



### *Teresa of the New World* Teacher's Guide

Catalina Claussen and Sharman Apt Russell

*Teresa of the New World* is set in the 16<sup>th</sup> century of the American Southwest and northern Mexico and explores through the eyes of the young teen Teresa the social and cultural landscape of Spanish conquistadors, missionaries, and the indigenous tribes they encountered. The daughter of a Capoque mother and the Spanish conquistador Cabeza de Vaca—a real-life adventurer shipwrecked in Florida in 1528 and reappearing in New Spain eight years later--Teresa is infused with the knowledge of the desert, listening to the voices of the earth and animals and plants around her. Taken as a young child by her father from her home in coastal Texas and then abandoned by him in the household of a Spanish official, the sixteen-year-old must learn to find her own way in the tumultuous New World. This Young Adult novel offers middle and high school students a unique blend of Texas, New Mexico, and Arizona history, ethnobotany, and an intimate look at the encounters between Spanish and native cultures.

The teaching guide for *Teresa of the New World* provides interdisciplinary class activities, discussion questions, journal prompts, chapter summaries and reading comprehension questions, vocabulary exercises, and ACE questions aligned to Common Core standards for English Language Arts (ELA). Instructors will also find a set of resources that form the foundation of teaching ELA in the age of Common Core, including links to the development of pattern folders, guides to Socratic seminar and the ACE response method, and rubrics for discussion and written expression. Teachers can choose from a wide range of activities suitable for middle and high school students of varying ability.



About the co-author of this curriculum guide:

I am the founding English Language Arts instructor of Aldo Leopold Charter School, a school dedicated to leadership and sustainability in the 21<sup>st</sup> century, located in Silver City, New Mexico. English Language Arts instructors have a unique opportunity to provide youth with the tools to develop their own voice via critical reading strategies and written and spoken expression techniques. In addition to providing these fundamental skills, our school is dedicated to developing a sense of place in the natural world and in the community via a number of experiential education opportunities and internships in the local community. Our students graduate with a deeper understanding of themselves, the Gila and Aldo Leopold Wilderness areas, and the skills they can offer the local community and beyond. This fall we are celebrating our tenth year of encouraging students to live a life instilled with connections to the land and to one another.

My training includes a Bachelor of Arts in American Studies from Reed College, a Master of Arts in Education from Prescott College, and a Master of Arts in Interdisciplinary Studies (English, Writing, and Bilingual Education) from Western New Mexico University. In my seventeen years of teaching I have taught middle school ELA for six years in public and private schools, high school ELA for eleven years, and English for Academic Purposes for adult and high school students at Harvard University and Phillips Academy respectively during the summers. I hike, hunt, fish, garden, ski, scuba dive, write, sing, swim, speak French, travel, and do just about anything that gets me out into the world. I have a true passion for life, living sustainably, and learning. These are the greatest gifts we can pass on to our students.



### Class Activities:

- 1) On page 9, Russell introduces Teresa's mother to readers: "Her berry-smeared lips curved up, for she was almost always happy." Gather in a circle. Turn to a person sitting next you. Describe this classmate in one sentence using an outstanding internal and external feature about your classmate in that sentence. Be positive. Introduce this classmate to the circle. Reflect in a second round of discussion: Students will then share how the descriptors changed the way they perceive themselves and others.
- 2) Developing context. *Teresa of the New World* is historical fiction, rooted in what is known about Spanish exploration and exploitation in the New World. Choose a partner and research your choice of the following: the goals of 16<sup>th</sup> century Spanish exploration of the Americas, the goals of missions and missionaries, indigenous lifestyle contemporary to Spanish exploration.

**Cast of characters:** Álvar Núñez Cabeza de Vaca, Pánfilo de Narváez, Andrés Dorantes, Alonso del Castillo, Esteban the Moor, Pedro de Vera, Hernán Cortés, King Charles the Fifth

Indigenous tribes: Capoque, Miriame, Avavare, Opata, Jumano

**Events:** Cabeza de Vaca's departure from Spain to the New World, Cabeza de Vaca's landing in the New World, the Inquisition (21), other conquistadors such as Pánfilo de Narváez and Hernán Cortés and their landing in the New World.

Develop a five-minute presentation that includes visual aids to share with the class. Be sure to answer the following in your presentation: What is your subject? How does this subject connect to at least one other topic on the list? How does this subject contribute to your understanding of a particular pattern or trend in the 16<sup>th</sup> century?

- 3) Russell describes a number of foods that Teresa ate, including fish, peccary, rabbits, mice, and various plants (5). Research native foods and medicines of your

area. If possible, bring a sample of the food or medicine to class. Present your research. Provide a picture and/or diagram. Describe the various names for the food (common, botanical, native, local). Describe this food's history in the area. Who used this food? What is the earliest known use of this food? Where can someone find this food today? How might a reconnection with this food/medicine contribute to a more sustainable way of living in your area? Use at least one primary source as you gather information. Cite your sources.

4) In Chapter 3 and elsewhere, the tribes that the Spaniards encountered have no immunity to diseases that the Spanish bring and that are new to the New World. How has disease shaped history? Research outbreaks of measles, smallpox, typhus, and scarlet fever. How did these diseases hinder or propel historic events? Consider responses from both Spanish and indigenous perspectives.

5) Apply knowledge of the elements of a story by charting the narrative (see the resources section for a story chart).

6) Use graphic organizers to: characterize Teresa (concept web), compare and contrast goals of the Spanish conquistadors and those of missionaries (Venn Diagram), trace the cause and effect of missionary work and meeting the goals set out by Spanish conquistadors (flow chart). (See the resources section below to find blank templates of these graphic organizers.)

7) Conversation among texts: Read an excerpt from Cabeza de Vaca's real life journal. (A number of modern translations are available in bookstores and online.) Imagine the conversation between Cabeza de Vaca and a native tribe. The conversation needs to demonstrate proper use of dialogue, retell a factual encounter, and cite sources using MLA style.

8) Choose an art project that deepens your engagement with the text: illustrate one of the descriptive scenes, write a descriptive scene of your own related to the text and have a friend illustrate it, work alone or with a friend to create a comic book version of your favorite part of the book, create a collage that represents the book to you, or make up your own project that involves the visual arts. Bring your project to class to share with other students.



(Image by Bjørn Christian Tørrissen CC BY-SA 3.0)

Socratic Seminar Discussion Questions Chapter by Chapter:

- 1) Why does the earth tell Teresa the story of the burning fish? (5)
- 2) Why does Teresa's father tell her the story? What is the purpose of telling such stories to a child? (6)
- 3) Consider the power of languages in the story. How does Teresa's ability to speak Latin, Spanish, and her indigenous language change the way in which she is regarded (16)? How does that ability change the way the Moor Esteban is regarded? How does language, including the ability or inability to speak English, shape your perception of others?
- 4) Chapter 2 raises the issue of Christianity as a new force among tribal people. How is this force received? Cite evidence from the text.
- 5) How does Teresa's ability to communicate with the earth and various animals affect her perception of the world around her (28)? In modern society, how might this capability change the human interactions with the natural world?
- 6) In chapter 3, disease, the helmets of conquistadors, and other things that are not quite fully understood are considered to be "magic." What elements of Teresa's

world continue to be magic to modern audiences? Does magic exist today? Why or why not?

7) Chapter 4 opens with Dorantes worrying about the indigenous people turning on them. What are the reasons for this worry? Describe the ways in which the Spanish are influencing the “New World” to support your response.

8) What is the significance of the passage: “I will still love you, the earth whispered. I will still be with you” (37)?

9) In chapter 6, disease releases the village and Teresa to the “wild.” Consider the terms “wild” and “civilized.” According to this chapter, what are the characteristics of each in the village? Is Teresa more at ease with a wild or civilized lifestyle? Why?

10) Voice is often equated with having agency or power. What is the significance of the return of Teresa’s voice in Chapter 8?

11) What does Teresa gain from her travels with the boy? At the end of Chapter 10, why does Russell choose to have Teresa begin her story with: “I will tell you about a girl with long black hair who could swim through rivers of stone . . .” (96)?

12) What does Russell imply by capitalizing Plague in Chapter 12?

13) What do Teresa and the jaguar come to understand about one another? Do you consider Teresa’s ability to communicate with animals a blessing or a burden? Support your response by citing the text.

14) In chapter 17, Russell writes: “He had wrapped her in his language, whispering about a life she did not understand although understanding seemed to form just beyond the sea and sand, waiting there for her to grow older” (153). Interpret this passage.

15) Readers come to understand that Teresa bridges two conflicting worlds, Spanish and indigenous. What advantages and disadvantages come with this status? Overall, is this dual identity beneficial to Teresa? Why or why not? See pages 153-154.

16) How would you describe Teresa’s relationship with her father? How does his presence and absence affect her at various stages of the narrative?





Overall Discussion Questions:

- 1) Compare and contrast the concepts of power from within and power over another as demonstrated in the novel. Given the outcomes in the text, what theme might you draw?
- 2) Teresa presents a unique dual perspective as the protagonist in the story and one who is able to sense beyond a typical human capacity (for example, see pages 111-112). What does Teresa show readers about the world? How does this perspective impact your understanding of the human experience?
- 3) Examine strategies or techniques that Russell used to deliver the narrative. Consider such ideas as: setting, point of view, the capitalization of a word, the use of Spanish words and phrases, the use of italicized words, the personification of the earth and other figures of speech, the unexpected voices, the intentional silences, etc. Explain the impact of your chosen strategy. You might consider the following figures of speech:
  - a) Personification: "Her stomach complained" 5
  - b) Irony: "Rivers of stone" "Lake of fire" 5
  - c) Anaphora: "Tell me" 9
  - d) Metaphor: "You are a large turtle walking through the sky" 9
  - e) Simile: "his hair curled like the wool on a buffalo" 15
- 4) How does *Teresa of the New World* compare to works associated with the 16<sup>th</sup> century Western literary **canon**? What do you imagine is the purpose of this text?



Journal prompts: These prompts are designed to draw connections between the text and the reader. They open a calm, contemplative space and encourage students to reflect on the text.

- 1) In a time of crisis, many seek solace in the wild or in a walk through the city streets. Teresa finds immense comfort in the earth's embrace: "I love you, the earth whispered, not to her stomach but to her throat and mouth. I love humans. I love watching and wondering what you will do next" (4). Compose a story given by the wind or heard with your cheek pressed up against the earth. Be prepared to share your story with the class. Describe how the theme of this story reflects a much-needed personal lesson.
- 2) Teresa's father initially considered himself, "Alone in the wilderness! Like Christ, Our Lord" (5). Describe a time when your convictions and/or beliefs were challenged. Identify the particular challenge. What choices did you make? Did you express your divergent thinking? Did you choose to keep your ideas to yourself? What was the outcome? How might the outcome be different if you had chosen a different path?
- 3) Russell writes: "It was her father who told the best stories, wrapping her in her arms and language, whispering about a life she did not understand . . ."



- (5-6). Recount a family story or song that has worked to shape your understanding of something in the world. It could be a tall tale that your parents liked to tell and that you learned later was a “lie” to keep you safe. It could be a song that you will always associate with a fond memory. Be sure to include keywords, phrases, images, etc. that you associate with this story. What is the effect of these keywords, phrases, or images in your life today?
- 4) At home, ask a family elder to tell you the family story. How did you get here? How long has your family lived here? Why do you live here? If you were Teresa’s father recounting *the story* (6) to your daughter, the story of your family’s history in this place, what might you tell her? Add a section that describes your contribution to the family story. Who do you imagine yourself to be once you are a parent?
  - 5) Russell writes: “A flat head would let everyone know to whom this child belongs” (10) Describe a physical or expressive marker that would show kinship or a sense of belonging with your family to an outsider. What is the significance of this marker to you?
  - 6) “This was the time to gather berries, and the women worked all day long” (11). Describe a seasonal ritual, an activity that has helped you mark time over the years. How has this ritual contributed to your understanding of yourself, your family, the land, and/or sense of place? Is this a ritual you intend to carry into future? Why or why not?
  - 7) “He was the one for whom God would work miracles. He was the one who would walk back to Spain, all the way home” (13). Teresa’s father is steadfast in his path. Describe a cause or calling for which you would be willing to risk all. What is the origin of this call? What would be the effects of this achievement personally and in your community?
  - 8) “Little rain had fallen in the last two years, and even wild plants like mesquite and prickly pear had no fruit” (25). This passage notes the fragile interdependence of all living things. Choose an element of the natural world that surrounds you and compose a haiku (5-7-5) that highlights its niche.
  - 9) Teresa experiences: “The future and the past were racing toward each other, and the wind they made prickled the hairs on the back of her neck” (31). Describe a significant experience you have had where you realized a collision of time, a sense of either losing something that may never return or the return of something seeded in the past. Some examples might be: a technology that has replaced an old way of doing things (Kindle vs. books), an act of kindness in the past that proved rewarding, a shameful act that was later met with unforeseen consequences.

- 10) By the end of Chapter 4, Teresa's world has completely changed. Describe a significant change in your own life that forced you to reassess one of the following: your idea of "home", your sense of place, your role in your family or community, your support network, your future.
- 11) "She had never known how good anger was, how it scalded and purified, tempered, and strengthened" (54). Describe how anger brought clarity, purity, strength or resolve to a situation in your own life.
- 12) In Chapter 10, Teresa, Boy, and Horse confront the **specter** of fear. Russell writes, "She could feel the black wall of *fear* behind them . . ." (89). Describe a time when you could inexplicably sense something and that sense was ultimately correct. What factors led you to draw this conclusion? What did this experience teach you?
- 13) In Chapter 17, Teresa wrestles with a dual identity, Spanish and indigenous (158-159). Describe a conflicted aspect of your life. What elements of this conflict are most troublesome? In what way has this conflict strengthened you?
- 14) Why does Russell describe Teresa's heart as hard? How has this characteristic served Teresa?
- 15) Teresa feels betrayed by her father, but later comes to some terms with her sense of abandonment. Have you ever felt similarly abandoned by someone you cared about? How did that affect you? What did this experience teach you?



## Chapter Summaries and Reading Questions

One: Four-year-old Teresa is the daughter of the Spanish conquistador Cabeza de Vaca who was shipwrecked in the New World in 1528 and who now lives as a trader with his adopted tribe in coastal Texas. Although Teresa is sometimes hungry and cold, mostly she is a happy child—eating blackberries with her mother, listening to her father’s stories, and whispering about her life to the earth, who whispers back. The earth also tells stories, such as the one about a young girl who once swam down through rivers of stone as easily as wind moves through the branches of a tree. When Cabeza de Vaca decides to leave the tribe, walking westward toward the outposts of New Spain, he takes his young daughter with him—away from her mother and baby sister and aunts and uncles and grandparents.

*Reading Questions:*

*Why is Teresa hungry at the beginning of the chapter?*

*What story does the earth tell Teresa?*

*Teresa refers to the story that her father tells often. What is that story?*

Two: Cabeza de Vaca is enslaved by another coastal tribe, while Teresa is adopted into the group. Finally at a gathering of many tribes, Cabeza de Vaca escapes along with three companions also shipwrecked in the New World: Andrés Dorantes, Alonso del Castillo, and the Moor, Esteban (a slave of Andrés Dorantes). The four of them, with Teresa, continue walking west toward the setting sun and begin to heal the sick among those who offer them hospitality. Soon thousands of natives are traveling with these “Children of the Sun” in a kind of organized dramatic procession.

*Reading Questions:*

*How does Teresa feel about leaving her new foster mother?*

*Who are the Spanish men traveling now with Teresa?*

*Why do the tribes encourage and organize the procession of the four healers?*

Three: The four Children of the Sun reach the Gulf of Mexico. Among the prosperous Opata people, they meet an old woman who has the helmet of a Spanish conquistador in her garden. Teresa feels a strong connection to this woman, who is a healer for her village and who lives on a hill of magically-loud plants and animals. A guest in the woman’s crumbling adobe house, Teresa knows the healer has something important to say. But her father is only interested in the rusted helmet--a sign that his countrymen have been here and may still be close by.

*Reading Questions:*

*What is the attitude of Andrés Dorantes toward the wise woman?*

*The wise woman holds out her palm and speaks to Cabeza de Vaca; what does she say?*

Chapter Four: Cabeza de Vaca and the others meet up with Spanish men on horseback. These are slave hunters looking for natives to work in the Spanish silver mines. They capture the people following the Children of the Sun and send Cabeza de Vaca and his three companions, with Teresa, to the house of the ruling Spanish governor. There the long-lost shipwrecked conquistadors are finally welcomed. The Moor is returned to his original status as a slave, and Teresa is separated from her father. When the three Spaniards leave the Governor's house to return to Spain, Teresa is left behind in the care of the priest Fray Tomás and the kitchen housekeeper.

*Reading Questions:*

*What does the Spanish captain do with the native people who have been following Cabeza de Vaca?*

*What happens to Teresa once they reach the Governor's house?*

Chapter Five: Teresa stops speaking and grows up as an obedient kitchen servant in the household of the Spanish Governor. Then one afternoon, Fray Tomás shows her the book her father Cabeza de Vaca has written about his eight years in the New World. Teresa realizes that her father did not die on a ship back to Spain, as she had thought, but went on to live a new life without her. Teresa's heart hardens with anger just as an epidemic of measles strikes the household. The housekeeper dies, as does Fray Tomás. Teresa believes that her hard heart protects her from the disease, and she cares for the remaining sick servants who have not yet died or run away, until she becomes sick herself. In her fevered visions, she sees the wise woman who speaks to her. "What you have lost," the old woman says, "will be restored to you."

*Reading Questions:*

*What happens to Teresa when she hears Fray Tomás read from her father's book?*

*The kitchen cooks fear three diseases, in particular, and sing this song: Sarampión toca la puerta. Viruela dice: ¿Quién es? Y Escarlatina contesta: ¡Aquí estamos los tres! What*

*is the disease that finally sweeps through the household of the Governor? Who gets sick and what happens to them?*

Chapter Six: Teresa sets off in search of the wise woman--searching, perhaps, for what she has lost. She travels through empty villages and scavenges for food. At one house, she frees a Spanish warhorse tied to a post and forgotten by a master grieving for his dying wife and child. Teresa hopes to ride this horse north to the wise woman's village. She finds herself speaking to the animal as she once spoke to the earth, reaching out, into the horse's mind. The proud warhorse is reluctant to let anyone mount him but a Spanish *hidalgo*, but he agrees to accompany Teresa on her journey. On their first night together, they realize they are being followed.

*Reading Questions:*

*Where is Teresa going and why?*

*Why does the horse speak to Teresa? What does Teresa want from the horse?*

Chapter Seven: As the horse and Teresa travel together, the horse shares the gossip he knows from his Spanish master. Andrés Dorantes and Alonso del Castillo both married and stayed in New Spain, the Moor Esteban was killed while scouting for the Spanish in the north, and Cabeza de Vaca returned to Spain and then back again to the New World, where he is now on an expedition to the south. But Teresa is only mildly interested. She cares only about finding her way to the wise woman. Both she and the horse still sense they are being followed. That night, when a jaguar attacks their camp, Teresa tries to speak to the animal as she speaks to Horse. As if in response--shocked back into his natural form--the jaguar turns into a small boy.

*Reading Questions:*

*What happened to the four Children of the Sun after they left Teresa? Where is Cabeza de Vaca now?*

*Who is following Teresa and the horse?*



Chapter Eight: Horse and Teresa argue back and forth about what to do with the shape-shifting boy. Horse is suspicious of anyone who can turn into a jaguar and wants to leave the boy behind. But Teresa finds herself, against her will, feeling protective of the child. She comforts the boy when he wakes and speaks out loud for the first time since her father left her some eight years ago.

*Reading Questions:*

*Teresa speaks for the first time since her father left her behind as a servant in the Governor's household. How long has this been?*

*Comforting the boy reminds Teresa of how her father used to play with her. What does Teresa remember about her father?*

Chapter Nine: Teresa, Horse, and the boy continue traveling north together, although Horse will not yet allow himself to be ridden. Horse and Teresa are surprised to realize that they are still being followed. When that something reveals itself—a column of smoke, a black wall of *fear*—the three panic and flee down the path, with Horse finally consenting to carry his companions on his back.

*Reading Questions:*

*What has also been following Teresa and the horse?*

*How do Horse and the boy feel about each other?*

Chapter Ten: Teresa, Horse, and the boy are chased by the black wall of *fear* until evening. The next morning, *fear* returns. This becomes a pattern for the next many days: the three travel quickly north, always prompted and harried from behind. Finally, one day, they wake to find *fear* gone.

*Reading Questions:*

*Sometimes Teresa remembers her past and traveling with her father. What are those memories?*

*Teresa tells the boy a story that the earth once told her. What is that story?*

Chapter Eleven: The three continue north until they reach a fork in the trail—one way leading up and the other down to a large village. Teresa tries to think which path to take. She realizes she doesn't remember, exactly, where the wise woman lives. Her decision is interrupted by a pregnant woman emerging from the scrub brush and pleading to be taken down to the village. Horse and the boy sense that this woman is another shape-shifter, and the woman turns into black smoke and shifts into yet another form—that of Fray Tomás, Teresa's old friend and teacher. Fray Tomás also begs Teresa to take him down into the village. When she refuses, the shape-shifter becomes his true self: a skeletal figure covered in rashes and pustules. The black smoky wall of *fear* is Plague, who has been driving them north because he needs a human to accompany him and bring new disease to villages like the one below. Teresa's hard heart protects her from Plague, but she tells the boy to run away.

*Reading Questions:*

*What different figures plead with Teresa to go down into the village and why?*

*What does Teresa realize about Fray Tomás?*

Chapter Twelve: After the boy turns into a jaguar and disappears into the brush, Plague disappears, too. Teresa follows the prints of the jaguar in order to bring the boy back. At the bottom of a canyon, she confronts the predator and enters forcefully into the animal's mind. There she learns about the boy's past, as well as his Mayan name—Pomo. Although the jaguar wants to keep the boy sleeping inside him, Teresa calls to Pomo, who shifts back to human form.

*Reading Questions:*

*Why can't Pomo control his shape-shifting?*

*What happened to Pomo's family?*

Chapter Thirteen: Teresa and Pomo travel back to Horse, gathering ripe prickly pears as they walk. Horse has waited for them and reminds Teresa that Plague will only return—if he can't have the village, he will at least take the boy. Teresa is even more desperate to find the wise woman now, to help her with Pomo. Horse gallops with them through the moonlit night until they rest just before crossing an expanse of desert. At sunrise, Plague returns again in the shape of Teresa's mother. Again he tries to trick Teresa into taking him with her—spreading disease further north.

*Reading Questions:*

*Why doesn't Plague go into the villages on his own, without Teresa?*

*What happened to Teresa's mother and baby sister?*

Chapter Fourteen: They travel through the desert without water or food, and finally Horse can carry them no farther. Pomo is so thirsty and hungry that the jaguar in him threatens to emerge—and eat Teresa and the horse—but Teresa subdues the animal again. They sleep crowded under a mesquite tree, and Teresa wakes to find Pomo burning with fever. In the distance, she sees someone coming for them. It is her father now, the long-lost Cabeza de Vaca.

*Reading Questions:*

*What disease do you think is making Pomo feverish?*

*How did Cabeza de Vaca find them in the desert?*

Chapter Fifteen: Cabeza de Vaca tells Teresa that he will take her to a field of prickly pear that will save her and her friends. Teresa agrees to follow her father and lets him lead the exhausted Horse. The juicy fruit revives her and clears her mind. She knows that Plague has assumed the shape of Cabeza de Vaca and that she made a mistake in letting him touch Horse, who now believes he is being led by his old Spanish master. Cabeza de Vaca explains that since Pomo has the measles, which Teresa herself gave to the boy "like a gift," Teresa is no longer necessary. Plague can now use Pomo to accompany him to the next village. But Teresa knows that Plague

cannot act in the physical world; he cannot put the boy back on the horse, for example. Teresa must do that for him and, in exchange, he leads them to a nearby spring of water.

*Reading Questions:*

*For how long are measles contagious?*

*Why doesn't Plague need Teresa anymore?*

*What does Teresa remember about her father as she walks beside Plague?*

Chapter Sixteen: At the spring, Teresa tends to Pomo and refuses to go any further. Plague tries to frighten her, shifting into new forms, but Teresa is used to his tricks now. She has water and believes she can find enough food in the desert until Pomo has recovered from the measles and they can travel again. She pretends not to care about Horse, who Plague still has under his spell. She believes she has outwitted Plague.

*Reading Questions:*

*Where is the real Cabeza de Vaca now and what is he doing?*

*What food is around the spring that Teresa hopes to find for her and Pomo?*

Chapter Seventeen: Teresa's sense of victory is short-lived. Two Opata hunters come to visit the spring, and Plague shapeshifts into an Opata elder. He explains that Teresa is a witch who has sickened Pomo and that they must now take the child into the nearest village. Teresa watches helplessly as the men leave with Pomo slung over Horse's back. Plague tells her, too, that the wise woman is dead and that her fever vision of the woman was only one of his tricks. In despair, Teresa calls out to the earth—an old friend she has neglected and almost forgotten. When Teresa's hard heart won't let her enter the softening ground, she leaves it behind, sinking into the earth just like the young girl who swam through rivers of stone as easily as wind moves through the branches of a tree.

*Reading Questions:*

*What does Plague say happened to the wise woman Teresa is trying to find?*

*What does Teresa leave behind when she sinks into the earth?*

Chapter Eighteen: Swimming through the earth, just under the surface of the ground, Teresa tracks the progress of the Opatas hunters, Plague, Horse and Pomo. When they stop to sleep for the night, she is still wide awake, and the earth takes her on various adventures. Time passes, until Teresa realizes she needs to return to Pomo. In a panic, she half-rises out of the earth to find the little boy naked and alone, the pustules on his skin clearly showing. Now the hunters are infected with the disease, and Plague no longer needs Pomo. He has convinced the Opatas to abandon the boy to a mercifully quick death in the desert. Teresa picks up the boy and dives back into the earth, putting Pomo to sleep when he struggles. Her plan is to keep him safe underground until the disease runs its course. She thinks of what will now happen to the others—how the village will kill Horse and eat him, how the hunters will unknowingly bring the epidemic to their family and friends.

*Reading Questions:*

*What are some of Teresa's adventures in the earth?*

*Why do the Opatas hunters leave Pomo behind in the desert?*

*What does Teresa do when she finds Pomo?*

Chapter Nineteen: Teresa swims back up to where the Opatas hunters, Plague, and Horse are walking in the desert. She whispers to two great quivering rocks and prompts them to move. The resulting earthquake throws the Opatas to the ground and startles Horse so much that he wrenches free of Plague's grasp. Teresa grabs the hunters and dives back into the earth, while Horse gallops away. Deep in the earth, Teresa feels assured: this time she has outrun and outwitted Plague. She only has to wait now until the sleeping Opatas and Pomo are free of disease.

*Reading Questions:*

*Why does Teresa go back and save the Opata hunters?*

*How long does Teresa have to wait now in the earth?*

Chapter Twenty: The sleeping Opata hunters and Pomo are healthy and no longer contagious, but still Teresa does not leave the safety of the earth. She lingers there until a raven comes to scold her. Teresa chases the bossy bird away just as she realizes that this is a shape-shifter who was once the girl who swam through rivers of stone. Teresa remembers more about that day when she first met the wise woman, who showed her the palm of her hand and the scar of catching the fiery fish who lived in those rivers of stone. The raven is the girl from the story who is also the wise woman. Plague had lied—again. The wise woman is not dead. Instead she had sickened and almost died, saving herself by shifting into her raven form and plunging into the earth. Now she can never go back to being human. But she can take Teresa and Pomo to her house and hill filled with magically-loud plants and animals. First, though, Teresa must return the two Opata hunters to their village.

*Reading Questions:*

*Who is the raven that comes to scold Teresa for staying so long in the earth?*

*Why can't the raven return back to her human form?*

Chapter Twenty-one: Teresa holds onto Pomo and follows the raven to where the wise woman used to live. When they emerge from the earth, they feel heavy with the weight of living above ground. Pomo wakes and recovers first. He insists Teresa go with him to find water and food. At the spring behind the crumbling adobe house, Teresa tries to listen again to the earth and cannot; she has been warned that leaving the earth might mean she will be drained of that ability. Suddenly, Horse returns at a gallop, almost knocking over the raven still helpless on the ground. Pleased with himself, Horse tells the story of how he has found Teresa again. Teresa understands she is here now to be the village healer and to be mentored by the raven. Some of her questions have been answered: her father loved her and left her. She will never see her father or mother or sister again. Her connection to the earth



has been restored, and so has her connection to people and animals and plants. Some of her question are still to be answered: will Pomo learn to control his jaguar? Will she die of disease without her hard heart? Will she ever sink into the earth again? Will she marry and have children? Teresa picks up Pomo and goes into the wise woman's house, which is her house now. All she knows for certain is that she has found a new home.

*Reading Questions:*

*How did Horse find his way to the wise woman's house?*

*Teresa realizes that she has a gift or role in life. What is that role?*

*What are some of Teresa's final answers and questions?*



Vocabulary: Choose 20 words that are unknown to you. Provide the denotation (definition); identify the part of speech; identify the suffix, prefix, and root; and provide an original sentence for each.

Incompetent 5	Labyrinthine 11	Sonorously 11
Entreated 11	Capoques 11	Pobrecito 11
Miriamas 11	Aloof 18	Ramada 25
Hidalgo 28	Pensively 28	Scarecrow 30
Conquistadors 30	League 33	Maize 35
Reverently 40	Distortion 41	Indies 41
Heretics 41	Indignities 42	Franciscan monk 45
Catechism 46	Conferring 48	Exuded 48
Mantle 48	Cowl 50	Compassionate 52
Ocotillo 65	Pompously 67	Coveted 68
Tinderbox 68	Mercenary 71	Quetzal 72
Subdue 73	Dour 73	Pacified 74
Epidemic 74	Chagrin 75	Illumined 76
Entranced 76	Anguished 77	Luminous 77
Shape-shifters 78	Grimaced 79	Garrison 83
Sobered 84	Watercress 84	Cajole 86
Prudent 86	Galvanizing 87	Comrades 88
Harried 92	Regime 93	Solemnly 94
Uproariously 96	Whirligig 96	Protruded 98
Contorted 99	Supplication 100	Pustules 102
Lesions 102	Realm 105	Acrid 105
Crooned 105	Heartrending 105	Resinous 106
Preened 107	Striated 108	Alcoves 108
Azure 108	Mottled 109	Imperious 109

Meekly 112	Benevolent 114	Carrion 117
Appalled 120	Jojoba 126	Vindicated 131
Chided 132	Coaxing 134	Convulsively 134
Conceding 136	Capering 137	Cleave 138
Jauntily 141	Steadfast 142	Indignation 142
Exploit 142	Guile 147	Berated 148
Ignoble 150	Palpable 157	Insatiable 167
Dithered 169	Petulant 173	Prudently 183

Connotation chains: **Connotation** refers to the emotional or imaginative response that one has to a word. Often these responses exist on a continuum of positive to negative or negative to positive or on a continuum of intensity. Consider the following synonyms for laugh presented in a negative to positive chain with the neutral term (laugh) taking the center position. snigger-snicker-snort-laugh-giggle-guffaw. Create your own connotation chains for each of the following words. After each chain indicate if the chain is moving from positive to negative or negative to positive and identify the neutral term. You will need to find synonyms for each of the following words to create these chains.

Heathen 5  
 Bastard 8  
 Stranger 11  
 Blasphemy 19  
 Righteous 19  
 Shrilled 33  
 Miracle 34  
 Gobbled 134  
 Heralded 183  
 Exulted 184

ACE Questions:

- 1) Choose a theme from your folder and discuss how this theme is developed throughout the narrative. You may point to a character's development, symbols and/or motifs that are present in the narrative. Be sure to consider opposing viewpoints and support your discussion with citations from the text.
- 2) Choose a character and discuss how the setting shapes the development of this character. Examine alternate viewpoints with regard to your argument. Support your answer with citations from the text.

## Resources:

### **Pattern Folders:**

Wessling, Sarah Brown. "Pattern Folders: A Literary Analysis Tool." Teaching Channel: Getting Better Together.

<https://www.teachingchannel.org/videos/literary-analysis-tool>.

### **Story Chart:**

[http://www.gopixpic.com/1275/literary-elements-chart/http:%7C%7Cimg\\*docstoccdn\\*com%7Cthumb%7Corig%7C9870606\\*png/](http://www.gopixpic.com/1275/literary-elements-chart/http:%7C%7Cimg*docstoccdn*com%7Cthumb%7Corig%7C9870606*png/).

### **Graphic Organizers:**

Concept Web: [http://www.mymindmap.net/Mind\\_Map\\_Templates.html](http://www.mymindmap.net/Mind_Map_Templates.html)

Venn Diagram: <http://www.cehd.umn.edu/DHH-resources/Reading/venn.html>

Flow or Process Chart: <https://allfreecharts.wordpress.com/2011/02/28/hello-world-2/process-chart-blank-150/>

### **Common Figures of Speech:**

Nordquist, Richard. "Top 20 Figures of Speech." About Education.

<http://grammar.about.com/od/rhetoricstyle/a/20figures.htm>.

### **Socratic seminar method and rubric:**

Hansen, Alia. "Socratic Seminar Student Handout." Slideshare.net. 23 June 2013.

<http://www.slideshare.net/aliahanson/socratic-seminars-handout-s>.

### **ACE strategy and rubric:**

<http://wiki.fms.k12.nm.us/sandbox/groups/middleschoolteachingideas/wiki/70cd3/attachments/626b5/ACE%20Strategy.pdf?sessionID=a9033dbe8d46988e691e211bc536073fcf5d0271>