

Maya and Inca Unit Supplement

Grades 5 & 6

Reading, English, Music, Art, and Culinary Arts

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Unit Summary

This unit is designed as a supplement to a study of the ancient Maya and Inca civilizations. The activities are designed to be used during or after the social studies unit of study. The main thrust of this unit is a study of the novel *La Línea* by Ann Jaramillo. This novel deals with the current issue of illegal immigration from the eyes of two teens who live the experience. Students will learn about illegal immigration through reading the novel and end with Internet research on the topic. They will also have the opportunity to discuss the issue with recent immigrants and write their own persuasive essay on this currently-debated topic.

In addition to the novel study, there are activities that are designed to connect the arts with the core curriculum and to introduce the idea of modern culture in Mexico and Peru as well as to enhance students' cultural understanding of Mexico and Peru. This is accomplished through several art activities, music activities, cuisine experiences, and two culture box explorations.

Content Standards—Standards are included for the state of Virginia as well as the Catholic Diocese of Richmond.

Virginia Standards of Learning

- VUS.14 The student will demonstrate knowledge of economic, social, cultural, and political developments in the contemporary United States by:
- b) analyzing how changing patterns of immigration affect the diversity of the United States population, the reasons new immigrants choose to come to this country, and their contributions to contemporary America.

Music

- 5.11 The student will place music examples into broad categories of style.
1. Use music terminology to compare and contrast a variety of music styles.
 2. Explore how vocal style contributes to the quality and enjoyment of musical selections.
 3. Explore and perform a variety of music styles.
 4. Identify notable characteristics of the music of world cultures.

Cultural Context and Music Theory

MS.5 The student will investigate musical sounds, forms, styles, and genres through listening, discussing, writing, and performing.

MS.6 The student will investigate the role of music in society.

Cultural Context and Dance History

Students will understand dance arts within the contexts of culture and history. Students will examine the interrelationships among current events, developing technologies, and dance in society. By viewing and evaluating the work of acclaimed choreographers and dance artists, students will become aware of the contribution of the dance arts to the quality of human experience.

English

- 6.4 The student will read and demonstrate comprehension of a variety of fiction, narrative nonfiction, and poetry.
- a) Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
 - b) Use knowledge of narrative and poetic structures to aid comprehension and predict outcomes.
 - c) Describe the images created by language.
 - d) Describe how word choice and imagery contribute to the meaning of a text.
 - e) Describe cause-effect relationships and their impact on plot.
 - f) Use information stated explicitly in the text to draw conclusions and make inferences.
 - g) Explain how character and plot development are used in a selection to support a central conflict or story line.
 - h) Paraphrase and summarize the main points in the text.
- 6.5 The student will read and demonstrate comprehension of a variety of informational selections.
- a) Identify questions to be answered.
 - b) Make, confirm, or revise predictions.
 - c) Use context to determine meanings of unfamiliar words and technical vocabulary.
 - d) Draw conclusions and make inferences based on explicit and implied information.
 - e) Organize the main idea and details to form a summary.
 - f) Compare and contrast information about one topic contained in different selections.
 - g) Select informational sources appropriate for a given purpose.

Writing

- 6.6 The student will write narratives, descriptions, and explanations.
- a) Use a variety of planning strategies to generate and organize ideas.
 - b) Establish central idea, organization, elaboration, and unity.
 - c) Select vocabulary and information to enhance the central idea, tone, and voice.

- d) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
 - e) Revise writing for clarity.
- 6.7 The student will edit writing for correct grammar, capitalization, punctuation, spelling, and sentence structure.
- a) Use a variety of graphic organizers, including sentence diagrams, to analyze and improve sentence formation and paragraph structure.
 - b) Use subject-verb agreement with intervening phrases and clauses.
 - c) Use pronoun-antecedent agreement to include indefinite pronouns.
 - d) Maintain consistent tense inflections across paragraphs.
 - e) Choose adverbs to describe verbs, adjectives, and other adverbs.
 - f) Use correct spelling for frequently used words.

Social Studies

WHII.1 The student will improve skills in historical research and geographical analysis by:

- a) identifying, analyzing, and interpreting primary and secondary sources to make generalizations about events and life in world history since 1500 A.D.;
- b) using maps, globes, artifacts, and pictures to analyze the physical and cultural landscapes of the world and to interpret the past since 1500 A.D.;
- c) identifying geographic features important to the study of world history since 1500 A.D.;
- d) identifying and comparing political boundaries with the location of civilizations, empires, and kingdoms from 1500 A.D. to the present;
- e) analyzing trends in human migration and cultural interaction from 1500 A.D. to the present.

WG.12 The student will apply geography to interpret the past, understand the present, and plan for the future by:

- a) using geographic knowledge, skills, and perspectives to analyze problems and make decisions;
- b) relating current events to the physical and human characteristics of places and regions.

WHII.4 The student will demonstrate knowledge of the impact of the European Age of Discovery and expansion into the Americas, Africa, and Asia by:

- a) explaining the roles of explorers and conquistadors;
- b) describing the influence of religion;
- c) explaining migration, settlement patterns, cultural diffusion, and social classes in the colonized areas;
- d) defining the Columbian Exchange;
- e) explaining the triangular trade;
- f) describing the impact of precious metal exports from the Americas.

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Grade 5—Social Studies

Cultural Literacy

- Recognize that the nation's culture is enriched by a multicultural population.
- Recognize the contributions of the cultures of various groups (i.e., Native, Americans, African-American, Spanish, women) to the development of America.
- Explore the ways in which various cultures influenced the culture of America through art, architecture, drama, food, music, dance, religion, clothing.

Geographic Literacy

- Recognize the features of the geographic terrain of the world and particularly the U.S.
- Summarize how the geographic features of a country influence its settlement, culture and economy.

Grade 6—Social Studies

- Explain the correlation among economic strength, world political strength and military strength.
- Analyze the level of development of selected countries.

Sociopolitical Literacy

- Trace examples of early government and rules.
- Trace development of towns and cities and its impact on society.
- Identify the social structure of early civilizations.
- Recognize different political systems—past and present.
- Give examples of agrarian cultures.

National Identity

- Locate countries and continents in relation to each other.
- Compare how the national symbols and traditions of different countries contribute to national identity and pride.

Civic Values, Rights, Responsibilities

- Use manners appropriately in all situations.

Basic Study Skills

- Use primary and secondary resources.
- Interpret graphs, charts, globes, models, photographs, maps, tables and political cartoons.

- Retrieve, analyze, and display information by using library, community and technology resources.
- Organize and express ideas clearly in writing and in speaking.
- Use technology to develop charts, data sheets, spreadsheets and presentations.

Critical Thinking Skills

- Identify and express facts and opinions.
- Analyze information in order to make inferences and draw conclusions.
- Identify and relate cause and effect.
- Debate issues of current importance.
- Evaluate alternatives and predict consequences.

Participation Skills

- Demonstrate positive group participation skills, i.e., mutual respect, individual responsibility, compromise and mutual interdependence.
- Engage in class discussions and debates.
- Relate personal experiences to group discussions.
- Demonstrate respect for all.

Grade 5—Language Arts

Oral Communication

- Contributes to cooperative groups and discussion.
- Conducts interviews and debates.
- Formulates and asks relevant questions.
- Gives clear oral directions and instructions.
- Uses age-appropriate vocabulary to express ideas.

Written Communication

- Demonstrates competence with types of writing such as narrative, expository, creative, descriptive, persuasive, letter writing, news stories, short stories, journals and poetry.
- Identifies persuasive techniques such as bias and propaganda.
- Demonstrates competence in style, grammar, and mechanics of writing.
- Identifies and uses proofreading techniques.
- Utilizes 5-step writing process.
- Demonstrates ability to write in a variety of genres and styles for a variety of audiences.
- Demonstrates use of word processing utilities such as spell check, thesaurus, dictionary, outlines.

Auditory & Visual

- Demonstrates ability to read and interpret graphs, maps, charts, tables and diagrams, time lines and webs.
- Develops and uses graphic organizers.
- Identifies and uses context clues.
- Listens to and correctly follows spoken directions.

Grade 6—Language Arts

- Utilizes print-based sources and on-line resources of information

Word Patterns

- Uses structural analysis for decoding.
- Utilizes literary devices—alliteration, personification, onomatopoeia, figurative language.

Language Patterns

- Recognizes and composes different types of sentences.
- Uses correct grammar including adverbial and adjectival phrases, subject-verb agreement and pronoun-antecedent agreement.
- Uses punctuation correctly.

Literature – Strategic Thinking

- Demonstrates ability to interpret and analyze a variety of literary forms.
- Identifies, analyzes and uses figurative language.
- Reads classic and current literature for enjoyment and information.
- Utilizes pre-reading strategies.
- Responds to literary selections in written and oral form.
- Analyzes story elements of characterization, plot, setting, and theme.
- Identifies and analyzes literary techniques and elements of style.
- Draws connections between history, art, music, etc. and works of both fiction and non-fiction.

Media/Technology

- Demonstrates proficiency in word processing, publishing and creating databases.
- Utilizes library and electronic reference.
- Utilizes media to become aware of and discuss current events.
- Reads and enjoys age-appropriate magazines, newspapers and literature.
- Uses the following word processing functions: spell check, thesaurus, outline, grammar check.
- Recognizes useful on-line information for his/her work.

Critical Thinking/Study Skills

- Applies critical thinking skills to technology.
- Uses strategies to demonstrate competency in the content areas.
- Draws conclusions.

Grades 5–8—Fine Arts

Visual Arts

- Demonstrates and understands what makes different art media, techniques, and processes effective (or ineffective) in communicating various ideas.
- Illustrates how the qualities and characteristics of art media techniques, and processes can be used to enhance communication of experiences and ideas.
- Creates the effects of various visual structures (e.g., line, color, shape).
- Integrates visual, spatial, and temporal concepts with content.

Dance

- Recognizes dance as a way of creating and communicating.

Music

- Sings, alone and with others, a varied repertoire of music with an emphasis on good breath control, expression, and technical accuracy.

Maya & Inca Unit Supplement Activities

1. *La Línea*—Novel Study

- A. Introductory activities
 - 1. Internet viewing of border scenes
 - 2. KWL chart
 - 3. Respond to song “Coming to America”
- B. Novel comprehension/discussion questions
- C. Answers to questions
- D. Spanish word and phrase translations
- E. Assessment activity – Choose one of four:
 - 1. Point of view paragraph
 - 2. Journal entry
 - 3. Research and writing about desert survival
 - 4. Writing a final chapter
- F. Final assessment activity – 5-paragraph writing assignment

2. Mexico Culture Box

Items with annotations, observation questions, and a paragraph writing activity

3. Peru Culture Box

Items with annotations, observation questions, and a poetry writing activity

4. Music Activity – Mexico

Mariachi, folk song, and traditional Mayan music listening and singing activity with accompanying historical information

5. Music Activity – Peru

Andean folk song listening activity with background information [music activity forms part of Peru Culture Box descriptions—panpipe]

6. Mexico Art Activities

- A. Mayan sandpaper print
- B. Fiesta flags
- C. Sugar skulls [preceded by information on Day of the Dead]

7. Peru Art Activities

- A. Incan stone carvings
- B. Peruvian gourd etching

8. Mexican Cuisine Tasting

Recipes include: atole, beef tamales, chicken with mole sauce, pan de los muertos, capirotada

9. Peruvian Cuisine Tasting

Recipes include: garlic quinoa, oven baked sweet plantains, papas a la huancaína, papas a la arequipena, arroz tapado, leche asada

Novel Study—*La Línea*

by Ann Jaramillo

Introductory Activities

1. Using the computer, show students several pictures of the Mexican-American border. Washington Post's "Life Along La Línea" is an excellent source. Students are to respond to what they see. They are to guess what they are looking at, where it might be located and how it would feel to be there. Why might a wall like this be built? What would it feel like to have this facing you? What problems could it create?

<http://www.washingtonpost.com/wp-srv/world/interactives/mexicoborder/>

Once you are at the site above, navigate around and there are many pictures. Go to the individual pages for Texas, Arizona, and California. Each has pictures students can view.

Another source for border images:

<http://www.americanpatrol.com/ABP/PHOTO-OF-THE-DAY/Menu-Photos.html>

2. Students are to fill out a KWL chart (what you KNOW, what your WANT to know, what you LEARNED) about immigration. They fill out the K and W sections now. The L section will be considered filled out when they complete the writing assignment after reading the book.
3. After viewing the pictures and discussing them, give each student a copy of the words to Neil Diamond's "Coming to America" [attached here]. Play the song for them. After viewing the pictures and listening to his song, the students will write their reactions on paper. What does it make them think about? How does it make them feel?

Coming to America

Far
We've been traveling far
Without a home
But not without a star
Free
Only want to be free
We huddle close
Hang on to a dream

On the boats and on the planes
They're coming to America
Never looking back again
They're coming to America

Home,
Don't it seem so far away
Oh, we're traveling light today
In the eye of the storm
In the eye of the storm

Home,
to a new and a shiny place
Make our bed, and we'll say our
grace
Freedom's light burning warm
Freedom's light burning warm

Everywhere around the world
They're coming to America
Every time that flag's unfurled
They're coming to America

Got a dream to take them there
They're coming to America
Got a dream they've come to share
They're coming to America

They're coming to America
They're coming to America
They're coming to America
They're coming to America
Today, today, today, today, today

My country 'tis of thee
Today
Sweet land of liberty
Today
Of thee I sing
Today
Of thee I sing
Today!

Written by Neil Diamond

Comprehension Questions – *La Línea*

These questions can be used as discussion questions after reading or for students to answer independently prior to discussions.

Chapter 1

1. What did Miguel want for his fifteenth birthday?
2. What did he really want that couldn't be wrapped in a package?
3. Why wasn't Miguel named Domingo when he was born?
4. What did Papá want for Miguel that he didn't have?
5. How long had Papá been gone?
6. Although Miguel did not get a gift to open, what exciting "present" did he receive?
7. What did Miguel say to himself that makes you realize how much this meant to him?

Chapter 2

1. What did Elena do almost every night when she couldn't sleep? Why do you think she did this?
2. Why would Miguel's family starve if Mom and Dad didn't send money home every month?
3. Where were Miguel's mom and dad? How do you know?

Chapter 3

1. Why was the mountain waterfall a special place for Miguel and his buddies?
2. Why was Lalo leaving San Jacinto?
3. Why would Chuy not be leaving San Jacinto?
4. At the end of the chapter, Miguel expressed his uncertainty about his father's love. Why did he question it? What do we learn about Miguel from this?

Chapter 4

1. What simile did Miguel use to describe his sister Elena? What did she do that made this comparison effective?
2. What do Elena and Miguel discover from the photo their mom sent?
3. Why do you think Elena didn't want to understand what her mother was really telling her in the letter?
4. Why was the town of San Jacinto empty of young men?

Chapter 5

1. Why was Don Clemente so wealthy?
2. Give two reasons why Miguel disliked Juanito, Don Clemente's nephew?
3. What did Don Clemente warn Miguel about?
4. Don Clemente told Miguel something that really angered and hurt him. What was that?
5. What do we find out about Don Clemente's past?
6. Why do you think Miguel's father had NOT used Don Clemente's offer of a free trip for Miguel and Elena?

Chapter 6

1. What kinds of things did Miguel do for Abuelita before leaving?
2. How did Abuelita feel about Miguel's lack of expertise in farming? How do you know?

Chapter 7

1. Who seemed much more comfortable with all aspects of life in San Jacinto: Miguel or Elena? What evidence is given of this?

Chapter 8

1. Why did they tell the wild stories the night of Miguel's going away party?

Chapter 9

1. What presents did Lalo and Chuy give Miguel? Why was each gift so generous?
2. What promise did they make to each other?
3. What did Miguel realize that Chuy and Lalo didn't realize? How did he know this?

Chapter 10

1. Although Miguel's family members didn't usually cry, why did both he and his grandmother cry this time?

Chapter 11

1. Who did Miguel meet on the bus?
2. Where was he headed?
3. Why did he leave his home?
4. Do you think he is to be trusted? Why do you feel this way?

Chapter 12

1. Who boarded the bus during the journey? Why?
2. Who had snuck onto the bus?
3. What caused the officials to send the fifteen men to the Guatemala border?

Chapter 13

1. According to Javi, getting picked up by the federal officials was just a minor setback for all the people. Why did he feel that way?

Chapter 14

1. What trick did Javi pull to help everyone out?

Chapter 15

1. Where did Elena get her money?
2. Why did this upset Miguel so much?
3. Miguel decided they would have to go home. Where did they sleep that night while waiting for the bus ride home?
4. Do you think Miguel made a good choice? Why or why not?

Chapter 16

1. What happened to Miguel and Elena during the night?

Chapter 17

1. Why did Elena search so hard for her purse?
2. What did Elena did tell Miguel he should do? What was his response?
3. When they called Don Clemente what did they discover had happened?

Chapter 18

1. What plan did Miguel and Elena have now?
2. Who did they run into near the train station?

Chapter 19

1. Why did Javi tell Elena she needed to cut her hair?

Chapter 20

1. Why did they have to jump off and reboard the train several times?
2. Why were they unable to rest while riding on top of the train?
3. What surprising thing did people in one area come out to do for the train riders?
4. What sad thing did Miguel realize about his father?

Chapter 21

1. The group of travelers encountered two more dangers. What were they?
2. What happened to Javi? Why is this so bad?

Chapter 22

1. Elena wouldn't leave Javi so she found them a ride, but Miguel didn't want to take it. He wanted them to continue on the train. What did each say to the other that was hurtful during their argument?

Chapter 23

1. What did Miguel realize that made him join Elena and Javi in the wagon?

Chapter 24

1. When the group arrived in the border town, they made their way to the boot shop. At first, the gentleman indicated he was not *el plomero*. What did Miguel say that made him willing to talk?

Chapter 25

1. The pamphlet the children received was about what subject?
2. The coyote operated a book stall. What did they discover in the back of it?
3. What did they carry in the backpacks?
4. What was the minimum number of nights they would be hiking?

Chapter 26

1. What survival tactics did Moises tell the travelers?
2. Why was Moises upset with Javier?
3. Why were Miguel and Elena so shocked when they found out from Moises and Javier that they crossed the border sometime during the night?

Chapter 27

1. What happened during their rest period near the rock outcropping?
2. What did Moises do to try to save them?

Chapter 28

1. What were some of the issues the traveling group faced after Moises was picked up by the militia?
2. What was ironic about the name of the travelers' coyote, Moises?
3. What did Javier tell Elena and Miguel at the end of this chapter?

Chapter 29

1. During this chapter the travelers faced yet another hazard. What was it? Name two things they did about it.

Chapter 30

1. What happened to Javier?
2. What did he do to help the children one more time?
3. What did they discover at the top of the hill?
4. Did Javier make it? Why do you think that?

The Phone Call

1. What did Miguel do in San Francisco?
2. Why had Papá refused to be obligated to Don Clemente?
3. How did Miguel feel about the twins' life? Why?
4. When did Elena go back to Mexico?
5. Why did Elena go back?
6. Did her returning to Mexico surprise you? Why or why not?
7. Who did Elena marry?
8. When would Elena and Miguel talk to each other?
9. What does Miguel mean when he says there are thousands of líneas to cross in a lifetime?

Answers to Comprehension Questions

Chapter 1

1. Miguel wanted a pair of jeans
2. He wanted his parents to send for him to come to the United States.
3. Papá declared when he was born Miguel would be nothing like his dad, starting with his name. He wanted more for Miguel.
4. He wanted Miguel to have an education.
5. Papá had been gone 6 years, 11 months, and 12 days
6. He received a note from his dad that it was time to come to the U.S.
7. He said that his life was finally beginning.

Chapter 2

1. She reread her mom's letters. Answers will vary.
2. There had been a terrible drought in San Jacinto and Mexico was flooded with cheap foreign corn which had hurt the crop prices for the farmers in San Jacinto.
3. They were in the United States. You know because he talked about his dream in which he went north to California.

Chapter 3

1. It was a special place for them because they were hidden from the world there and it was the place they tried new things together.
2. He was going to the capital city so that he could attend a special school so he could become a doctor. This wasn't available in San Jacinto.
3. Chuy would not be leaving San Jacinto because his parents had vowed not to give up on San Jacinto and he knew he would be working on the family farm.

4. Miguel felt if his father really wanted him there, he would have sent for him long ago. We learn that Miguel missed his father, was unsure of his love, and felt left out.

Chapter 4

1. Elena was like the weather vane—always changing directions. She was always alert to any change in the “weather” around her. She was more alert than ever.
2. They discovered they had twin sisters that they had never seen because they were born after their parents went to the U.S.
3. Elena didn’t want to believe what her mother was really telling her because she didn’t want to be left alone.
4. The town was empty of young men because most left because there was no work. A few left because they wanted to go.

Chapter 5

1. Don Clemente was wealthy because he made money off of local people who need his help or connections.
2. Miguel disliked Juanito because he earned the soccer goalie position that Miguel wanted and he was also jealous of Juanito’s easy money.
3. Don Clemente warned Miguel how it was becoming more difficult to cross the border. Don Clemente indicated that he could no longer vouch for everyone.
4. Don Clemente told Miguel that he had offered to send Miguel and his sister to the U.S. without his father having to pay him, but Miguel’s dad wouldn’t do it. This really hurt Miguel because he thought his dad didn’t really want him.
5. Miguel’s father saved Don Clemente from a burning fire in which his wife and child died.
6. Answers will vary: Maybe he was too proud, or maybe he didn’t want to be indebted to Don Clemente.

Chapter 6

1. Miguel hauled, chopped and stacked wood, repaired the fence around the corral, and fixed the leaks on the roof.
2. Abuelita didn't pay attention. She accepted his faults easily, and he did not get upset.

Chapter 7

1. Elena seemed to be much more comfortable with the lifestyle in San Jacinto. She was the better farmer. She had a "green thumb." Elena was also able to easily slaughter the goat. It seemed to come naturally and she was able to eat right after killing the goat.

Chapter 8

1. They tried to comfort each other and tried to comfort Miguel. The crazier the stories were, the less they needed to believe them. They didn't want to deal with the real stories.

Chapter 9

1. Lalo gave Miguel the soccer jersey and Chuy gave him his carving knife. Both of these gifts were special because they were the only thing either of them had that was of personal value.
2. They promised they would meet again in ten years.
3. Miguel knew that they would forget things about him. He knew this because he'd forgotten things about his father.

Chapter 10

1. Both Miguel and his grandmother cried because they knew it would be the last time they would see each other because she was old.

Chapter 11

1. Miguel met a man named Javier who was from El Salvador.
2. He was planning on going to New York City to work in a restaurant where his brother worked.
3. He had to leave home because coffee prices had dropped so much.

4. Answers will vary.

Chapter 12

1. Federal officials boarded the bus to send people back to Guatemala or wherever they came from.
2. Elena managed to sneak onto the bus.
3. The federal official felt disrespected when one of the boys called him a coward.

Chapter 13

1. Javi felt that getting picked up by the federal officials was just a minor setback for these people because they were so desperate for a better life they would just try again. One man was from Brazil. He wouldn't let this get in his way when he had already come so far.

Chapter 14

1. Javi acted like he was having a seizure and while the officials were dealing with him, many of the captured travelers managed to escape.

Chapter 15

1. Elena had been given the money by Juanito, Don Clemente's nephew.
2. This greatly upset Miguel he felt that he was a sell-out to his own people. He felt he was dangerous. He was a lazy cheater who cut corners.
3. They slept at the edge of the mercado.
4. Answers will vary.

Chapter 16

1. Miguel and Elena were robbed by several guys.

Chapter 17

1. She had some of the money sewn in a secret compartment.

2. Elena told Miguel he should go on to the U.S. and she would go back to San Jacinto. He said no because they were in this together now and that's how they should stay.
3. They discovered that Don Clemente had been killed in an automobile accident which meant they were now totally on their own.

Chapter 18

1. They were going to jump on the train and go north.
2. They ran into Javier.

Chapter 19

1. Javi told Elena to cut her hair so that she would look like a boy.

Chapter 20

1. They had to board and reboard the train because federal officials would board the train looking for people who didn't belong.
2. They couldn't rest because they could be knocked off by low hanging branches, and they had to avoid electrical wires.
3. In one area local people came out and threw sandwiches and drinks to the people riding on top of the train.
4. Miguel realized that he felt nothing for his father and instead he felt just a big black hole.

Chapter 21

1. The group of travelers encountered a train gang and soldiers at checkpoints.
2. Javier sprained his ankle. This was bad because he would be slowed down during the journey.

Chapter 22

1. During their argument, Elena told Miguel that he didn't do anything to get them this far on their journey. She said that Javier had done it all. Miguel told Elena that Papá could have sent for them years earlier but didn't.

Chapter 23

1. Miguel realized that they should stick together. They had come this far and they should cross the border together.

Chapter 24

1. Miguel told him Don Clemente sent him and that Don Clemente had been killed by Juanito or Juanito had had him killed.

Chapter 25

1. The pamphlet was on how to survive in the desert.
2. They discovered a hidden room with supplies to cross the desert.
3. In their backpacks they carried brown sugar packets, a tarp, first aid kit, raisins and water, water, water.
4. The minimum number of nights they would be hiking was two nights.

Chapter 26

1. Moises told the travelers the following survival tactics: don't talk more than you need, even at night, drink before you're thirsty, never take off any of your clothes, you will lose water twice as fast if you're not covered up, don't go anywhere without your pack, watch where you walk especially at night, don't sit on the ground, and take care of your feet.
2. Moises was upset with Javier because he was having trouble keeping up with the group because of his sprained ankle.
3. Elena and Miguel were shocked that they crossed the border into the U.S. during the night and they didn't know it. They really thought they would feel something. They thought they would know it in their heart.

Chapter 27

1. During the rest period they heard a vehicle. Moises was picked up by border militia.

2. Moises drops his backpack out of the vehicle. It was full of water including some of Elena's.

Chapter 28

1. The group faced rain, cactus stickers, distance illusions, and Javier fell even further behind.
2. Moises's name was ironic because he led people through the desert to safety and Moses led his people to freedom from slavery in Egypt.
3. Javier told Miguel he was now in charge.

Chapter 29

1. They now faced a sandstorm. They covered their face with bandannas and themselves with a tarp.

Chapter 30

1. Javier walked away in the storm so he didn't slow the kids down.
2. He left his water bottle.
3. At the top of the hill they discovered the highway they had been trying to reach.
4. Answers will vary.

The Phone Call

1. Miguel graduated from college majoring in English.
2. Papá refused to be obligated to him because he was complicated and dangerous.
3. Miguel loved his sisters, but he felt they didn't appreciate or understand the advantages they had.
4. Elena went back to Mexico after she graduated from high school.
5. She went back to Mexico because she missed it and El Norte never measured up.
6. Answers will vary. Possible responses: Yes, it was surprising, because she wanted to go to El Norte so much before she actually went there.

No, it wasn't because she loved working with the land and living on the farm came naturally to her.

7. Elena married Miguel's friend Chuy.
8. Elena and Miguel talked every year on the anniversary of his leaving which was also the anniversary of Abuelita's death
9. Miguel means that as you go through life, there are steps in your life that you know will change you forever. However, you sometimes pass these borders without knowing you're crossing one and later you look back and you're surprised.

Spanish Phrases and Words

Many Spanish phrases and words are used in the book. Although they don't really interfere with the main thrust of the text, some students may feel more comfortable if these words are explained to them. Following is a list of those phrases divided by chapters with a list of the English meanings.

Chapter 1

la línea – the border

abuelita – grandmother

calcetines – socks

una camiseta – t-shirt

chones – underwear

nada – nothing

cualquier miseria – whatever, miserable, paltry amount

no quiero que sufras como yo – I didn't want you to suffer like me

Feliz cumpleaños nieto – happy birthday, grandson

el sueño – the dream

Chapter 2

Ya basta. Olvídalo. – That's enough. Now forget it.

ahora, las tortillas – now the tortillas

masa – dough

Sabra Dios – God only knows

pozole – certain type of stew

maíz – corn

sopa – soup

frijoles – beans

ranchito – little ranch

Chapter 3

Gracias a Dios – Thank God

Apresúrate – hurry up

y el año pasado – and last year?

mi amigo – my friend

Tú – you

Me voy – I'm going/leaving

la capital – the capital

preparatoria – school, certain type with a 3-year college prep program

Y no seas burro. – Don't be a donkey. Don't be stupid.

indígena – indigenous/Indian

Norteamericanos – North Americans

mira – look

no te enganes – don't fool yourself

viejitos – term of endearment; it's like saying oldies, little old people

Chapter 4

mensa. Así deshonras nuestro nombre – stupid, you dishonor our name like that

Tú no eres nadie para juzgar – You're no one to judge

Te prometo – I promise you

señoras – women

cuates – can mean women, twins or pals

el alcable – mayor

Tú qué sabes – You, what do you know?

Chapter 5

bueno para nada – good for nothing

polleros – sort of like coyotes; aid in illegal passage to United States

orgullo, puro orgullo – pride, pure pride

nunca ni una persona – never not even one person

Que Dios te acompañe. – May God go with you.

Chapter 6

canela – cinnamon

Por fin tú suplica se te ha concedido – Finally, your petition has been granted

No, juzgues, m'ijo – don't judge, my son

supermercado – supermarket

Lo siento, abuelita – sorry, grandma

Chapter 7

levántate – get up

cabra – goat

hombre – man

mujer – woman

por favor – please

menso – stupid

Chapter 8

Comadre – Godmother

barbacoa – barbeque

No es posible – It's not possible

Y a otra mujer – and the other woman

La Llorona – legendary character who drowned her children in a river to get vengeance on her husband; weeping woman similar to the “boogie man”; children are warned to not go out at night or la Llorona will get them

Chupacabra – a “mythological” creature that literally means goat sucker because it sucks blood

culebra – snake, cobra

Chapter 9

Qué tiene – What’s up? What’s wrong with her?

casita – little house

No es nueva – It’s nothing new

Diez años aquí mismo, en San Jacinto – 10 years, right here in San Jacinto

Chapter 10

Mi’jo, que La Virgen te guarde, te proteja y te cuide con todo su amor en tus caminos y que La Virgen te abra los ojos hacia todos los que tienen menos que tú – My son, may the Virgin guard you, protect you, and watch over you with all her love in your paths (walks) and may the Virgin open your eyes toward all those who have less than you.

Chapter 11

molcajete – mortar

India – native woman “Indian”

Chapter 12

la mordida – bribe

cobarde – coward

Chapter 13

usa una botella – use a bottle

Quién es? – who is she?

Cállensen! – shut up

Chapter 15

zócalo – plaza

dónde? – where

chillona! – noisy, shrill, gaudy

Qué dijiste – What did you say?

Juanito es un vendido – Juanito is a sell-out.

No tienes vergüenza? – Do you have no shame?

huevos con chorizo – eggs with sausage

Chapter 16

Quita a estos piojosos de aquí. – Get the filthy kids out of here.

Chapter 17

Olvídalo! – Forget it!

embustera – liar

mi tío – my uncle

Chapter 18

mata gente – people killer (train)

Sí, se puede. – Yes, it can be done.

abrazo – hug

lárguense de aquí – get out of here, beat it

Chapter 19

más rápido – faster

Chapter 20

la migra – immigration agency/agents

en hada madrina – in a fairy godmother

Dios los proteja. – May God protect you all.

padres – fathers

madres – mothers

niños – children

bendiciones – blessings

Chapter 21

lo juro – I swear

el pueblito –village

Chapter 22

No lo puedes ver? Estás ciego? – You can't see it? Are you blind?

Cállate – shut up

Chapter 23

Esperan – waiting

Mi hermano – my brother

Chapter 24

Se descarilla tren – The train goes off the tracks

Cientos muertos – hundreds dead

El mata gente mata a muchos – The people killer (train) kills many.

Socorro fronterizo – border help or aid

Si dios es servido, llegamos – If God's served, we'll arrive

Guía de seguridad en el desierto – security guide in the desert

Botas – boots

Chapter 25

Vámonos – let's go

Chapter 26

Ya llegamos – now we've arrived

Una tontería – a stupidity

Chapter 27

Pollitos – people who are migrating

Chapter 28

Escalofríos, no de fantasmas sino de vida y muerte – chills, not from a ghost, but from life and death

Chollas – type of cactus

Chapter 29

Culebra – snake, cobra

No te des por vencido – don't give yourself over to defeat

Amáchate – "buck up or man up," a phrase to give courage to oneself

No paras – don't stop

Tengo miedo – I'm afraid

No me abandonaste – You didn't abandon me

The Phone Call

Mi sobrino – my nephew

Cállate feo – Shut up, ugly

Tío – uncle

Te quiero mucho – I love you a lot

End of the Book Assessment Activities

Choose one of the following four activities:

1. In Chapter 22 Miguel and Elena had a huge disagreement about whether to continue the trip on their own or help the injured Javier continue the trip with them. Choose to be either Miguel or Elena and write a paragraph explaining why you feel you should go on without Javier or why you feel you should make sure that Javier goes with you.
2. Pick one day from Miguel and Elena's journey to cross the border. Write a diary entry for the day. Be sure to include your thoughts and feelings in the entry as well as summarize the events of the day. You should either be writing it as if it is Miguel's diary or writing it as if it is Elena's diary. You may also want to illustrate some event from the day.
3. Research the topic on surviving in the desert. Write a report on this topic. Be sure to credit the sources of your information.
4. Write a chapter that fits after the children discover they have reached the highway at the end of Chapter 30. What happens then? How do they reach their parents? Describe the "homecoming."

Writing Assignment

Based on the novel *La Línea* by Ann Jaramillo

Illegal immigration is a hot topic in Congress and among Americans today. Many people from Mexico, Central and South America come to this country seeking employment and a chance for a better life. Often they come due to high unemployment in their home countries or lack of opportunities. Having gained employment in the United States, they often send money to family back home. The novel *La Línea* deals with the family impact this process can cause.

After reading this novel, you should do some more research on the pros and cons of this topic. You could look at the following Web sites for additional information:

Illegal Immigration ProCon.org:

<http://immigration.procon.org/viewresource.asp?resourceID=842#7>

SearchWarp.com, Writer's Community, "Illegal Immigration: Pros and Cons":

<http://searchwarp.com/swa61485.htm>

Balanced Politics, "Should America Maintain/Increase the Level of Legal Immigration?":

<http://www.balancedpolitics.org/immigration.htm>

In addition to this research that all students will do, four students will apply with the Catholic Diocese of Richmond's Refugee and Immigrations Services to arrange an interview with recent immigrants to the area using the diocesan interpreters. These four students will work together to make up interview questions and then each will interview one recent immigrant or immigrant family. They will present the interview results to their classmates.

After completing the research on illegal immigration and hearing from some recent legal immigrants, you are to write a paper on whether you think the United States should ignore illegal immigrants coming into this country or whether the borders should be patrolled more vigorously. Choose one side of the argument and write a five-paragraph paper stating what you believe and then support your opinion. Use the attached graphic organizer to plan your paper effectively.

Remember your five-paragraph paper should have an introductory paragraph of three sentences (two general sentences followed by your thesis statement). It should contain three body paragraphs each containing at least one reason with a couple of examples for each (9–12 sentences total). You should finish your paper with a concluding paragraph which sums up your paper (3–5 sentences).

After planning your paper and writing your rough draft, you need to revise and edit your paper. Next, you will have one classmate proofread your rough draft as well. Finally, you should word process your final copy. Be sure to use at least a 12-point font.

Turn in your final copy, rough draft, and graphic organizer.

Name: _____

Thesis Statement:		
Reason:	Reason:	Reason:
Example:	Example:	Example:
Example:	Example:	Example:
Example:	Example:	Example:

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Mexican Culture Box

Note: Images of the following items are available for download from this Web site; similar artifacts are also available for loan free of charge from the Teresa Lozano Long Institute of Latin American Studies Outreach Lending Library, <http://www.utexas.edu/cola/insts/llilas/outreach/library/>

When viewing and handling items, students will contemplate the answers to questions such as these: What is this object? How is it used? How is it made? How does it represent the culture of Mexico? Why is it important to Mexican culture? After viewing objects and discussing them, students will pick one of the items to write a paragraph about. In the paragraph, they will discuss why they chose that item and tell what they learned about it. What else would they like to know about it?

Henequen or Sisal bowl

This fiber comes from a variety of the agave cactus plant. It is indigenous to the Yucatan peninsula. Each plant has a life span of approximately ten years and the leaves can be cut annually after the first two to three years. The leaves are harvested with a machete and then fibers are removed from them. The Maya had used this fiber since the 1500s to make ropes, cables, lassos, nets and hammocks. After Cyrus McCormick invented the reaper in the late 1800s, demand for this fiber grew exponentially. A railroad was built to transport the fibers to the port city of Sisal. A machine was also developed to remove the fibers in order to keep up with the demand. Originally, bales of grain were bound with wire, but pieces of the wires ended up in the stomachs of cows which caused death. Sisal or henequen was a much better binding product for the bales. Demand for more of this fiber in the United States caused an entire plantation economy based on one crop to develop. The plantations were known as haciendas and, like the plantations in the United States, they required a great deal of human labor to harvest and process the fibers from the agave plant. The main workers were peasants, mainly Mayans. The hacienda owners built company buildings including homes and churches. In addition, they provided medical care, and had the company store. The Mayan workers were often exploited

and, after all their hard work, would find themselves in debt to the store. In essence, they had become indentured servants. Between 1875 and 1900 production had increased tenfold and 97% of the fiber was shipped to the United States. It was sometimes referred to as "green gold." Unfortunately, this booming business took a nosedive in the mid-1900s due to the introduction of synthetic fibers. This sisal bowl represents the sisal boom time for the Yucatan peninsula as well as the treatment of indigenous Mayan people.

Virgin of Guadalupe figurine

The figure of the Virgin of Guadalupe has truly become the symbol of national identity of Mexico. Everywhere you go, you see pictures, statues and other images of her. She is seen as the mother protector and is more widely recognized and used than the Mexican flag. She is representative of Mexico to the Spanish as well as the indigenous population. On December 9, 1531, Juan Diego, an indigenous peasant, was crossing a hill to attend mass, since he was an early convert to Catholicism. It is said that he saw a blinding light and heard unearthly music. A dark-skinned woman appeared to him and said she was the Virgin Mary. She told Diego that she wanted a church built on that hill and told him to relay the message to the bishop. With much perseverance, Juan Diego managed to gain an audience with the bishop to whom he related his vision. The bishop said he had to have proof of this. Juan Diego was going on December 12 to attend to a sick family member when he crossed the same hill. Again, the Virgin Mary appeared to him. When he said the bishop wanted proof, she told him to take the roses from this hill to the bishop and they would be his sign. This hill was normally quite barren. Juan Diego took the roses to the bishop and it is said that when he did an image of the Dark Virgin appeared on Juan Diego's cloak. The bishop ordered a church to be built on this site. A new larger church was built in 1709 and the Vatican officially recognized the Miracle of Guadalupe in 1745. The site was declared a basilica in 1904. Because the church was sinking, a new one was built and dedicated in 1976. On December 12 every year millions of the faithful gather all over Mexico to celebrate the vision of the Virgin of Guadalupe.

Maize – ceramic representation of an ear of corn

Maize was first cultivated in Mexico 7,000 to 10,000 years ago. In the Mayan sacred book, the Popul Vuh, the gods created people out of cornmeal.

Corn is still important in ceremonial life as well as agricultural life. In order for your meal to be considered a good one, corn should be included in it. The most common types of food are tortillas and tamales. Corn is also important in atole, which is a stew that is thickened with masa, wet-milled corn. Corn comes in a number of different colors and lime is often added to increase the nutrients. From ancient Mayan times to today, corn or maize is an integral part of Mexican's lives. It is even included in the embroidery on traditional dress of the Mayans.

Huipil – a woman's and a young girl's example, paper pattern for a design

The huipil is the traditional blouse worn by Mayan women. It is a rectangular cloth folded and stitched at the sides. It is then decorated with elaborate embroidery work. The embroidery may contain flowers, maize or even symbols of the toad, scorpion tail, the earthlord, as well as diamonds. Some designs even identify the community of the wearer. In addition, patterns can be purchased for a few pesos to transfer an involved design to the white fabric prior to embroidering.

Cochimilla and Chicalote – sample spread on paper during a demonstration at Teotihuacan

The cochimilla and chicalote were both used as natural dyes by the ancient Mayans. The cochimilla is an insect that lives its life sucking on a prickly pear cactus. It is a scale insect that makes a deep maroon pigment and stores it in its tissue. When it is crushed, it produces a deep red dye that was used in dyeing cloth as well as pigment that was used on the walls in Teotihuacan, Mexico. This dye also became a desired import of the Spanish. The chicalote is a plant that produces a yellow dye that was also used in the pigments applied to the walls at Teotihuacan.

Mayan gods – board of clay representations of Mayan gods

The Mayan religion is polytheistic. Some of the gods represented are the following: Chac – rain and fertility god, Quetzalcoatl (Kukulcan) – feathered serpent, Itsamna – creator god. One of the important texts is the Popul Vuh which tells of the creation of man and the actions of the gods. It is considered to be a record of religious knowledge and rituals. Astronomy and time were important parts of the Mayan religion. They also believed in an afterlife that was really a perilous voyage of the soul through the underworld

that was filled with sinister gods and was represented by the jaguar, the symbol of night. Rulers were looked upon as the connectors between people and the gods. Elaborate burials were provided for royalty. Catholicism was introduced by the Spanish. Today Mayans practice a combination of Catholicism and traditional Maya rituals.

La Lotería – “Mexican Bingo”

Founded in 1887, *La Lotería de Don Clemente* is one of the most popular and traditional games of Mexico; it is enjoyed most commonly by children. The only material difference between bingo and *Lotería* is that bingo relies on numbers, while *Lotería* uses images. Three is the minimum recommended number of players for this game. Each player has at least one *tabla*, a board with a randomly created 4 x 4 grid of pictures with their corresponding name and number. Each player chooses what *tabla* they want to play with. Each one presents a different selection of images. The *lotería* is composed of a set of 54 different images, each one on a card. To start the game, the caller (*cantor*, or singer) randomly selects a card from the deck and announces it to the players by its name, sometimes using a riddle instead of reading the card name. The players with a matching pictogram on their board mark it off with a chip or other kind of marker (many Mexican families traditionally use small rocks, soda corks or pinto beans as markers). The first player with four chips in a horizontal, vertical or diagonal row, shouts "¡Lotería!" (Lottery!) or "¡Buena!" (Good!) and is the winner. Source: Wikipedia.

Mayan music (CD from Comexus) and gourd maracas

Mayan music used instruments such as drums, maracas, flutes and ocarinas. The ocarinas have been found in ancient sites. They are simple clay whistles in animal shapes. The flutes were often made of wood, reed or bone. The music on the CD is traditional Mayan music and the maracas are made from dried gourds.

Mayan calendars

The Mayans developed a very accurate and sophisticated calendar system. In ancient times, the Mayans had a tradition of a 360-day year. But by the 4th century B.C.E. they took a different approach than either Europeans or Asians. They maintained three different calendars at the same time to coordinate the agricultural and sacred cycles. In one of them, they divided a 365-day year into eighteen 20-day months followed by a five-day period

that was part of no month. The five-day period was considered to be unlucky. The following Web site contains great basic information on the Mayan calendar: <http://www.mayacalendar.com/f-components.html>

Tab top cell phone carrier

This item is one that represents a modern handicraft. An artisan has taken a usually discarded item to make into a useful carrier. Aluminum tab tops have been woven with cording to make a holder that is the size of a cell phone. Other objects made from these tab tops included book jackets and purses. These items represent ingenuity and an interest in recycling.

Peruvian Culture Box

Note: Images of the following items are available for download from this Web site; similar artifacts are also available for loan free of charge from the Teresa Lozano Long Institute of Latin American Studies Outreach Lending Library, <http://www.utexas.edu/cola/insts/llilas/outreach/library/>

While viewing and handling the objects, students will guess the answers to questions such as these: What is the object? How is it used? How is it made? How does it represent Peruvian culture? Why is it important to the Peruvian culture? After students have an opportunity to formulate opinions about the objects, the teacher will share the factual information about each object and explain how it represents the Peruvian culture. At that point, students will write a poem about one of the objects. They will write a Noun Poem that follows the pattern below:

Line 1 Choose a noun that describes a person, place, or thing you have selected.

Line 2 Describe this noun with two adjectives joined by the word and or but

Line 3 Use a verb form and an adverb to show this noun in a typical action

Line 4 Write a short statement (something you have learned about the object)

Example: Potato
 Tasty and delicious
 Growing easily
 Indigenous to Peru

Andean panpipe, music, and miniature musical instruments

Music has been an important part of Andean culture since ancient times. Flutes and drums are important types of Andean musical instruments. Ancient flutes, known as quenás, include simple hollow instruments of bone or bamboo. The instrument is played by blowing across a notch on the end of the quena and using the fingers to cover the finger holes. Another type of

wind instrument is the panpipe which is a set of pipes bound together. Each pipe is cut to different lengths to play different pitches. This type of instrument is played by blowing across the opening at the top and moving from one pipe to another to play different notes. Another traditional instrument which came into use after the Spanish arrival was the ten-stringed charango (similar to a guitar). Traditional charangos were made from armadillo shells. Today they are usually made of wood. In addition, there were some traditional drums called the tinya and the bombo. The tinya is the smaller of the two drums.

Using the Music of the World Audio CD program from Holt, Rinehart and Winston, play "La Pampa y la Puna," which means "the meadows and the high Andes." Alternatively, you can play a youtube video of the song from http://www.gogeometry.com/incas/yma_sumac_pampa_puna_plains_mountains.htm. On this selection, you can hear all of these instruments except for the tinya.

Source:

http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/country/content.country/peru_16

DVD "Danzas de todas las Sangres"

This DVD is filled with traditional Andean dances of the Quechua people. The Quechua are related to the Aymara culture. Quechua is spoken by a quarter of the people in Peru and it was the official language of the Inca Empire. Historians believe this language was in use as a trade language long before the Inca empire. Many of the dances are ceremonial in nature. Some were developed by the herders of llamas and alpacas. Traditional dress is shown in the costumes of the dancers. These dances, the songs, and the clothing speak to a rich, colorful tradition of the Peruvian people.

Llama, alpaca and vicuña figures

The llama and the alpaca have been the pack animals of the Andean people of Peru since prior to the Inca civilization. The llama generally ranges in size from 5 to 6 feet in height and weighs between 280 and 450 pounds. They can carry up to a third of their body weight. Their two-toed foot makes them particularly agile and sure-footed in the rugged mountains. They are primarily used as pack animals, but also provide meat and wool for their herders. The wool is lanolin free so it is very light in weight. Jerked meat is a common use of the herded animals, as well as using the hides to make a

type of sandal, the coarse outer hairs are used to make a type of rope, and of course the droppings are burnt for fuel. The alpaca ranges in size from 150 to 185 pounds. It produces approximately four pounds of wool every 1 to 2 years. There are two varieties of the alpaca, the Huaycaya and the Suri. Their soft wool is highly prized, but the alpaca has also been used as a pack animal in Peru. A vicuña ranges in size from 80 to 120 pounds and is 4 to 6 feet tall. It has been exploited in recent years for its fine wool. It produces only about 8–16 ounces of wool a year. Today they have an annual roundup of the vicuñas, called the chaccu, where they are sheared and then released. In the time of the Incas, the vicuña's wool was reserved for the Incan nobility.

Quipu

Quipu is a system of knotted cords used by the Incan civilization and its forerunners. Communication did not rely on writing. The color of the cord, the direction of the twist and knots as well as the knot's location on the strings recorded the information. Some quipu record keepers were like notaries; they kept the records of who owned the land, when and how much was produced on the land at what time. These record keepers were known as quipucamayus. These record keepers also became the civilization's historians. They knew the oral information along with the numerical information stored on the knotted cords. The cords also recorded population, crops that were produced, and a complete accounting of Incan possessions. The Spanish quickly adopted their system since they realized it was much more advanced than the Roman numerals they were using at the time. The quipu continued to be used at the state level until the church called it heretical. The ability to read the quipu died out over time after this.

Caballito de totora – reed boat

This is a model and a picture. These reed boats are often referred to as "horse of reeds." Based on archaeological evidence, this type of fishing craft has been in use since pre-Incan times. There is evidence that the reeds for this craft were grown around the citadel at Chan Chan. When finished being used for the day, they can be seen standing on end placed in the sand. Boats of this type are also used around Lake Titicaca.

Chullos – Peruvian hats

These hats usually made from the wool of alpaca or llama are widely used in Peru. They come in a variety of weaves and patterns often with the shapes of llamas in the patterns. Earflaps are one of the common characteristics.

Uros embroidery scene

On Lake Titicaca a group of people live on floating reed islands. They originally were the Uros. Today, however, they are a mixture of Uros, Aymara and Quechua, but those living on these floating islands follow the ways of the Uros. The floating islands are made from the totora reeds that grow around the lake. The dried reeds disintegrate after a few months, so the inhabitants must continually add to the top of the island. It is somewhat spongy to walk upon. Their homes, their furniture and their boats are also made from these reeds. The men hunt and fish. Extra fish is sold to locals in Puno. Today many tourists come to these floating islands to take pictures and buy their handicrafts. Many of the women embroider scenes from their lives. This embroidery scene contains pictures of the men fishing from the reed boat, women cooking on the floating island, a couple dancing in the local dress, their huts, a woman carrying a baby on her back, the mountains in the background, a condor, jaguar, and serpent.

Etched gourd

This is an example of a Peruvian handicraft. These gourds are carved with scenes of village life. They are intricately detailed and show the daily life of village people. What kind of activities do you see portrayed on the gourd? What can you learn from that?

The art of engraving and burning gourds is an ancient one in Peru. Engraved and burnt gourds have been found in archaeological excavations dating back 6,000 years in the dry Peruvian coastal region west of the Andes. Before ceramics, gourds served as bowls for eating, drinking and food storage; baskets for carrying small items like nuts and berries; musical instruments such as rattles, maracas and *güiros*; owls and other birds and animals; masks and decorative plaques; even mobiles. The gourds are engraved using a wooden-handled chisel-shaped instrument called a *buril*. Sometimes the design is traced in pencil on the gourd before the engraving but more practiced artists engrave the design directly. *Burils* with blades of different thicknesses are used to vary the effect. After the engraving, other tools are

used to burn the gourd. By varying tools and pressure, the artist can produce colors ranging from burnt orange through brown to black. Different kinds of gourds have been used in Peru but the most common one is called *mate*. It is grown on the northern coast of Peru, around Trujillo.

Gourd Güiro

The *güiro* (*huiro*, *wiro*) is a traditional Andean percussion musical instrument, made from a gourd scored on one side so that it can be played with a stick, producing a grating or ratchet-like sound. This *güiro* has two large grip and sound holes.

Peruvian *güiros* are interesting because they are examples of an ancient folk art form, the engraved gourd. The design is not painted on the gourd, but rather etched and burnt into it in a process similar to wood burning. This *güiro* depicts a hummingbird sucking nectar from a flower, and a woman in traditional Andean dress herding a llama. Modern songs that use a *güiro* are “Under the Boardwalk” by the Drifters and “All I Wanna Do” by Sheryl Crow.

Miniature Alpaca sweater

The ancient Incas once wove alpaca fleece into garments. Alpaca continues to be an important fiber used in Peru. An increase in its attractiveness to foreign markets today has made it a desirable export product as well. The fibers are warm and luxurious. This sweater is woven in a traditional Peruvian design.

Incan gods and Incan god batik

The Incan worshipped a pantheon of gods, but most important was the sun god, Inti. Subjects of the empire were allowed to worship their ancestral gods as long as they accepted the supremacy of Inti. Pachacamac was also an important god. Representations of these gods can be found in many Incan sites. These items represent some of those Incan gods.

Elevation comparisons

This is a visual representation of the elevations of different places in Peru. It is designed to show how high Machu Picchu is compared to Cusco and other places. The enormous difficulty of building such a site as Machu Picchu at such an elevation continues to amaze the world.

Mexican Mariachi Music

This lesson is to be used as an accompaniment to the traditional Mayan music that is a part of the culture box.

Students will read and discuss the attached information about mariachi music and then they will listen to these three songs to get a flavor of mariachi music.

The songs are "La Negra," "La Bamba," and "La Malaguena" which can be downloaded for free from the Web.

<http://www.youtube.com/watch?v=SCISat2IUTo>

<http://www.youtube.com/watch?v=gmEiOu70hCO>

<http://www.youtube.com/watch?v=YicJPLT1dWU>

"A Rainbow of Peace"

The music teacher will also teach the students the song "A Rainbow of Peace" (with "De colores"). This is from the *Choose Your Partner* teacher's handbook. It is a Mexican folk song that is sung in rounds and students will wave multi-colored scarves or ribbons on the repeats. In addition, they will use a güiro, maracas and a guitar for accompaniment.

Hal Leonard Corporation, *Choose Your Partner* teacher's handbook

Mariachi Music

Although no one knows for sure the exact origin of the word mariachi, mariachi music has become a distinct type of Mexican music. Mariachi music is festive and is often played at important celebrations in people's lives such as baptisms, weddings, patriotic holidays and even funerals. The band members often wear the traditional *charro* (cowboy) outfits. This consists of a waist-length jacket that is heavily embroidered, tight fitting pants and short riding boots. Sometimes they also wear sombreros. Mariachi music is meant to be danced to.

The music consists of sharply contrasting sounds created by trumpets, guitars and violins. A Mexican folk harp is used to add to the melody as well. In addition, there are two other instruments used in mariachi music. One is the *vihuela*, a small round-backed five-string guitar, which produces a high-pitched sound. A second instrument is the *guitarrón*, a large six-string deep-voiced guitar. The lyrics in mariachi music are sometimes sad, sometimes funny or even nonsensical. For example, "La Negra" is a lament for lost love.

Before the 1930s mariachi musicians were local musicians playing together. In 1934, a mariachi group was invited to perform at the inauguration of President Cárdenas and this propelled mariachi music to the forefront. Also, the invention of radio and movies helped it to grow in popularity as well. Today, it is truly the heart of Mexico.

Sources: www.mariachi.org/history; Holt, Rinehart and Winston, *Music of the World Program*

Mayan Sandpaper Print

These sandpaper prints are an excellent way for students to incorporate Mayan designs of gods, glyphs, or other Mayan designs into an art project. By using the sandpaper for the design, the result is rough-textured, much like carvings on stone would have been.

Supplies

Collection of pictures of Mayan designs

Sandpaper of varying sizes

Old crayons or crayon pieces

Iron

Paper towels

Directions

1. Draw your Mayan design on the sandpaper.
2. Color the design with crayon. Be sure to press hard leaving lots of color.
3. Place a piece of construction paper over the design.
4. Cover this with a double paper towel.
5. Iron the paper. If you have the temperature of the iron correct, you will leave it on for 3 to 5 seconds. If you leave it on too long, it will blur the colors.
6. Now glue your print onto a backing.

Hints:

I like to use small pieces of sandpaper. Then I transfer the design onto a piece of construction paper that has been folded in half. Once transferred I stand the design up by using the back half for support. This makes a tent.

Papel Picado

Mexican Fiesta Flags

Paper cut-out flags are traditional at Mexican parties, including weddings, birthdays and festivals. These are easy flags for students to make to decorate the school or classroom.

Supplies

brightly-colored tissue paper
glue stick
scissors
string

Directions

1. Precut tissue paper into rectangles approximately 10" x 15" in size.
2. Students will fold the tissue paper in half. Now fold in half again. Fold in half one more time.
3. Along the folded edges, cut geometric shapes except for the top two inches. You may want to use paper clips at the top and the bottom to keep the tissue paper together. Remove the paper clip from the bottom. Make some type of geometric cut in the bottom.
4. Remove the second paper clip and unfold the flag.
5. Fold the top edge of the flag down one inch making a flap.
6. Lay flags down side by side with approximately one inch between each flag. Insert one long piece of string into the flap of the flags. Using a glue stick, seal the flap shut. Tape could be used instead.
7. Hang the string across the room. Multiple strings of flags across the room make a festive presentation.

Day of the Dead / El día de los muertos

This is a holiday celebrated in many areas in Mexico, Central and South America. It is also celebrated in parts of the United States in Mexican-American communities and areas populated with the Latino ethnic background.

It is celebrated between October 31 and November 2 because these dates correspond with the Catholic celebrations of All Saints Day or All Souls Day. This holiday has changed over time, but it is a time for families to celebrate and remember deceased relatives. Although it is connected to the dead, it is not a time of mourning. It is a time to honor those deceased family members' lives. Families will prepare the deceased's favorite foods and make symbolic offerings at shrines in their homes and at the cemeteries. The main symbols of this holiday are skulls and skeletons. People will have scenes of skeletons going about daily activities in window displays. They will often use marigolds in these displays as well. The scent of the marigolds is believed to call the spirits back.

On November 2 family members visit the gravesites of the deceased family member and often have picnics on the grounds. They interact with others from the community and the day is seen as a way to acknowledge the cycle of life and death. It is a time of celebration, not sadness.

Families prepare the favorite foods of the departed. One of the foods eaten on this day is the bread of the dead (*pan de los muertos*), which is a flat bread baked in the shape of a skull and crossbones. Inside is baked a plastic toy skeleton hidden by the baker. The one who bites into the skeleton is said to have good luck for the year. Candy in the shaped of skulls, skeletons and coffins is also eaten.

Mexican Sugar Skulls

for Day of the Dead / Día de los Muertos

Supplies

confectionary sugar

water

food coloring (if desired)

waxed paper or parchment paper

spoons, chopsticks, pointed sticks (like those used with scratch art)

Directions

Mix the sugar with water until it becomes the consistency of modeling clay. If it is too sticky, add more confectionary sugar. Divide the icing into a small amount that will fit in the palm of your hand. Shape the skull. Make deep eye sockets using the blunt end of the stylus or the chopsticks. Place on the waxed paper. Continue shaping using the ends of the spoons, the chopsticks and stylus. Carve teeth into the skull. Smooth with your fingertips. If you mess up, simply reshape. You can use food coloring to make different color skulls or add red eyes to your deep eye sockets.

Recipe Source: Global Gourmet

Incan “Stone” Carvings

The Incas carved many representations of their gods into stone. These “stone” carvings allow the students to shape their own versions of Incan gods or other Incan designs. To gather inspiration, check out some books on the Incas from the library. Great pictures of symbols and carvings can be found this way to help students decide what they want to carve into their styrofoam.

Supplies

styrofoam sheets (1 to 2 sheets)

pictures of Inca designs

kitchen knife

paper

paint

brush

old toothbrushes or other small stiff brushes

Directions

1. Draw your Inca design on a piece of paper cut to the same size as your piece of styrofoam.
2. Lay your paper over the Styrofoam block. Puncture the design into your Styrofoam using a pencil, chopstick, or pointed stylus (type used in scratch art).
3. Remove paper. Now cut away the background with the kitchen knife. Only cut about half the depth of the styrofoam to make it a relief.
4. Try to cut some high and low places in the figure for interest (for example, around eyes, cheeks, feathers, etc.).
5. To paint use the splatter painting techniques to make it look old. Dip an old toothbrush into paint. From about 6 to 8 inches away, use your finger to splatter the paint onto the relief. It will spatter everywhere, so be sure to have lots of protective covering underneath and all around.

Peruvian Engraved Gourds

In Peru, one can find many examples of gourds that have been etched or sometimes just painted. From elaborate etched designs on large gourds to small painted gourds with nativity scenes inside, this is a popular folk art form. In this activity students will draw, etch and stain their gourd in a typical Peruvian style. Each student can determine how intricate or how simple their design is to be. Pictures of designs to use for inspiration can be found on the Internet, including on Ebay.

Supplies:

Supply of small bottle or round gourds, dried (supplies are available locally here or they can be ordered from WelburnGourdfarm.com)

Pencils or ink

Woodburning tools (ten-dollar versions work fine)

Variety of wood stains

Latex gloves

Small rags

q-tips

Directions:

Students will choose a gourd and draw their design on the gourd surface with pencil or ink. Now the students will use the woodburning tools to engrave the outlines of their designs on the gourd. After burning the outlines onto the surface of the gourd, students will use some wood stains to fill some of the larger areas using the small rags or q-tips. Let dry.

Food as Culture

As part of a culminating activity to the study of the Maya and the Inca cultures, we will experience Mexican and Peruvian cultures by trying many foods indicative of the modern cultures.

Begin by discussing how food and culture are related. Discuss what kinds of foods students' families eat at holidays such as Easter, Thanksgiving, Christmas and New Years Day. What kind of differences do you discover? Why are there differences when we are all Americans? Then discuss how geography can affect the types of cuisine that cultures develop. Students will then research some types of food that are typical in Mexico and Peru.

Students will work in groups of three. They are to find some foods typical of the area they are assigned. Have them also look at special holiday or celebration foods. They will report their findings back to the class. Each group will plan a presentation for the rest of the class. They should include some type of visual aid.

After having these presentations, students will celebrate by experiencing Mexican and Peruvian cuisines by tasting foods using the recipes included. My parent volunteers make these dishes and we have a food festival. We display our art projects during this time as well. This activity could be adapted to an evening where parents are invited to a buffet dinner to experience the cuisine with the students and see all the art projects students have completed.

Mexican Atole

A warm almost porridge-like drink made thick with masa. The chocolate version is Champurrado, other versions are flavored with fruits or nuts. This version is sweetened with piloncillo (Mexican unrefined brown sugar), cinnamon (canela), and vanilla bean.



Serves 5–6

Ingredients

1/2 cup fresh masa (corn dough, see recipe at <http://www.gourmetsleuth.com/masa.htm>) or 1/2 cup masa flour (masa harina) mixed with a 1/4 cup hot water to blend
5 cups water
3–4 tablespoons piloncillo, chopped or 1/4 cup brown sugar plus 2 teaspoons molasses
1 stick cinnamon (canela)
1 vanilla bean (split lengthwise)
Optional, about 1 cup fresh strawberries or pineapple chunks

Instructions

Place the water and the masa into a blender and blend until smooth. Transfer to a medium-sized saucepan. Scrape the seeds of the vanilla bean into the pan and add the cinnamon stick. Stir the mixture until it begins to thicken. Add the piloncillo (or sugar- molasses combination) and continue to stir vigorously until the sugar is dissolved. Remove the mixture from the heat.

At this point you could add pureed fruit such as strawberries or pineapple. Remove the cinnamon stick. Stir the fruit into the mixture and return it to the stove and heat over medium heat until the mixture is warmed. Remove the vanilla bean and serve hot, in mugs.

Source: GourmetSleuth.com

Beef Tamales

Recipe adapted from Food911. Beef shoulder is simmered with garlic, onions, ancho, pasilla, and New Mexico chiles.

Yield: 25 tamales

Ingredients

2 pounds beef shoulder roast
Salt and pepper, to taste
2 onions, peeled and sliced
1 garlic bulb, cloves removed and peeled
4 ounces dried New Mexico chiles
2 ounces ancho chiles
2 ounces pasilla chiles
2 tablespoons cumin seed, toasted
1 tablespoon salt
2 bags dried corn husks, about 3 dozen
4 cups masa mix for tamales
1 tablespoon baking powder
2 teaspoons salt
4 cups reserved beef broth, warm
1 cup vegetable shortening

Directions

Beef: Season the beef shoulder all over with salt and pepper then brown in a large heavy pot over medium heat. Once browned on all sides, add enough water to cover the roast along with the 1 sliced onion and about 6 cloves of garlic.

Cook until the meat is fork tender and comes apart with no resistance, about 2 hours. When done, remove the roast to a platter to cool, reserve the beef broth. Hand shred the meat and set aside.

Sauce: To prepare the sauce, remove the tops of the dried chilies and shake out most of the seeds. Place the chilies in a large stockpot and cover them with water. Add the cumin, remaining sliced onion and garlic. Boil for 20 minutes until the chiles are very soft. Transfer the chiles to a blender using tongs and add a ladle full of the chile water (it is best to do this in batches.) Puree the chiles until smooth. Pass the pureed chiles through a strainer to remove the remaining seeds and skins. Pour the chili sauce into a large bowl and add salt, stir to incorporate. Taste to check seasonings, add more if necessary. Add the shredded beef to the bowl of chili sauce, and mix thoroughly. Refrigerate until ready to use.

Husks: go through the husks and sort by size and remove any silks or debris. Soak the corn husks in your sink filled with warm water until soft, about 30 minutes. (You can also soak husks in large bowls of water if you are not doing a lot of tamales.)

Masa: In a deep bowl, combine the masa, baking powder, and salt. Pour the broth into the masa a little at a time, working it in with your fingers. In a small bowl, beat the vegetable shortening until fluffy. Add it to the masa and beat until the dough has a spongy texture.

Drain Husks; Rinse, drain, and dry the corn husks. Set them out on a sheet pan covered by a damp towel along with the bowls of masa dough and beef in chili sauce.

Spread Masa: Start with the largest husks because they are easier to roll. Lay the husk flat on a plate or in your hand with the smooth side up and the narrow end facing you. Spread a thin, even layer of masa over the surface of the husk with a tablespoon dipped in water. The easiest method of spreading masa is with a masa spreader. Do not use too much, keep the masa thin.

Add about a tablespoon of the meat filling in the center of the masa. Fold the narrow end up to the center then fold both sides together to enclose the filling. The sticky masa will form a seal. Pinch the wide top closed.

Fold the sides of the corn husk to center over the masa so that they overlap to make a long package. Fold the empty part of the husk under so that it rest against the side of the tamale with a seam.

Steam: Place the tamales in a steamer and cook tamales for 2 hours. Check every 20 minutes. Do not let the water boil away. The tamale is cooked when it separates easily from the corn husk.

Serve: Unfold the husk and spoon about a tablespoon of remaining beef filling on top.

Source: GourmetSleuth.com

Chicken with Mole Sauce

- 1 chicken cut into 8 serving pieces
- 1 onion, quartered
- 4 cloves garlic, peeled, halved
- 6 sprigs each of fresh thyme, oregano, and parsley
- 12 chiles guajillos, cleaned
- 3 ripe tomatoes, peeled
- 1/4 cup sesame seeds
- 1 tablespoon dried oregano
- 1 whole clove
- 1/2 teaspoon ground allspice
- 1/4 cup oil
- 1 small onion, quartered
- 8 cloves garlic, peeled
- One 2-inch piece cinnamon stick
- 1 plantain, peeled, chopped
- 1 ounce Mexican chocolate

Place the chicken in a stew pot and add the onion, garlic, and herbs. Cover with water and bring to a boil. Cover, and simmer until tender, about 30 minutes.

Meanwhile, remove the stems from the chile peppers. Cut them in half lengthwise and remove the seeds. Toast the chiles briefly in a hot skillet; do not overtoast. Place chiles in a small bowl and cover with hot water; set aside.

Place the peeled tomatoes in a blender jar and pulse a few times. Toast the sesame seeds until just browned in the same skillet. Add to the tomatoes, along with the oregano, cloves, and allspice. Blend until smooth. Add oil to the skillet and fry the onion pieces for about 5 minutes. Add the garlic cloves and cinnamon stick and fry for 2 to 3 minutes. Remove with a slotted spoon and transfer to the blender jar. Fry the plantain for a few minutes, then transfer to the blender jar, along with the chiles and water. Blend until smooth. Strain the sauce and return to the skillet. Add the chocolate and season with salt.

Add 2 cups of the chicken broth to the sauce and the stewed chicken pieces. Cook for about 20 to 25 minutes, uncovered. Mole sauce should be fairly thick.

Source: GlobalGourmet.com

Bread of the Dead/ Pan de los Muertos

In celebration of Mexico's Day of the Dead, this bread is often shaped into skulls or round loaves with strips of dough rolled out and attached to resemble bones.

Ingredients

- 1/2 cup butter
- 1/2 cup milk
- 1/2 cup water
- 5 to 5 1/2 cups flour
- 2 packages dry yeast
- 1 teaspoon salt
- 1 tablespoon whole anise seed
- 1/2 cup sugar
- 4 eggs

Glaze

- 1/2 cup sugar
- 1/3 cup fresh orange juice
- 2 tablespoons grated orange zest

Directions

1. In a saucepan over medium flame, heat the butter, milk and water until very warm but not boiling.
2. Meanwhile, measure out 1 1/2 cups flour and set the rest aside. In a large mixing bowl, combine the 1 1/2 cups flour, yeast, salt, anise seed and sugar. Beat in the warm liquid until well combined. Add the eggs and beat in another 1 cup of flour. Continue adding more flour until dough is soft but not sticky. Knead on lightly floured board for ten minutes until smooth and elastic.
3. Lightly grease a bowl and place dough in it, cover with plastic wrap and let rise in warm place until doubled in bulk, about 1 1/2 hours. Punch the dough down and shape into loaves resembling skulls, skeletons or round loaves with "bones" placed ornamentally around the top. Let these loaves rise for 1 hour.
4. Bake in a preheated 350° F oven for 40 minutes. Remove from oven and paint on glaze.
5. Glaze: Combine ingredients and bring to a boil for 2 minutes, then apply to bread with a pastry brush.
6. If desired, sprinkle on colored sugar while glaze is still damp.

Source: GlobalGourmet.com

Capirotada

This is sort of the Mexican version of bread pudding. According to Jane Milton, the dessert was originally created to use up leftovers before the Lenten fast.

Ingredients

1 small loaf crusty bread, a few days old
1/2–1/3 cup butter, softened (plus some for greasing the pan)
scant 1 cup brown sugar (or piloncillo, crushed)
1 stick canela (cinnamon)
1 2/3 cup water
3 tablespoons dry sherry
3/4 cup sliced almonds (plus a bit more for garnish)
1/2 cup raisins
1 cup grated Monterey Jack or mild Cheddar cheese
light cream for serving

Instructions

Slice the bread about 1/2" thick. Lightly butter the bread on both sides and fry a few pieces at a time in a warmed pan as you would French Toast, browning each slice on both sides. Set the cooked slices aside.

Place the sugar or piloncillo, canela and water in a saucepan. Heat gently, stirring constantly until the sugar is dissolved. Bring the mixture to a boil then reduce the heat and simmer for about 15 minutes without stirring. Remove the canela stick and stir in the sherry.

Preheat the oven to 350° F. Grease an 8" square baking dish with butter. Layer the bread, almonds, raisins and cheese in the dish, pour on the syrup, letting it soak into the bread. Bake the pudding for about 30 minutes until golden brown.

Remove the dish from the oven, let stand at least 5 minutes, cut into squares. Serve the pudding cold with cream poured on top and garnished with more sliced almonds.

Source: GourmetSleuth.com

Garlic Quinoa

Quinoa is a very high-protein grain that originated in the Andes mountains of Bolivia and Peru as a staple food of the Incas. It's gluten-free and rich in L-lysine, phosphorus, calcium, iron, B vitamins, and vitamin E.

Ingredients

- 1 tablespoon olive oil
- 1/2 cup chopped onion
- 2 teaspoons minced garlic
- 1 cup quinoa, rinsed well and drained
- 2 cups water
- 1/4 teaspoon salt

Directions

Sauté onion in olive oil for 2–3 minutes; add garlic and continue sautéing for another 30 seconds or so.

Add quinoa, water and salt to pan; bring to boil then reduce heat then cover and simmer 15 minutes until liquid is absorbed.

Source: RecipeZaar.com

Oven Baked Sweet Plantains

This is a lower-fat method of making "maduros" without the use of oil and frying in a pan.

Ingredients

4 very ripe plantains (when the skin is yellow with spots of black they're perfect)
cooking spray

Directions

1. Preheat oven to 450°F.
2. Cut the ends off of the plantains and peel.
3. Cut each plantain on the diagonal into 1/2 inch slices.
4. Arrange in single layer and coat tops with cooking spray.
5. Bake, turning occasionally, for 10–15 minutes, until plantains are golden brown and very tender.

Source: RecipeZaar.com

Papas A La Huancaína

Ingredients

1/4 cup lemon juice
Salt and pepper to taste
Cayenne to taste
1 medium onion chopped
8 medium potatoes peeled and boiled
3 cups muenster cheese, shredded
2 yellow chilies
1/2 tsp. turmeric
1 1/2 cup cream
1/3 cup olive oil
Lettuce for garnish
4 hard-boiled eggs
8 black olives

Directions

In a bowl combine lemon juice, salt, pepper, cayenne and onion. Set aside for one hour to pickle. Boil potatoes. Drain, peel and keep warm. In food processor, combine cheese, hot pepper, turmeric, and cream. Blend until smooth. Heat oil in skillet. Add cheese mixture, and stir until smooth. Line plate with lettuce. Place potatoes on the lettuce. Pour sauce over that. Arrange eggs and olives on plate. Drain onion mixture. Sprinkle over dish.

Source: *Latin American Cooking*

Papas A La Arequipena

Ingredients

3 pounds potatoes, peeled and diced
½ pound feta cheese, diced or crumbled
¼ pound mozzarella cheese, diced
1 ½ tsp. salt
4 tbsp. olive oil
½ cup milk
1 mirasor or acho pepper, seeded

Directions

Combine potatoes, feta, mozzarella, and 1 tbsp. of oil in bowl, toss. Distribute evenly in shallow glass pan. Pour milk over potatoes. Seed the pepper by cutting it lengthwise so that the pepper forms a small receptacle. Push the pepper deep into the middle of the potatoes, cut side up and fill with remaining olive oil. Bake for 1 to 1 ½ hours until tender at 350° F. Remove from oven and spoon the oil from the pepper over the potatoes and serve piping hot.

Source: *The Art of South American Cooking*

Arroz Tapado

6 servings

Ingredients

3 cloves garlic, minced
2 tbsp. olive oil
lemon juice
salt
4 cups water
1 pound washed rice
1 onion finely chopped
1 tbsp. tomato paste
2 lb. sliced steak
2 tomatoes finely chopped
4 tbsp. raisins
5 black olives, chopped
2 hard boiled eggs, chopped
1 tbsp. finely minced parsley

Directions

Sauté the garlic in olive oil, add few drops of lemon juice, salt and the water and bring to a boil. Add rice and cook for 20 to 25 minutes or just until tender. Sauté onions in another pan. Add meat, tomatoes, tomato paste, raisins, olives, egg and parsley. Take a one cup glass measuring cup and coat inside with a little oil. Fill half way with rice, add some meat filling and add more rice to the top of the cup. Invert onto a plate and carefully remove cup.

Source: Peru-travel-adventures.com

Leche Asada

Serves 8–10

Ingredients

1 can sweetened condensed milk
1 can evaporated milk
1 cup sugar, divided
1 tbsp. vanilla
8 eggs, beaten
1/4 cup water

Directions

Mix the condensed milk, evaporated milk, 1/2 c. sugar, vanilla and eggs. In a saucepan, dissolve 1/2 cup sugar in 1/2 cup water and heat carefully until it becomes syrupy and slightly tan. Pour the caramel in glass baking dish and pour the milk mixture on top. Take a slightly larger glass dish and fill halfway with water. Place the dish with the milk mixture inside the larger dish and cover with foil. Cook at 400° for 30–45 minutes or until custard is completely cooked. Serve slightly chilled.

Source: Peru-travel-adventures.com