

LATIN AMERICA THROUGH FILM

Educator's Guide

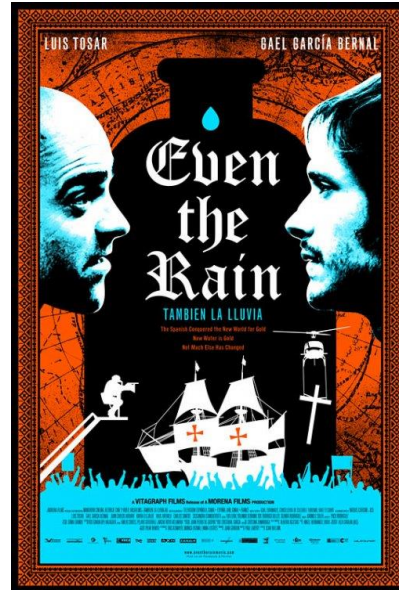
Even the Rain/ También la lluvia

Directed by Icíar Bollain

2010

Length: 103 minutes

In Spanish with English subtitles



FILM SUMMARY

Idealistic filmmaker Sebastián (Gael García Bernal, *The Motorcycle Diaries*) and his cynical producer Costa (Luis Tosar, *The Limits of Control*) arrive in Bolivia to make a revisionist film about Christopher Columbus' conquest of the Americas. But as filming commences, the local citizens begin to riot in protest against a multi-national corporation that is taking control of their water supply. With the film shoot in jeopardy, both men find their convictions shaken. Inspired by the real-life Water Wars in Bolivia in the year 2000, *Even the Rain* explores the lasting effects of Spanish imperialism, still resonating some 500 years later in the continued struggle of indigenous people against oppression and exploitation.

AWARDS & RECOGNITIONS

- Winner, Audience Award, Berlin Film Festival Panorama
- 13 Goya Award Nominations from the Spanish Academy of Film Arts and Sciences
- Bridging Borders Award, Palm Springs International Film Festival
- James Agee Critics Circle Progressive Film Awards Nominee
- Spain's Official Submission for the 2011 Academy Awards

ABOUT THE FILM

Even the Rain/También la lluvia, a film directed by Icíar Bollaín and written by Scottish screenwriter Paul Laverty, is about, in the director's words, resistance and friendship. It's a personal journey....an adventure undertaken by characters which brings the past into the present." The story intertwines Columbus' arrival in the Americas with the making of a film; it mixes the Spanish crown's exploitation of gold in the 16th century with the fight for water in Cochabamba in the year 2000. The film takes us from the fiction of a period film to the reality of a film set in a small Bolivian city. And from that reality to another which is deeper and more dramatic, that faced by people with practically no rights, prohibited by law from collecting even the rain.

But *Even the Rain/También la lluvia* does much more than compare historic events. It transcends the detail and delves into something much deeper and more universal. Deep down it's a story about loyalty, camaraderie, and empathy. It's essentially a tribute to friendship. Costa, a cynical film producer, and Sebastian, a young and idealistic director, work together on an ambitious project they're planning to shoot in Bolivia, a film about the arrival of the Spanish in the Americas that highlights their brutality and the courage of several members of the Catholic Church who fought with words against the colonizers' swords and chains. Father Bartolome de las Casas and Father Antonio Montesinos were the first radical voices of conscience against an Empire.

But Costa and Sebastian can't imagine that in Bolivia, the location they've chosen to represent Santo Domingo in their film, an explosive challenge awaits them. The Bolivian Water War breaks out (April, 2000), shattering Sebastian's convictions and Costa's detachment and forcing them to make an emotional journey in opposite directions. Filmed in nine weeks in Cochabamba, Bolivia from October to December of 2009, *Even the Rain/También la lluvia* was produced by Morena Films and co-produced by Vaca Films (Spain), Mandarin Cinema (France) and Alebrije Producciones (Mexico). It's a film about contrasts which intertwines Spain's eagerness to colonize and enslave thousands of

indigenous people in the 16th century with the resistance of thousands of people against their water being privatized in the year 2000. Three men crash head on with different ambitions.

The film is dedicated to the memory of radical US historian Howard Zinn who died at the beginning of 2010. His eloquent book “A People’s History of the United States” has sold in its millions. He was a personal friend of Paul Laverty and helped him with the research for this film.

[Note: The above text is an excerpt from the film’s press kit.]

Related Resources

Check out the links below for interviews with Icíar Bollaín discussing her film *Even the Rain/También la lluvia*

- [The Evening Class Interview](#) with Icair Bollaín on her experience directing *Even the Rain/También la lluvia*.
- [World Socialist Web Site](#): “Even the Rain and the need for dealing with complexity,” an article that discusses the film’s deep engagement with a variety of issues.

CONTEXTUALIZING THE FILM

Bollaín, Laverty and Loach (A Director, Screenwriter, and Mentor)

Before understanding the actual history of the Cochabamba water crisis, it is important to know a few important things about the background of the director and screenwriter. Director Icíar Bollaín and screenwriter Paul Laverty came together via their mutual mentor and a giant in the film world, Ken Loach. Ken Loach is a film director and writer known best for his ‘social realism’ style; he takes on political and historical subjects for his films, and although he does not make them into documentaries, his films seek to portray a reality about the situation through a fictional, dramatic depiction. His trademark style is creating an experience that does

not glorify, sensationalize or over-dramatize these real life circumstances, but rather exposes them through long dialogue about politics or developing normally sympathetic characters in a critical light (such as Bollaín and Laverty did with the characters of Costa and Sebastian in *Even the Rain/También la lluvia*). Both Bollaín and Laverty got their major breaks in the film world working on Loach's films, and his influence can be seen vividly in *Even the Rain/También la lluvia*, which takes the real life crisis of the Cochabamba city water supply in 2000 and creates a fictional narrative around it, not meant to sensationalize the story, but rather to bring it home with added layers.

Cochabamba Water Crisis

After decades of brutal military dictatorships finally ended in the mid-1980s, Bolivia's economy suffered greatly as it desperately tried to lure foreign investors into the troubled nation. Surviving only through the support of the World Bank and other international support, Bolivia's leadership saw privatization and development of foreign investment as its only way towards economic independence and sovereignty. During this process, corruption, especially at the local level, took on a new face as control and access to basic resources and utilities that had been included in various systems of communal rights for centuries were being handed over to foreign firms that rarely if ever tried to understand or even respect the wishes, traditions and ideas of the local population. Finally, with the support of the Bolivian government and various international entities, the consortium called Aguas del Tunari won the sole bid to take over the Cochabamba water utility. Again, in the government's eyes, this system of outsourcing would decrease the cost of service and earn the government additional revenue, all while promoting increased foreign investment in the country. As it turned out, however, the consortium, led by the US construction firm Bechtel Enterprises and the UK firm United Utilities, made absolutely zero effort to consult with local communities and landholders, creating an immediate rift. Furthermore, when the resistance effort increased at the initial construction sites, the leaders of the

multinational consortium actually worsened the situation by ignoring local claims and insisting on their right to develop. Finally, the last straw was when the price of the water actually rose, and it became much more expensive for the people of Cochabamba to use the water they needed to live. At last, violence broke out in January of 2000 in the form of massive riots. The protesters, many of whom were farmers from indigenous communities in rural areas outside of the metropolitan area, joined with various other factions and stood firmly in resistance to the corporation and its government supporters. In April, the police opened fire at protesters, killing two people. The protesters retaliated, overpowering police forces and taking their weapons. A cycle of brutal and gruesome violence ensued. Finally, video of an army captain firing into a crowd and killing a high school student, Victor Hugo Daza, reached a boiling point and the government repealed the legal infrastructure that allowed privatization of water. The multinational firm abandoned their project, and the protesters claimed victory.

Rethinking Columbus

In recent years, there has been an upsurge in material that paints Columbus in a less heroic manner. *Even the Rain/También la lluvia*, however, is unique in its portrayal of this bourgeois intention to portray Columbus as a villain. Bollaín and Lavery show how middle and upper class liberal projects in art and culture, such as Sebastian and Costa's film, cater to middle and upper middle class audiences' desire to see social and historical justice served through the screen. However, what they miss is that before arriving on their screen, the artists and creators themselves are forced for various reasons to be more concerned with issues of budgets and expedience rather than social justice itself. The fact that this film is being shot in Bolivia in the first place is an immediate symbol of this process in which filming on location in poor areas becomes a project of colonial exploitation. Of course, the redeeming feature of *Even the Rain/También la lluvia* is that Sebastian and Costa do not fall into the trap, and ultimately their conscious prevails over their desire

USING FILM IN THE CLASSROOM

to see the production of the film through to the end. In *Even the Rain/También la lluvia*, at least, morality rather than economic interests prevail. In this way, the film is at once a critique of neoliberal economic and political thought, as well as a rethinking of Columbus and the European enterprise of “discovery.”

Film can be used in a way similar to diverse literature, transporting students to a different place or time. To show a good film is to give students the opportunity to experience a piece of life through someone else's eyes. If we use films written, directed, produced or acted by those from other countries, we're also providing exposure to another's point of view, one that often is vastly different from our own.

Our students are from a visually and technologically savvy generation. Amid Promethean boards, other smart board technologies, Ipads, and Imovie apps, watching a movie in class isn't necessarily the 'treat' it used to be--some of our students are used to creating their own movies. Too often movies in class have become synonymous with nap time or busy work--a.k.a the teacher has work she/he has to get done, and doesn't have time to teach. So, the idea of a movie itself might not catch a class's attention, but that story that transports them to a country they've never seen, an ecosystem they've only read about, languages or music they've never heard, or art they've never seen--that can grab their attention.

Discussions of films like these are always a great exercise in critical thinking skills. In Spring 2012 the UNM LAII hosted a workshop on "Teaching About the Border Through the Lens of Film." Dr. Liz Hutchison, UNM Professor of History, brought up a number of important points to consider when using film in the classroom--many that could lead to fruitful classroom discussions.

The following is a section from a hand-out she provided. It's full of great questions, both for teachers to consider when choosing films, and to be used in class discussions about films. She specifies Latin America, as that is our focus, but these are

applicable to any film.

Film as a Source for Teaching About Latin America

- **Origins:** Why, when, and how was this film produced? Who paid for production and dissemination? Who was supposed to see it?
- **Motives:** What was the film-maker trying to accomplish by writing/directing/producing this film? What were the film-maker's immediate goals (to persuade its audience, to document events, to effect political or other change, etc.)?
- **Perspective:** What can you tell about the film-makers' values and assumptions by watching the film itself? What can you learn about his/her biography, historical context, or career from other sources? How does this affect the credibility or reliability of the film with respect to the events it portrays?
- **Film:** What major themes and topics emerge in the film itself? If the film claims to be "true," what evidence or techniques does the film-maker use to convey the story or message of the film, and are these assertions believable?
- **Information:** What does the film say about the events, people, or time period under discussion?

Resources for using films in the classroom

We realize films like these can be hard to come by, but below we've provided information about programs that provide many Latin American films for free to teachers nationwide.

- The [Roger Thayer Stone Center for Latin American Studies](#) at Tulane University has an incredible [Lending Library](#). It is "the most comprehensive lending collection of educational materials about Latin American topics available for classroom use. They library holds over 3,000 videos, slide packets,

culture kits, curriculum units, games, and miscellaneous print items.” Films comprise a large part of their resources and they will ship the films to teachers nationwide free of charge.

- The [Institute for the Study of the Americas](#) at the University of North Carolina at Chapel Hill has extensive [Film Resources](#) that they, too, freely lend to educators nationally. They also have a section devoted to films for K-12 classrooms with accompanying curricular materials for the majority of the films.

Guidelines for Implementing Film in the Classroom

Below are some guidelines for implementing film in your classroom. These were adapted from Regina Higgins’ article “[Teaching Latin America Through Film](#),” available at: www.learnnc.org/lp/pages/6457

Introduce the theme before you introduce the film

To make the most of viewing a film, introduce students to the themes in instruction, so you can explain and provide context before you view the film together. Connect with the themes not just in your planning, but in your teaching. Let students know explicitly and in detail just what you want them to watch and listen for. Tell them how their viewing will link to their learning. If there are terms and concepts that may be new to students, give them a thorough grounding in their meaning.

Film, especially documentary film, is powerful and immediate. We see people affected (and sometimes afflicted) by forces we may have known only in the abstract. Suddenly the consequences of these forces are brought to life for us, made present through individuals we can see and hear. Preparation and context help students to process these images as part of their learning. In fact, many conventional reading strategies work well, with some adaptations, for pre-viewing a film.

K-W-L works for viewing as well as reading

For most films, the standard K-W-L (“what I know,

what I want to know, what I learned”) graphic organizer for reading makes a good framing device. This gives students a chance to put into words what they bring to the film, what they expect from the experience of viewing, and then, afterwards, what new information or insights they achieved. If students are already completing K-W-L organizers for reading, they’ll be familiar with the process. It will also give the message from you that viewing the film will be just as important a part of their learning as assigned reading.

The “what I learned” section provides a solid post-viewing assessment. And, to keep the learning going forward, students can re-visit and update their “what I know” notes, and add to their “what I want to know” questions. The final discussion can focus on just how students can learn more about the themes presented in the film.

Making predictions

Even very young students can prepare for a film by predicting what they will see and learn about. When they make their predictions in informal writing or in drawings, students form some basic anticipatory ideas, which give them a context for viewing. Make notes without comment. Now you’ve set up an opportunity to test their assumptions. Will their predictions come true, or will they see and learn things they hadn’t even thought of?

After viewing, students can discuss what they saw that surprised them, and why they were surprised. The post-viewing is an opportunity for assessment, as well as a springboard for more exploration.

Asking essential questions

Every film, documentary or feature, brings up and addresses essential questions about life and the world. A good post-viewing activity is to challenge students to answer specifically and in writing the essential question from the various points of view offered in the film. And, after thoughtful study and viewing, students can add their own answers to the essential question.

LESSON PLANS & ACTIVITIES

Building on learning

When the film is over and you turn the lights back on, be sure to continue the learning through discussion and writing, as well as other projects. At first, especially if the film is emotionally engaging, students will need to respond informally, sharing their surprise or outrage. Let them express their reactions, but be ready to turn their energy and engagement to further learning.

While interest is high and memory is fresh, students should note not only what they've learned from the film, but what questions remain for them. A class list of further questions to explore can give form and immediacy to a return to the "regular" instruction through reading. Those questions can light students' way back into the textbook chapter, and give them a reason for digging through data. Some films inspire students to action, as well as further study.

The following activities can be used to accompany the viewing of the film *Even the Rain/También la lluvia*. The activities are divided into the following categories: Geography, Film Comprehension, Writing, and Extension Projects. The majority of the activities below support literacy standards through reading and/or writing. Each category of activities is linked to the appropriate Common Core Standards.

Common Core Standards Addressed:

K-12

Reading

Key Ideas and Details:

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Range of Reading and Level of Text Complexity

- Read and comprehend complex literary and informational text independently and proficiently.
- Read and comprehend complex ideas and information clearly and accurately through

the effective selection, organization, and analysis of content.

Integration of Knowledge and Ideas

- Integrate and evaluate the content presented in diverse media formats, including visually and quantitatively, as well as in words.

Writing

Text Types and Purposes:

- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Research to Build and Present Knowledge:

- Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.

Production and Distribution of Writing:

- Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose and audience.

Dialogue Journals: Preparing to Watch the Film

This activity was adapted from an activity found in *Reading, Writing and Rising Up* by Linda Christensen (Rethinking Schools Publications, 2000, p. 48-49). See the end of this guide for the accompanying activity sheets to use in your classroom.

Give each student a copy of Activity Sheet #1. As a class, read over the various themes listed on the sheet, discussing what they mean, and possible examples. Have each student create a table out of paper with two columns labeled “Observations/Quotes” and “Reactions and Reflections” (See Activity Sheet #2 for an example). View the film over a few days. Have students use the table they created to keep a dialogue journal throughout the viewing of the film. Students can keep track of their thoughts as they watch the film, then give them time at the end of each class period to expand on their “Reactions and Reflections” section.

If time allows, expand the activity by having students write a more in-depth review of the movie or reflection on the themes based upon the things they noted in their dialogue journal. Students should include why or why not they would recommend the movie, its usefulness in the classroom, and what their reaction to the film was.

Geography

Establish a geographical context for the film. Using a world map, have students find Bolivia, the Caribbean, and Spain on a map. Ask them to think about what may be problematic in using Bolivia to represent the Caribbean from a geographical point of view?

Film Comprehension

1. In the first scenes you are seeing the same thing the filmmakers are as they drive through Cochabamba to arrive at the casting call. Describe what you see. What do you notice about this Bolivian city? How is it different from the city where you live? How is it the same?
2. In what country and in what year is this movie set?
3. As the filmmakers arrive they see an incredibly long line of people. What are they all waiting for? Why would they come from so far for something like this? What creates a conflict in these first scenes? What is Daniel upset about?
4. Based on the first 10 minutes of the film, how would you characterize Costa and Sebastián? In what ways do they provide a contrast in personalities?
5. What historical story are they recreating in the film? Why is it problematic that they are filming in Bolivia? (Hint: Think about where Columbus originally landed when he first arrived in the Americas). What is Costa's reasoning for filming in Bolivia?
6. Sebastián insists that the film be done in Spanish and not in English because the Spaniards who came to the Americas spoke Spanish. Does it seem to matter to Sebastián that they are going

- to use Quechua people, an entirely different Indigenous group from the Taíno that Columbus encountered? How does Sebastián respond when he is questioned about this?
7. Through the actors' rehearsal, what do we learn that Columbus wants?
 8. What is Costa's main issue with Daniel? Why does Sebastián want him on the film? Make a prediction: Do you think Costa is correct—will Sebastián be unable to control Daniel? Do you think he will cause trouble for the film? Explain.
 9. What is problematic about Columbus' speech to the Taíno? (Hint: Think about the language that Columbus uses and the language the Taíno speak) (at approximately 15 minutes)
 10. Why are the men digging a trench? What will it be used for?
 11. Who was Bartolomé de las Casas? Why is he an important historical figure?
 12. Who was Antonio Montesinos? Why is he an important historical figure?
 13. Describe the exchange between Antón/Columbus and Alberto/las Casas. In what ways are the actors different from the characters that they're portraying? What point does Antón/Columbus make about the discrepancy between the meal they just ate and the lives of the Indigenous actors and wait staff? How does Alberto/las Casas respond?
 14. What issues does Antón/Columbus raise about Bartolomé de las Casas? Why is this important? How does this reveal our tendency to mythologize historical heroes, erasing any of their faults or contradictions?
 15. According to Antón/Columbus, what is the agenda of the film?
 16. At dinner an important conversation occurs that highlights the problematic elements of history and the current film project. The conversation is concluded with a joke. Why do you think those uncomfortable revert to humor? What does this say about their understanding and ability to deal with the ways in which the oppression of Indigenous peoples continues today, hundreds of years after Columbus? Do you think they are cognizant of their own role in this oppression?
 17. What are the men from the privatized water

- utility company putting a lock on? Who is left to confront the all-male police force? Do you think that this timing was intentional? Think about what happened the last time they drove by this area.
18. Where does the title of the film come from? Why do you think this is chosen as the title?
 19. Why doesn't Costa want María to do a documentary on the water issue? Costa says "This story has nothing to do with me." Do you think this is true? (at approximately 28 minutes)
 20. Think about the lines that Antón recites as Columbus. How do they reveal Columbus' interest in the three Gs: God, Glory, and Gold?
 21. Antón, who's incredibly critical of the Spanish conquest, also wants to present Columbus with the doubts and anxieties that he believes Columbus must have had. Do you think this would be a more accurate portrayal? Explain.
 22. What assumption does Costa make when he has a conversation in English with one of the film's financial backers? What does he learn soon after that?
 23. In what ways does the film demonstrate the violence of the conquest and colonization? Is this typically included in the textbook accounts you've read of this period?
 24. At a particularly moving part of the film, an older Taíno woman must be left behind as the others flee the Spanish guards and soldiers. In what ways does this woman show a bravery and courage that the Spanish do not? Why do you think that Sebastián is so moved by this part of the film? (approximately 00:43-00:45)
 25. Why won't the women perform the scene where the Taíno women drown their babies? Why did the Taíno women feel forced to choose to do this? Why is this scene so important to Sebastián? In what way is the refusal to do the scene an act of resistance?
 26. Daniel leads a meeting to discuss a protest march. What are the reasons discussed for and against marching? What would you do if you were in their position?
 27. How does the government official describe the protest for water rights?
 28. How does the government official respond when

- Sebastián suggests that the demands are reasonable?
29. What discourse is the government official using about the Indigenous peoples and the resistance movement?
 30. While the film problematizes Columbus' selfish interests, there is irony in Sebastián's and Costa's response to the protest movement and how it may affect their film. Do either Sebastián or Costa place much importance on the protestors' resistance to the privatization of the water? What are they the most worried about when they hear of Daniel's involvement?
 31. While Sebastián seems to be the more compassionate one in comparison to Costa, how does he respond in scenes where they hear that Daniel's been hurt? What does his response communicate about his priorities?
 32. What does Daniel mean when he says "Water is life. You don't understand"?
(approximately 1:00 hour)
 33. For Sebastián, what was the impetus for doing the film? What first 'hooked' him?
 34. When the Spanish burn 13 of the Taíno men, what does las Casas do? Does he stop it? Do you think he should have or could have done more? How would you compare Costa and Sebastián to las Casas when the police come to arrest Daniel after the filming is complete?
 35. In what ways are Juan/Montesinos and Alberto/las Casas unlike the characters they play in the film? In what ways does Antón/Columbus call them out on this? (approximately 1:14)
 36. While "hero" can be a problematic term, in what ways does Costa become the unexpected "hero" in the film?
 37. What does Costa see as he drives through the city with Teresa, Daniel's wife? How are the scenes of the confrontation between the Bolivian government and the protestors similar to the confrontation between the Spanish and the Taíno? In what ways does history repeat itself?
 38. It's often said that we must continue to teach history so that future generations don't repeat the same mistakes. If this is true, why is it important to teach both about Columbus and the Spanish conquest and colonization, and the

- contemporary fight for water rights in Bolivia?
39. The protestors won, at least for the time being, but at what cost? What sacrifices were made?
 40. In the last scene between Costa and Daniel, Costa asks Daniel what he will do now. He responds, “Survive like always. It’s what we do best.” What does he mean by this? Explain.
 41. Why do you think Daniel gives Costa the glass bottle of water as a gift?

Reflective Writing and Extended Response Questions:

1. What is the story within a story being told in *Even the Rain/También la lluvia*? Which story do you think is the primary story? Why? Which story had more of an impact on you? Explain.
2. Compare and contrast Costa and Sebastián. At the beginning of the film, the two men seem to represent specific modern archetypes: Costa as the harsh economist concerned only with reaping profit; Sebastián as the kind humanitarian. How do the two men change throughout the film? Do you find any of their actions to be unexpected? Are you surprised at how they respond to the events at the end of the film? Explain.
3. Consider the ways in which Costa talks about and interacts with the Indigenous peoples throughout the film. Now consider the way in which the film portrays Columbus’ interactions with Indigenous peoples. Compare and contrast the two men’s views. How are they alike? Different? What point do you think the film is attempting to make here?
4. Research Bartolomé de las Casas. Do you think he was a conservative or a radical? Explain your answer using details from your research.
5. Re-watch (at approximately 25 minutes) Montensino’s sermon. In what ways is this sermon from hundreds of years ago applicable and relevant today? How does it describe contemporary Indigenous struggles and their treatment by dominant culture?
6. Think about the way women are portrayed in the film (Teresa, Daniel’s wife, the women who confront the water utility men, the Taíno, the

- women playing the roles of the Taíno). How does the film show the courage and strength of women?
7. Reflect on how the film made you feel. Think about the emotions you felt. What was your emotional response to the film? Which scenes evoked the strongest responses? Did anything surprise you about the film or your emotional response to the film?
 8. Through telling the story within a story, the film portrays the complexity that seems to be inherent to people. While we often want to label people as the “good character,” “the bad character,” “the hero,” “the villain,” etc., we find that in real life that’s difficult to do. The film begins seemingly representing Costa as “the bad guy” who is concerned with money more than anything else, and Sebastián “as the good guy” who is more compassionate and socially conscious. Is that really an accurate portrayal though? How do the two characters show that it’s not that simple? How do the actions of the two men throughout the film actually contradict those sorts of labels? How does the film complicate the heroic image that has been painted of Bartolomé de las Casas? Pick any character from the film and describe the contradictions that they represent. Use details from the film to explain.
 9. Research the Bolivian Water Wars/La Guerra del agua of 2000. Describe this historical event. Compare the event to how it was represented in the movie. Was the representation accurate? Are there any significant differences? What are they?

ADDITIONAL RESOURCES

In addition to the lesson plans and activities included here, check out the other resources below:

- Heather Moon’s [guide](#) from her blog “[Film in the Spanish Classroom](#)” where she provides great resources for using the film in a Spanish language classroom.
- Film Education’s [guide to Even the Rain/También la lluvia](#), designed for students of Spanish ages 15-19
- The [Pinterest page](#) dedicated to teaching

resources for *Even the Rain/También la lluvia*

Another great resource to use in conjunction with this film is Rethinking Schools' publication [*Rethinking Columbus*](#) which includes over 80 essays, poems, interviews, historical vignettes, and lesson plans to reevaluate the myth of Columbus and issues of indigenous rights. Rethinking Columbus is packed with useful teaching ideas for kindergarten through college. The premise behind the book is the idea that we need to listen to a wider range of voices and that we need to hear from those whose lands and rights were taken away by those who "discovered" them. Their stories, too often suppressed, tell of 500 years of courageous struggle, and the lasting wisdom of native peoples. Understanding what really happened to them in 1492 is key to understanding why people suffer the same injustices today.

ABOUT THIS GUIDE



Written by staff at the University of New Mexico Latin American & Iberian Institute (LAI), this guide provides educators with multiple ways to teach about Latin America through film. For more materials that support teaching about Latin America in the classroom, visit the LAI online at <http://laii.unm.edu/outreach>. This guide was prepared 03/ 2014 by Katrina Dillon, LAI Project Assistant, with support from Jacob Sandler, LAI Graduate Assistant.