists in the “La Traidora” gallery.

Gallery #1: La Madre del Mestizaje

#1) *La Malinche* (Santa Barraza, 1991)

- Observe Malintzin’s face. What emotions do you see? To whom is her gaze looking?
- Observe Malintzin’s body. How is Malintzin’s body represented in this painting? What is the relationship between her body and Mexico (its people; its identity)?
- What symbols / imagery identify Malintzin as an indigenous woman?
- How is the theme of “mestizaje” symbolized in this painting?
 - If the baby is supposed to be a “mestizo,” what does this painting say about who is a mestizo?
- What female religious figure does Malintzin remind you of? What connections do you see between Malintzin and that figure?
- Additional questions (if time allows):
 - Who is in the middle ground of the painting? What is his relationship to Malintzin?
 - What is happening in the background? What does the background foreshadow about the future of Mexico after the union of ? What story does it tell about the nature of the relationship between Malintzin and Hernan Cortés?

#2) *El Sueño de la Malinche* (Antonio Ruiz, 1939)

- Observe Malintzin’s face. What emotions do you see? How is she feeling? What do you think she is dreaming about?
- Observe Malintzin’s body. How is Malintzin’s body represented in this painting? What place(s) are represented on her body? What is the relationship between her body and Mexico?
- What symbols / imagery identify Malintzin as an indigenous woman?
- How is the theme of “mestizaje” symbolized in this painting?
- Contrast and discuss at least two differences between this representation of Malinche with the former painting.

Gallery #2: La Traidora

#1) *La Traición de la Malinche* (Teddy Sandoval, 1993)

- Observe Malintzin's face. What does her tongue symbolize? How does it serve as a metaphor for the relationships she had to Cortés?
- Who is the man with the pierced heart? Who does he represent? How do you know?
- What does the painting imply about Malinche's actions?
- What are the eyes doing? Whose eyes are they? What purpose do the eyes serve in the painting?
- Notice the various vines and leaves in the image. What biblical setting does this scene remind you of? What connections may the painter be trying to make between that and this place / story?

#2) *Cortés y la Malinche* (José Clemente Orozco, 1926)

- Observe Malintzin's face. What emotions do you see? To whom is her gaze looking?
- Observe Malintzin's body. How is Malintzin's body represented in this painting? How is it represented in comparison to Hernan Cortés?
- What is Hernan Cortés doing? Why?
- Take note of the third figure of the painting. Who does he represent? How do you know?
- Think back to the comparisons we made in our Do Now of La Malinche to other female figures. What biblical couple may Malintzin and Cortés represent? What connections may the painter be trying to make between that and this couple / story?

Gallery #3: La Chicana / La víctima del patriarcado

#1) *La Malinche tenía sus razones*

- Observe Malintzin's face. What emotions do you see?
- Observe the background. What story is being told in the panels? Why is Malintzin crying?
- Reflect on the title. What does it say about Malinche's motivations and actions? Re-reflect on the question: Why is Malintzin crying?

#2) *La Malinche*

- Observe Malintzin's face. What emotions do you see?
- Observe Malintzin's body. How is she dressed? Why? How old is she?
- Why is she posed?
- This is the only photograph. Why / what effect?

RESOURCES (for classroom use / annotated bibliography)

WEEK 1: From Aztlán to Tenochtitlan

AJ+ Español. 2020. “¿Quiénes Son Los Mestizos En México? | AJ+ Español.”
www.youtube.com. March 29, 2020. <https://www.youtube.com/watch?v=qx5yB-CO9c4>.
Video of street interviews that ask Mexicans how they self-identity and why, and which problematizes mestizaje. Could be used in-class with English subtitles and/or assigned as homework.

“Aztec Pages at Mexicolore.” n.d. Wwww.mexicolore.co.uk.
<https://www.mexicolore.co.uk/aztecs/>.
Rich educational website on information and resources about the Aztecs. Can post as a resource for students to explore before beginning the unit or throughout.

English and Modern Languages Cal Poly Pomona. 2020. “Mexican Muralism.” YouTube. June 22, 2020. https://www.youtube.com/watch?v=d1t3Hj_iSqU.
Short video lecture that provides historical background into the Mexican Muralism movement and its defining themes. Teacher could show in-class or assign as homework.

Estrada, Professor. 2022. “The Aztecs from Aztlan to Tenochtitlan: The Codex Boturini & the Mexica Pilgrimage Read Page-By-Page.” *YouTube*.
<https://www.youtube.com/watch?v=tagWcDQOsZ8>.
Video that narrates (in English) the Mexica migration myth from Aztlán as told by the Codex Boturini. Animation and labeling enhances understanding of story. Pairs well with “Códice Boutirini – Recorrido.”

INAH TV. 2017. “Códice Boturini - Recorrido.” *YouTube*.
<https://www.youtube.com/watch?v=7BUjBwfEuZ0>.
Video that narrates (in Spanish) the Mexica migration myth from Aztlán as told by the Codex Boturini. Use with advanced speakers and supplement with captions in Spanish or English as needed.

Kole, Thomas. n.d. “A Portrait of Tenochtitlan.” Tenochtitlan.thomaskole.nl.
<https://tenochtitlan.thomaskole.nl/>.
Website that compares a 3-D reconstruction of Tenochtitlan to present-day pictures of Mexico. Homework for Lesson 2.

Kilroy-Ewbank, Dr. Lauren. 2018. “Introduction to the Aztecs (Mexica) .”
Smarthistory.org. March 19, 2018.

<https://smarthistory.org/introduction-mexica/>.

Article with lots of pictures and information that introduces the origin, culture, and empire of the Mexica people. Video will be assigned as homework for Lesson 1.

Mamá Alternativa. 2021. "Video-Cuento: Tenochtitlán." YouTube. January 21, 2021.

<https://www.youtube.com/watch?v=ZeN-G11niVM>.

Video read-aloud of a children's book about Tenochtitlan.

Mann, Jon. 2014. "Mexican Muralism." Art History Teaching Resources. September 26, 2014.

<https://arthistoryteachingresources.org/lessons/mexican-muralism/>.

Website that provides historical background, web resources, a slideshow of murals, essential questions, and to aid lesson-planning around the Mexican Muralism movement.

Mythopedia Staff. 2022. "Aztec Gods." Mythopedia. November 29, 2022.

<https://mythopedia.com/topics/aztec-gods>.

Rich website with information about several Aztec gods. Teacher can adapt + translate myths to Spanish.

Somos Nómadas TV. 2015. "Los Aztecas: Capítulo I, El Origen (Documental Completo)." www.youtube.com. February 9, 2015.

<https://www.youtube.com/watch?v=HnbnJJD8Vu0>.

Documentary (in Spanish) that traces the possible historical Mexica migration path from Mexico to the U.S. Important connections made between the Mexica and the Hopi nation of Arizona. Show documentary if you have extra time and screen with English subtitles.

WEEK 2: La Llorona/La Malinche

Flora Rees-Arredondo. 2022. "Malinchista (Español + Subtítulos)." YouTube. March 15, 2022.

<https://www.youtube.com/watch?v=LR1xTHFJLag>.

2D animated short film reclaiming the Spanish slur "malinchista" to empower Latinx women by retelling the story of La Malinche. Extension activity for Lesson 6. English version linked [here](#).

Jaraba Abellán, Alicia. 2022. Soy La Malinche. Madrid: Nuevo Nueve.

Graphic novel of La Malinche's story. Here is a [video](#) (in Spanish) that summarizes / reviews the book.

Medina, Ricardo. n.d. "La Llorona & Cihuacoatl: The Story We Tell or Don't Tell Grade Level:

7 -12." https://www.liberatedethnicstudies.org/uploads/1/6/1/9/16198322/ch_3_7-12_la_llorona_cihuacoatl_1.pdf.

Lesson plan with ready-to-use slides where students explore contemporary narratives of La Llorona and compare them to various Aztec/Mexica stories of Cihuacoatl.

Monstrum. 2019. "The Legend of La Llorona." YouTube.

<https://www.youtube.com/watch?v=RR1rILLuUzE>.

Video that summarizes the legend of La Llorona, and makes connections between her and Cihuacoatl and La Malinche. Homework for Lesson 5.

New-York Historical Society. 2020. "Women & the American Story: Malitzen, Enslaved Interpreter for Hernan Cortés." YouTube.

https://www.youtube.com/watch?v=C65Phu_EAEs.

Video that summarizes the life of Malinztin and introduces the paradigm of mother/traitor/survivor. Homework for Lesson 5.

"Poeta Pachuco — La Malinche — Claribel Alegría." 2019. Poetapachuco.org. May 15, 2019.

<https://poetapachuco.org/posts/la-malinche>.

Poem by Nicaraguan-Salvadoran poet Claribel Alegría. Uses advanced Spanish, but may be able to scaffold with English translations as part of an extension of Lesson 5.

San Rafael Librarians. 2020. "La Llorona by Rudolfo Anaya." YouTube. October 1, 2020.

<https://www.youtube.com/watch?v=x5EE4hxEvZ0>.

Video read-aloud of "La Llorona" by Rudolfo Anaya who offers a Chicana re-interpretation of the "La Llorona" story.

Tafolla, Carmen. 1978. "Women in World History: PRIMARY SOURCES." Chnm.gmu.edu.

1978. <https://chnm.gmu.edu/wh/p/171.html>.

Well-known poem about La Malinche that re-interprets her from a Chicana feminist perspective in a response to the "Yo Soy Joaquin" poem. Homework for Lesson 6. Read-aloud by Carmen linked [here](#).

Winick, Stephen. 2021. "La Llorona: Storytelling for Halloween and Día de Muertos | Folklife Today." Blogs.loc.gov. October 29, 2021.

<https://blogs.loc.gov/folklife/2021/10/la-llorona-storytelling-for-halloween-and-da-de-muertos/>.

Podcast read-aloud and transcription of Joe Hayes' re-interpretation of "La Llorona."

WEEK 3: Aztlán and the Chicana Movements

Alurista, and Rodolfo González. 1969. "El Plan Espiritual de Aztlán." 1969.

<https://60sand70samericavoices.wooster.edu/wp-content/uploads/sites/101/2018/01/el-plan-de-aztlan.pdf>.

PDF of preamble to the infamous Chicano manifesto “El Plan Espiritual de Aztlán.” HW for Lesson 8.

Anzaldúa, Gloria. 1987. “The Homeland, Aztlán: El Otro México.” In *Borderlands/La Frontera: The New Mestiza*. San Francisco: Spinsters/Aunt Lute.
<https://cpb-us-w2.wpmucdn.com/u.osu.edu/dist/d/95251/files/2020/09/3.1-Gloria-Anzaldúa-The-Homeland-Aztlán-1-1.pdf>.

Book chapter from foundational Chicano text by Gloria Anzaldúa that recounts the history of Chicanos in the U.S. from thousands of years ago to the present. Identifies Chicanos as indigenous to the U.S. and places the location of Aztlán in the Southwest U.S. Pages 25-29 could be read and discussed as an extension for Lesson 8.

González, Rodolfo "Corky". 1967. “I Am Joaquín.” www.latinamericanstudies.org. 1967.
<https://www.latinamericanstudies.org/latinos/joaquin.htm>.

Famous bilingual poem by Corky González in which he narrates the political struggles and multiple, contradictory identities of Chicanos. Poem to be analyzed in Lesson 9.

Los Tigres del Norte. 2021. “Somos Más Americanos (En Directo Desde Los Angeles MTV Unplugged).” www.youtube.com. February 8, 2021.
<https://www.youtube.com/watch?v=0ue-YP-wvsY>.

Song by Los Tigres del Norte that explores the consequences of the U.S. annexation of Texas after the end of the Mexican-American War of 1848, and why Chicanos are not “illegal” to the (Southwest) U.S. and are in fact “more American” than Americans. Students will listen, read to, and analyze this in Lesson 8.

Project Eñye. 2015. “Latino High School Students Find Inspiration from Epic Poem ‘I Am Joaquín.’” YouTube. <https://www.youtube.com/watch?v=GTaqLs5Rzo>.

Video read-aloud of excerpts of “I am Joaquín” poem by Latino high school students accompanied by commentary by Rudy González, author Corky González’s son. Post as additional viewing before Lesson 9 or show in-class during Lesson 9 if extra time.

The Critical Perspective. 2022. “El Plan de Aztlán (Chicano Movement) - Juan Gómez-Quiñones.” www.youtube.com. March 10, 2022.
<https://www.youtube.com/watch?v=t12U8C1VV4>.

Video read-aloud of preamble the infamous Chicano manifesto “El Plan Espiritual de Aztlán.” Students will watch the video in-class during Lesson 9.

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ACTFL World Readiness Standards for Learning Languages

1. Communication: Learners are able to communicate effectively in more than one language in order to function in a variety of situations and for multiple purposes.
 - a. Interpersonal Communication: Learners interact and negotiate meaning in spoken, signed, or written conversations to share information, reactions, feelings, and opinions.
 - b. Interpretive Communication: Learners understand, interpret, and analyze what is heard, read, or viewed on a variety of topics.
2. Cultures: Learners interact with cultural competence and understanding.
 - a. Relating Cultural Practices to Perspectives: Learners use the language to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied
 - b. Relating Cultural Products to Perspectives: Learners use the language to investigate, explain, and reflect on the relationship between the products and perspectives of the cultures studied.
3. Connections: Learners connect with other disciplines and acquire information and diverse perspectives in order to use the language to function in academic and career-related situations.
 - a. Making Connections: Learners build, reinforce, and expand their knowledge of other disciplines while using the language to develop critical thinking and to solve problems creatively.
 - b. Acquiring Information and Diverse Perspectives: Learners access and evaluate information and diverse perspectives that are available through the language and its cultures.
4. Comparison: Learners develop insight into the nature of language and culture in order to interact with cultural competence.
 - a. Cultural Comparisons: Learners use the language to investigate, explain, and reflect on the concept of culture through comparisons of the cultures studied and their own.
5. Communities: Communicate and interact with cultural competence in order to participate in multilingual communities at home and around the world.
 - a. Lifelong Learning: Learners set goals and reflect on their progress in using languages for enjoyment, enrichment, and advancement.