

From Culture to Culture

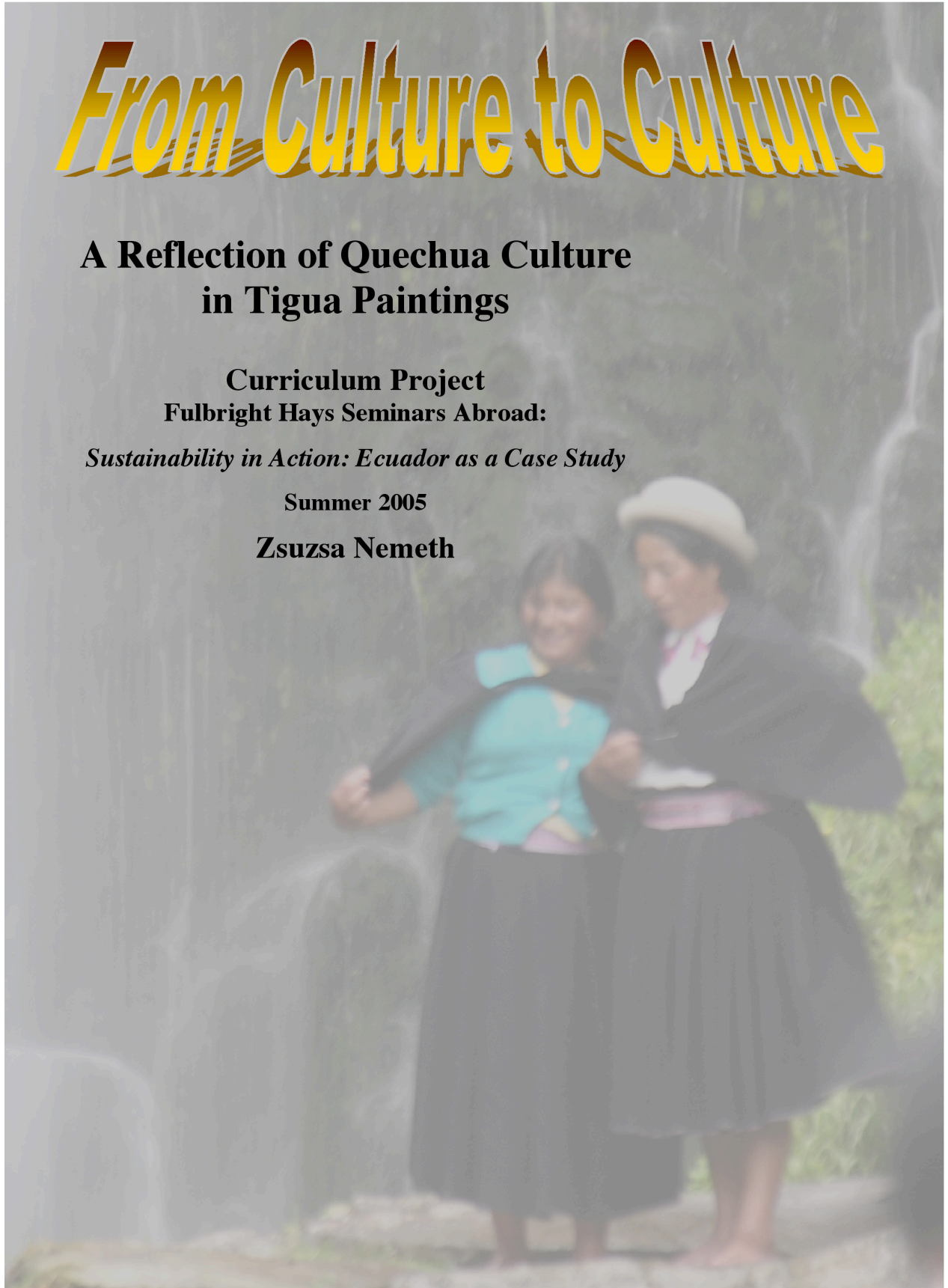
A Reflection of Quechua Culture in Tigua Paintings

**Curriculum Project
Fulbright Hays Seminars Abroad:**

Sustainability in Action: Ecuador as a Case Study

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FROM CULTURE TO CULTURE

A Reflection of Quechua Culture In Tigua Paintings

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Subject area: English as a Second Language, intermediate or advanced level

Grade Level: Middle School, grades 6, 7 and 8

Focus question: How is it possible to maintain one's cultural identity in a new land?

Curriculum Components

Lesson One:	Introduction: Introduce Unit Question
Lesson Two:	Tigua paintings: Slide Show
Lesson Three:	Reading and Comprehension
Lesson Four:	Problem Solving Group Work
Lesson Five:	Culture Quilt – Individual Project
Lesson Six:	Writing a Narrative

Objectives

1. Students will learn about Tigua communities by viewing slides of paintings.
2. Students will discuss the characteristics of these paintings.
3. Students will analyze aspects of culture represented in these paintings.
4. Students will read and answer questions about indigenous life.
5. Students will collaborate to complete a group project.
6. Students will listen and take notes about other teams' projects.
7. Students will reflect on their own cultural practices.
8. Students will complete an individual project based on their reflections.
9. Students will write a personal narrative about a relevant aspect of their home culture.

Curriculum Standards: World Languages, Reading and Writing

(State of Oregon)

1. Identify cultural perspectives and practices of the appropriate culture.
1. Determine meaning of words using contextual and structural clues.
2. Identify and/or summarize main ideas and supporting details presented in informational selections.
3. Identify and/or summarize sequence of events.
4. Write summaries for a variety of informational texts.
5. Write a personal narrative that includes sensory details and clear language.

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Rationale

My work with English Language Learners involves more than teaching them English. My students come from about twenty different countries and speak more than a dozen languages. I always marvel at the cultural and linguistic diversity that my students represent. As I assist them in the process of learning English, I also strive to facilitate their acculturation. During this process they begin to develop various attitudes toward their home culture. One of my goals as a language educator is to infuse my teaching with multi-cultural curriculum so I can promote cross-cultural understanding. I would like my students to see each culture as rich, legitimate and unique. Ultimately, however, I want them to see the connections that tie the various cultures together. Only that way can they become global citizens.

My trip to Ecuador through a Fulbright-Hays seminar grant strengthened my belief that each culture is unique and complex. While in Ecuador, I was fascinated by the small, bright colored, indigenous paintings that were on sale in every tourist venue. When I found out that most of the artists originally came from Tigua, a farming community in the Andes region in Ecuador, but now live in urban centers, I was struck by their insistence on continuing to paint pictures of the Andean landscape and traditional way of life. Clearly, these artists use art to preserve their cultural identity while making a livelihood. Considering the fact that Tigua paintings are relatively new, they present a good example of ‘Sustainability in Action.’ As Tigua artists tell their stories and dreams through their art, I would like my students to discover that they can also maintain and hold on to their home culture as long as they can explore their cultural practices and tell their own stories.

Project Overview

This interdisciplinary unit is intended for middle school English Language Learners in the intermediate or advanced stage. Students will investigate a particular art form that developed in the central part of Ecuador and use it as a springboard to examine the issue of maintaining one’s cultural roots and identity in a new land. This is a key dilemma for many immigrant and refugee families who come to live in the United States. Throughout the unit, students will look at Tigua art in the form of slides and analyze the various aspects of indigenous culture that these paintings represent. Then they will learn about the aspects of culture most often found in Tigua paintings. To show their understanding, students will do a jigsaw reading and problem-solving activity in groups. Once students are familiar with the every day life, festivals, and healing rituals of the Tigua communities, they will reflect on their own cultural practices and ways they maintain their first culture in the United States. Next, they will complete a culture quilt representing their own cultural practices. Finally, they will choose one aspect of their culture and write a personal narrative.

This unit can be taught over a two to four week period depending on what aspects of the unit fit the curriculum goals of the teachers.

Ecuador is a small country in northwestern South America, located on equatorial latitude. It has a population of about 13 million inhabitants. The four major regions are the Andes Mountains, the coast, the Amazon region and the Galapagos Islands. Ecuador is characterized by great geographical, biological and ethnic diversity. In the 16th century, the Spaniards encountered many native or indigenous groups, and tried to eradicate their customs and belief systems. Fortunately, many ethnic groups retain their traditional culture and language. The largest of the 13 indigenous groups is the highland Quechua. They live in the valleys and highlands of the Andes Mountains. They speak the Quechua language. Tigua is an area in the Cotopaxi Province of the Andes, inhabited by Quechua.

Lesson One: Introduce Unit Question

Explain that this unit focuses on the fundamental question: *How is it possible to maintain your home culture in a new country?* Give an overview of the activities in this unit and explain that each activity will help students formulate an answer to this question. The following introductory activities provide a menu of choices. Teachers can select one or more activities, or adapt them to meet the particular needs of their students.

Activity One: Have a brief class discussion on students' cultural backgrounds and home languages. As students share where they are from, and what language they speak at home, the teacher can take notes on chart paper, then post it on the wall. Students can also share some information or stories from their culture.

Activity Two: Group students according to their cultural/ethnic group. Provide a definition of culture as "the beliefs, customs, practices, and social behavior of a particular nation or people" (Encarta® World English Dictionary, © 1999 Microsoft Corporation). Discuss as a whole class how these components can be broken down into several categories. Then have each group complete a "Sunshine " graphic organizer (see handout). On each ray of the sun, students write specific examples of cultural practices of their culture (e.g., food: tortilla, tamales; clothes: sombrero; language: Spanish; religion: Catholic; holidays: Day of the Dead; celebrations: *Quinceañera*, etc.)

Activity Three: In groups of 3-5 students complete a K-W-L chart of what they know, want to know, then at the end of unit what they learned about Ecuador, its people and culture.

Handout: "Sunshine" Graphic Organizer for Activity Two

Lesson Two: Tigua paintings: Slide Show

Objectives:

1. Students will learn about Tigua communities by viewing slides of paintings.
2. Students will discuss the characteristics of these paintings.
3. Students will analyze aspects of culture represented in these paintings.

Use the information in the handout about Tigua and the history of Tigua paintings to introduce the slide show activity. You can summarize the key points of the text, or give students a copy of the background information. Before you show slides of Tigua paintings, tell students they will view pictures of paintings and photographs from Tigua. As a class, they will discuss, describe what they see or notice in the painting. They will also identify what aspect of culture is portrayed. Each student will complete a graphic organizer sketching the painting and taking notes. This activity requires one or two class periods. To show the pictures, you need a computer, a projector that connects to the computer, and a screen. As you show the slides, use the following questions to elicit information:

1. What do you see in the picture?
2. What are the people doing?
3. How are they dressed?
4. How would you describe the landscape/ background?
5. Can you tell what season it is in the picture?
6. What aspects of culture does this picture show?
7. What similarities and differences do you notice between what you see here and your culture?

Notes on Slides Slides #1-3 show paintings by members of the Toaquiza family of typical every day scenes. They portray an idyllic and beautiful landscape. People in traditional dress and Panama hats are herding llamas, shearing alpacas and working in the field. In the background is the snow-capped Cotopaxi volcano. Condors are flying in the sky.

Slide #4 is a photograph of the Andes Mountains taken in late July after the harvest. The mountains are brown and bare. They only turn green during the growing season.

Slide #5 and 6 show the Inti Raymi festival. Slide #5 shows a painting by Gustavo Toaquiza and #6 is a postcard. Note the portrayal of the volcano and condors in the painting.

Slide #7 and 8 feature paintings of shamanic healings by Laura Ante and Jose Toaquiza. In the first, the patient is in the lake, in the second, he is lying down.

Assessment: Classroom participation, completeness of graphic organizer

Handouts:

1. Background information on Tigua
2. Graphic organizer on Tigua Slide Notes (Each student needs two copies, or one two-sided copy)

Lesson Three and Four: Reading and Comprehension, and Problem Solving Group Work

Objectives:

1. Students will read and answer questions about indigenous life.
2. Students will collaborate to complete a group project.
3. Students will listen and take notes about other teams' projects.

The following activities were adapted from the Social Studies Program *History Alive!* They invite students to design monuments on three aspects of Ecuadorian culture reflected in Tigua paintings: every day life and work, festivals and healing practices. This is a jigsaw activity so students are divided into groups of five or six. Each group is given information on one of the three topics mentioned above. First, the groups read the information and record their answers to questions. Then all group members create a monument using only their bodies and simple props. Their monument—in a frozen position—should reflect a clear understanding of their reading. Each group also prepares a written statement about their monument. This statement will include a summary of key points from their reading, as well as an explanation of the monument. As the groups present their monument, other groups will complete the presentation handout. A wrap-up discussion will complete this activity. Students also fill out a group evaluation on their own and their group members' participation in the project. See handouts below for readings, roles for monuments, written statement, presentation and evaluation form. The jigsaw reading activity requires one class period, designing and presenting the monument may take two class periods.

Assessment: Informal assessment of students' group work, student handout notes, quality of monument, written statement, presentation chart, evaluation form

Procedures:

1. Give students an overview of the activities and the objectives for this lesson.
2. Divide students into mixed-ability groups of five or six. Explain that they will be working together, but each student will have a different role.
3. Assign roles according to the groupwork checklist for designing a monument. Have students study their role, then report back to the group about their assignment.
4. Give each group a different information handout.
5. Have students complete the reading assignment. Encourage students to mark up the text, underlining or highlighting key information. Remind the discussion leaders that they are in charge of facilitating the discussion.
6. Have students brainstorm ideas for their monument. Monitor and assist groups as needed. Remind students that all group members have to be part of the monument.
7. Tell students that each group will display their monument to help other students understand indigenous culture. Distribute presentation charts to each student.

8. Have a volunteer group display their monument first. You may turn off the lights while they position themselves. When they are ready, turn on the lights.
9. Have the rest of the class observe the monument for about 10 seconds. Ask the viewers what they think the monument commemorates.
10. Have the students sketch the monument on their presentation chart.
11. Invite the Spokesperson to show and read the written statement, then have the students take notes on their presentation chart.
12. Repeat the process for each of the remaining groups.
13. Conduct a wrap up discussion of what was learned, and have students fill out the evaluation form

Handouts:

1. Information about Every Day Life and Work
2. Information about the *Inti Raymi* festival
3. Information about Healing Rituals
4. Groupwork checklist for designing a monument
5. Written Statement
6. Presentation Chart
7. Evaluation Form

Lesson Five: Culture Quilt

Objectives:

1. Students will reflect on their own cultural practices.
2. Students will complete an individual project based on their reflections.

Students will design a “culture quilt” that represents how they maintain their home culture in the United States. Discuss with class the aspects of culture they learned about from Tigua paintings. If completed, refer students back to the introductory activity of cultural practices represented in the sunshine graphic organizer. Brainstorm with students a list of cultural practices: language, family relations, celebrations, food, holidays, clothes, religion, work/labor, education, healing practices, shelter, institutions, etc.

Directions: Design a “Culture Quilt” that shows how you maintain your home culture in the United States. On a large* sheet of paper, create 8 or 9 squares about various aspects of your culture that are relevant to you. Each square should contain one aspect of your culture. Use pictures, symbols, photographs or words for each square. Draw a one-inch border, and fill the border with words and symbols about you. You can write your name or names, age, favorite things in English and in your native language, etc. Whereas the squares of the quilt should focus on your culture, the border should contain personal information about you!

Your quilt should be clearly organized, complete, and neat. You should use at least five colors.

Assessment

Your project will be graded on the following criteria:

1. Your project is complete
2. Cultural information is accurate
3. Border contains personal information
4. Your project is neat and colored

After students present their quilt, lead a class discussion on what students learned about each other’s culture. Discuss what similarities and differences they noticed in their projects. Post the projects in a prominent place of the classroom. If they turned out especially great, organize a school exhibit in the library or hallway, or other appropriate place.

*Note: As to the size of paper for this project, I recommend 11 by 17 inch paper, or poster board paper.

Lesson Six: Writing a Personal Narrative

Objective: Students will write a personal narrative about a relevant aspect of their home culture.

The culminating activity is a personal narrative that students will write. This activity enables students to express their pride in their culture by validating their personal experiences. Students will choose one aspect of their culture, and write a story. They can select a topic from their “Culture Quilt” project, or choose another special memory or event that showcases their home culture. They will use the writing process: brainstorming, writing drafts, revising and editing their paper before they complete the final copy. The district’s writing scoring guide will be used to score their papers (see Web site in resources). This activity will take four to five days to complete. Sharing their stories with their classmates can be a special celebration along with a tea party or potluck if district regulations allow. During the celebration reflect on the following questions:

1. What did you learn about the Quechua people of the Andean region of Ecuador?
2. From the class discussions and the culture quilt project, what did you learn about other cultures?
3. How did you feel about writing a personal story about your culture?
4. Do you think writing about your culture can help you maintain it?
5. Is your first language and culture important to you?
6. What else can you do to keep your home culture strong?
7. How did this project change the way you think about cultures?

Sample Prompt:

1. Write about a special time, a memory or event in your life. This event should highlight one or more aspects of your culture. In a well-developed narrative, tell what happened and why this event is special for you. Use sensory images and descriptive details in your writing.

Assessment: Scoring guide on Ideas and Content, Organization, Sentence Fluency, Word Choice, Voice and Conventions

Alternative Assignments or Extensions

1. Instead of a personal narrative, students may write an expository paper comparing one or more aspects of their culture with the Quechua culture they studied.
2. Students may be assigned to write a research paper comparing one aspect of their culture across several cultures. For example, students may research and compare harvest festivals, rites of passages, birthday celebrations, etc. across several cultures. They may write a research paper or complete a multimedia presentation.
3. Students will paint a picture in the Tigua style, depicting an aspect of their culture. Grading criteria will reflect the characteristics of Tigua paintings: rich details, bright colors, and symbolism.

RESOURCES

BOOKS

Bower, Bert, et. al. *History Alive! Engaging All Learners in the Diverse Classroom*. Palo Alto: Teachers' Curriculum Institute, 1999.

Colvin, Jean. *Arte de Tigua. A Reflection of Indigenous Culture in Ecuador*. Quito: Abya Yala, 2004.

Morrison, Marion. *Ecuador. Enchantment of the World*. New York: Children's Press, 2000.

WEBSITES

Writing Scoring Guide: Official Scoring Guide, Oregon Department of Education.
<http://www.ode.state.or.us/teachlearn/testing/scoring/guides/2005-06/asmtwiscorguide0506eng.pdf>

Images of Tigua paintings
<http://elvispelvis.com/tiguagallery.htm#4>
<http://www.tigua.org/>
<http://www.ecuador.us/what1.htm>
<http://www.homelands.org/worlds/cotopaxi2.htm>
<http://www.mip.berkeley.edu/tigua/>

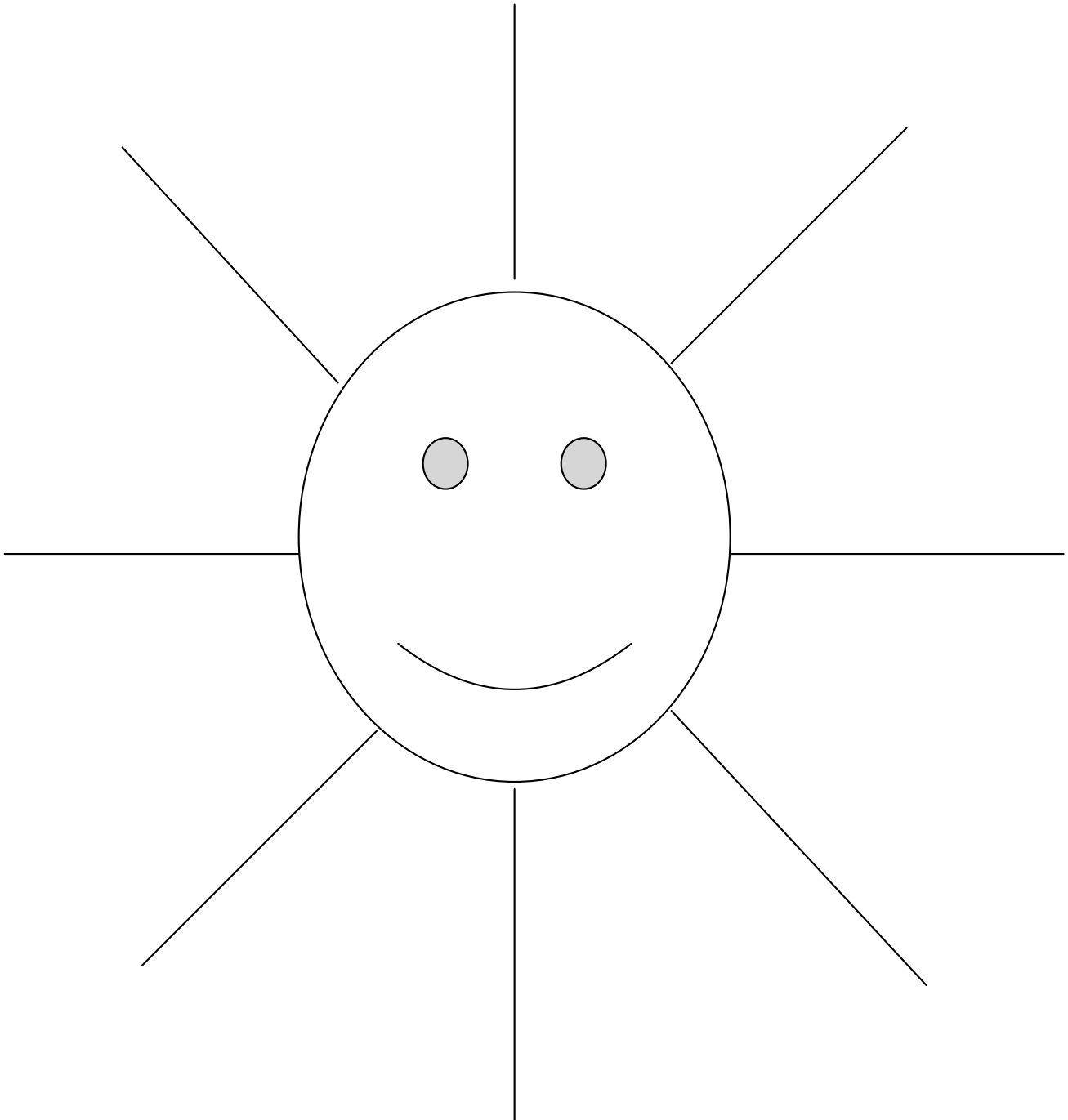
Ecuador Lessons Websites
<http://www.goecuador.com/ecuador-general-info/ecuador-ethnicity6.html>
<http://bestwebquests.com/bwq/wqdetail.asp?siteid=137>
<http://www.timeforkids.com/TFK/gpecuador>
http://www.thinkquest.org/library/site.html?team_id=C006100F
<http://www.traveltree.co.uk/pages/display.asp?travelprogram=8&disid=1805&title=Gap Year Programs>

CREDITS

Paintings by Alfredo, Alfonso and Luzmila Toaquiza, Worlds of Difference series by Homeland Productions, <http://www.homelands.org/worlds/cotopaxi2.htm>

SUNSHINE GRAPHIC ORGANIZER (lesson 1 handout)

Directions: Use the graphic organizer below to identify aspects of your culture. Write your name and the name of your culture in the center of the sun, then write concrete examples of holidays, celebrations, food, religion, clothes, customs, and other aspects that characterize your culture. Feel free to add more rays if necessary.



Background Information on Tigua Art (lesson 2)

Tigua is located in the Andes region of Ecuador. It comprises several farming communities in the valleys and highlands of central Ecuador, in the province of *Cotopaxi*. The people here are the indigenous Quechua. The Quechua are the largest indigenous group in Ecuador. Most of Ecuador's indigenous population lives in the northern and central Andes. They live in tightly knit communities maintaining many aspects of their traditional life. They do subsistence farming, cultivating barley, potatoes, onions and beans, and raise llamas, cattle and sheep at elevations ranging from 10,000 to 13,000 feet. Many of them also do artisan work, supplementing their income by painting pictures.

Tigua artists are known for their small, colorful paintings, depicting a range of topics. Originally, the local indigenous Quechua people decorated their drums and masks for holidays and festivals. Then in the 1970s they started to paint on sheep hide stretched over a flat frame. The themes reflected the every day life of the community: work in the highlands, traditions, festivals, legends and history. As demand grew for these paintings, they became an important source of income for the artists. Even though most of the artists left the Tigua area to move into urban areas, they still continue painting the local landscape and images of ancient Quechua traditions.

Tigua artists used to prepare their own hide from a sheep that was slaughtered for a family event such as a wedding or baptism. Nowadays, many artists buy the hides at the market. The hide is stretched over a frame. They use bright enamel or acrylic paint. First, artists paint the canvas white or light blue. Then they outline the images in black. Finally, they fill in the images with color. Some of the artists cover their painting with a layer of varnish to make it brilliant. These paintings are sold at popular tourist markets in cities such as Otavalo, Quito, Guayaquil and Cuenca. The best-known artists are the members of the Toaquiza, Cuyo and Vega families.

TIGUA SLIDES (lesson 2)

SLIDE	SKETCH	NOTES	ASPECT

Information about Daily Life and Work (lesson 3)

Directions: The following information will help your group create a monument and a written statement about daily life and work of the Tigua communities. Read each section and discuss the questions. Record your answers on the handout.

Key vocabulary:

agriculture	crops	subsistence farming	
cattle	indigenous	Quechua	surplus

One of the most popular themes of Tigua paintings is every day life in the highlands. Many paintings describe various aspects of village life. Typically, scenes include families and members of the community engaged in some form of agricultural activity: preparing the fields, planting, tending the crops and harvesting. People in the highlands are subsistence farmers. They grow crops for their own food, and sell the surplus at the market. On Saturday they load their llamas with produce and head to the market, which is six or seven miles away. The most common crops are potatoes of many varieties, onions, barley and fava beans. Barley is used to thicken soup and to make a sweet drink called “*chapo*.”

◆ What crops are most commonly grown in the highlands?

All family members work in the fields, even young children. The day starts very early. Men tend to the crops on the steep slopes, using hoes and simple tools to prepare the terraced fields for cultivation. The weather is unpredictable. Storms and hail often destroy entire crops. Women join the men on the fields and also do house chores. They take care of the children, cook, wash the clothes, spin wool or weave baskets. Children take care of the animals. They lead the sheep, llamas or cattle out to graze in the pasture.

People are dressed in traditional clothes: men wear long pants and red or blue striped ponchos. Women wear pleated skirts, colorful shawls. Both men and women wear white broad-rimmed hats even though nowadays they wear different hats. Now, it is mostly women who wear the traditional costumes.

◆ What are the roles of men, women and children?

Tigua paintings reflect the traditions, the way of thinking and dreams of the indigenous Quechua people. Many times, the way artists portray their world is in contrast to reality. This is particularly clear in the portrayal of the landscape that forms the background for their paintings. In Tigua paintings we see beautiful images of green fields, with patches of green and yellow, brightly colored flowers, and crystal clear rivers. In reality, the mountains are only green from March to July. After the harvest they turn brown. In the background is one of the snow-covered volcanoes. Typically, it is Cotopaxi, elevation 19,347, which is the highest active volcano in the world. Some other mountains portrayed in Tigua paintings are the extinct volcano of Quilotoa with its crater lake, and the twin peaks of Ilinizas. For the Andean people, mountains hold special significance: they are the source of water, of life. They both admire the beauty of the mountains, and fear their destructive force, their unpredictability. People's lives are closely linked to the landscape: to the surrounding mountains and valleys, to the rivers and waterfalls. Even though condors are not found in Tigua any more, they are featured in many paintings. They are considered to be messengers between people, their ancestors and Pachacama, Mother Earth. According to Quechua beliefs, condors can also see into the future. They symbolize freedom for the Andean people.

◆ What aspects of Tigua paintings are realistic, and which aspects are not?

Information about the Inti Raymi Festival (lesson 3)

Directions: The following information will help your group create a monument and a written statement about the Inti Raymi Festival of the Tigua communities. Read each section and discuss the questions. Record your answers on the handout.

Key vocabulary:

indigenous

solstice

revitalize

reaffirm

ritual

offering

Many of the important festivals of the local indigenous people reflect the blend of ancient Inca traditions and Christian beliefs. The festival of *Inti Raymi* is known in many Christian cultures as the Corpus Christi Festival. In Quechua *Inti* means sun, and *Raymi* is festival. This festival is held around June 24, during the summer solstice. This is the time when harvest is over, and local communities get together to celebrate the end of one of the phases of the Andean agricultural cycle. They also use special rituals that allow them to revitalize themselves and reaffirm their relationship to Mother Nature. This is a community celebration with everyone participating.

◆When is *Inti Raymi* held, and what does it mean?

◆What are two purposes of this festival?

The celebration starts in church. After the mass, prominent members of the community make speeches. Afterwards, there are traditional dances, and other activities such as a bullfight, fire displays, hot air balloons, and offerings to Mother Earth.

Music, dancing and food are integral parts of the celebration. There are many traditional instruments including the *pinquillo* (Andean flute), *rondadores* (panpipes), *tambores* (drums), and *bocina* (very long horn). Traditionally, the *bocina* playing marks the beginning of the *Inti Raymi* festival. The main musician is the *pinquillero*, who plays his flute with his left hand, and plays the drum with his right hand. He provides the music for the groups of men and women dancers.

◆Name some of the traditional Andean instruments.

The dancers are the key figures of these celebrations. They are dressed in traditional costumes: white shirts and pants, aprons and breastplates that are decorated with beads, coins and spangles. On their heads, they wear a huge headdress, called the ‘uma’, which goes back to pre-Colonial times. It is more than three feet long, and is decorated with colorful and shiny objects such as mirrors, foil, feathers, beads and jewelry. The shiny objects reflect the sunlight, which is the center of the *Inti Raymi* celebration. On top of this enormous headdress are bunches of colorful feathers. From the head, there is a large rectangular-shaped cloth, which spreads out as wings behind the dancers’ backs. The dancers usually dance in circles, stamping their feet, as a way to include Mother Earth in the celebration, and to ensure that it has new energy for next year’s crops.

◆Describe the key dancers of the *Inti Raymi* Festival.

These dancers are accompanied by other musicians and dancers from the community. Other figures in the celebration are giant, nine- to ten-foot tall dolls. They represent the Goddess of Harvest, and *Sacha Runas*, people from the wilderness. They are usually dressed in costumes covered with plants, fruits and vegetables. Another part of the celebration is the bullfight. The ‘vaqueros’, or cowboys, chase bulls down from the mountains into corrals in the village center. This type of bullfight is not violent. The bulls are not killed, and many men participate in the chase. The cowboys are followed by musicians and other members of the community. Many of the paintings show both men and women eating and drinking during the festival of *Inti Raymi*. They drink an alcoholic drink called *aguardiente*, made from sugar cane, or *chicha*, made from corn. Sometimes they sprinkle some of it on the ground as an offering to *Pachamama*, Mother Earth.

Nowadays very few communities can cover the costs of this festival. Only a few communities hold traditional *Inti Raymi* celebrations, most communities involve schools, businesses and other organizations to hold smaller celebrations and parades.

◆Who are the participants of the *Inti Raymi* Festival?

◆Why are these celebrations not held widely nowadays?

Information about Healing Rituals (lesson 3)

Directions: The following information will help your group create a monument and a written statement about the healing rituals of the Tigua communities. Read each section and discuss the questions. Record your answers on the handout.

Key vocabulary

shaman	ceremony	healer
restore	sacrifice	diagnose

A popular theme of Tigua paintings is the healing ceremony performed by a shaman. Shamans are traditional healers. They have knowledge and power. They heal a patient's body as well as his or her mind. Shamans hold a special place in Andean societies. When sick, many people turn to doctors, but many also see shamans. Shamans are able to go beyond the material and spiritual world. They can freely move from one world into the other. Since shamans have great knowledge of nature, they know and use many plants and herbs in the healing process. Many communities have their own shaman, including some in Tigua. However, many people often travel long distances to see well-known shamans.

◆Who are shamans?

The healing ceremony usually takes place at night, by a river or lake. Rivers and lakes are sacred to the Quechua. According to traditional belief, the water of the river can wash away evil and illness and heal a sick person. Another belief is that breath is considered the soul of a person. A healing ceremony begins with the shaman drinking from a bottle of alcohol. The purpose is to make his own spirit stronger. Then he blows alcohol on the ill person's body to drive away the evil spirit that got hold of the patient. During the

ceremony water is used to cleanse the patient's body of illness and restore his health. In the Andes Mountains, shamans may also use a guinea pig in the healing process. Guinea pigs are usually raised to be eaten on special occasions. They are considered a delicacy. Shamans use them to diagnose an illness. They hold the guinea pig over the patient's body and pass it slowly over all the body parts. Afterwards the shaman sacrifices, or kills the guinea pig, and examines its internal organs. Whatever body parts were found unhealthy in the guinea pig, the patient has the same illness.

◆ **Describe the healing ceremony.**

There are many objects that represent the shaman's 'toolkit': special plants, animals, bones, shells, skulls, and a staff. They reflect the shaman's power and special relationship with the natural world. The staff is one of the symbols of the shaman. It connects him to Pachacama, that is Mother Earth. In many paintings Pachacama is portrayed floating in the air. Skulls are containers that can hold evil spirits. The owl is another symbol connecting the shaman to nature. Even though most Quechua in the Andes Mountains don't travel far from their home, some Tigua artists like to feature shamans from the lowland tropical forest of the Amazon region. These shamans are portrayed in traditional dress along with animals from the Amazon region: monkeys, boa constrictors, parrots and jaguars. These animals have special powers to the shaman. Jaguars, for example, represent the master spirit of the rain forest.

◆ **What objects are used in the healing process?**

◆ **What is different about shamans from the tropical forest of the Amazon basin?**

◆ **Why do you think Tigua artists portray these shamans in their paintings?**

Groupwork Checklist for Designing a Monument (lesson 4)

ROLES

Discussion leader: reads and facilitates discussion during reading

Sculptor: designs and sketches the monument on paper

Designer: designs and prepares the props

Director: arranges people in the monument and makes sure every group member participates in the monument

Writer: Writes the written statement

Spokesperson: Reads the statement to the whole class

Written Statement (Lesson 4)

Write a summary of the main points of the aspect of culture you read about.
Include a brief explanation of your monument.

PRESENTATION (lesson 4)

Chart on Aspects of Life in Ecuador

Aspect of Culture	Sketch of monument	What did you learn?	How does this compare to your native culture?

PROJECT SELF-EVALUATION (lesson 4)

Name: _____

Role: _____

Evaluate your contribution to your group project according to the criteria below.
Circle the number that characterized your work. Five is the best, and one is the lowest.
Fill out the boxes under “Student.” Your teacher will evaluate you on the same criteria.

Criteria	Student	Teacher
1. You followed directions and completed your task successfully.	1 2 3 4 5	1 2 3 4 5
2. You worked well with others and respected other students’ opinions.	1 2 3 4 5	1 2 3 4 5
3. You used time well and stayed on task.	1 2 3 4 5	1 2 3 4 5

TOTAL
