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*(Samples and purchases)*

No one wants to scroll through dozens or hundreds of pages! For that reason, we have provided bookmarks in all our PDFs.

Once downloaded, locating the bookmarks (Table of Contents) depends on the PDF viewer you are using.

- Adobe Acrobat Reader (desktop): Look on the right side of the screen and click the bookmark icon (it looks like a small ribbon). This opens clickable bookmark links for easy navigation.

- Adobe Acrobat (web version): Look on the left side of the screen and click the bookmark icon to view the table of contents.

- Apple Preview (Mac): Click View in the top menu, then select Table of Contents. The bookmarks will appear on the left.

- iPad or iPhone (Books or Files app): Tap the screen, then tap the Table of Contents or bookmark icon to see the links.

- Web browsers (Chrome, Safari, Edge): Some browsers hide bookmarks. If you don't see them, download the file and open it in Adobe Acrobat Reader or Apple Preview.

**Community**

*(Visitors and Customers)*

Our Mighty Networks community (free to you; we pay for it) is like our own personal social media space! Visit to explore and stay to chat for any of these reasons:

- Inspiration and Training section: articles, audios, and videos.

- Find-a-friend (or group) using the built-in Discovery tool.

- Get information about all things *Tapestry*-related, including new products, sales, and updates.

- Chat with other *Tapestry* users and with staff who can answer questions.

- Visit an online *Tapestry* group (there are at least five) and explore group options for next year

- Visit the online private school, Lucerna Academy, that offers paid classes using *Tapestry*.

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*(purchases only)*

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- You can even ask us to send you all the files you own and download them all into your online account for easy retrieval.

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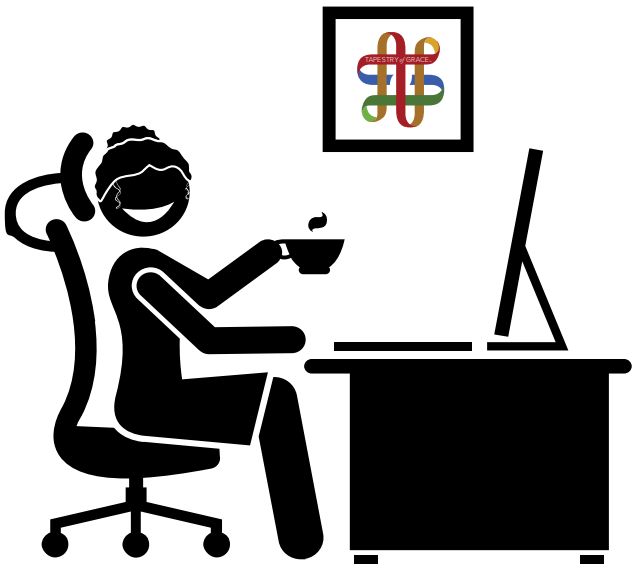

**Questions? Clarifications? Suggestions?**

Email Us: support@tapestryofgrace.com

## HISTORY

### Historical Introduction

This week begins a two-week thread about the Age of Exploration, which will be a secondary one for you. We will start by reviewing accounts of early explorations that occurred before the late 1400's. Remember that, as Europeans returned from the Crusades, they not only brought back books that sparked an interest in reading and in works of antiquity, but they also brought back products of the Far East. As we learned when we studied Marco Polo, most of these products came to Europe via a long overland route called the Silk Road from China and India, via Constantinople, and then by ship to Europe. When Constantinople fell to the Muslims in 1453, the Italian traders of Florence, Venice, and Genoa firmly established trade relationships with these ruling Muslims. Merchants in lands farther away, such as Spain and Portugal, who desired to import the riches and products of the Orient as well found themselves shut out. Their desire to bypass the overland route in favor of a swifter, easier, and more open ocean route gave them the energy and enthusiasm characteristic of the Renaissance. Building on the inspiration of earlier attempts, and full of new zeal for daring exploits, many European monarchs sponsored voyages of discovery.

God used ordinary human beings who had mixed motives—some godly and others very questionable—to introduce Europeans to new lands and peoples. Many wonderful records of these times survive, enabling us to read about the individuals who lived and explored. As usual, there is much to learn from their lives. As you read about Columbus, Queen Isabella, King Ferdinand, and others, keep this Scripture in mind:

> **1 Corinthians 10:11-13**
> These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come. So, if you think you are standing firm, be careful that you don't fall! No temptation has seized you except what is common to man. And God is faithful; he will not let you be tempted beyond what you can bear. But when you are tempted, he will also provide a way out so that you can stand up under it.

### Threads

- ❑ Study the history of exploration, beginning with the history of early Portuguese explorations under Prince Henry the Navigator, through Columbus's great voyages, and on to the Portuguese discovery of an ocean route to India.
- ❑ Continue studying the Renaissance, focusing on the lives and works of Florentine artists Botticelli and Leonardo da Vinci, the leadership of Lorenzo de' Medici, and the histories of Pope Alexander VI and the Reformer Savonarola.
- ❑ Discern the broader context of the Age of Exploration, connecting it with our studies of Muslim expansion, increased trade, the Renaissance quest for learning and discovery, and the crusading spirit.
- ❑ Revisit the Inquisition as you read the story of Ferdinand and Isabella of Spain.

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# 12 The Southern Renaissance and the Early Explorers

| People | Time Line | | Vocabulary |
|---|---|---|---|
| ☐ Prince Henry the Navigator<br>☐ Bartolomeu Dias (Diaz)<br>☐ Vasco da Gama<br>☐ Ferdinand II of Aragon<br>☐ Isabella of Castile<br>☐ Tomas de Torquemada<br>☐ Christopher Columbus<br>☐ Botticelli<br>☐ Leonardo da Vinci<br>☐ Pope Alexander VI<br>☐ Lorenzo de' Medici<br>☐ Girolamo Savonarola<br>☐ Charles VIII of France | **1394-1460** | Prince Henry the Navigator | |
| | **1449-1492** | Lorenzo de' Medici | |
| | **1452-1519** | Leonardo da Vinci | |
| | **1469** | Lorenzo de' Medici begins to rule Florence.<br>Spain's King Ferdinand marries Queen Isabella. | |
| | **1477-1478** | Botticelli paints *La Primavera*. | |
| | **1480's** | Da Vinci draws flying machines in his notebook. | |
| | **1488** | Bartolomeu Diaz first rounds the Cape of Storms (later Cape of Good Hope) for Portugal. | |
| | **1492-1503** | Alexander VI (Rodrigo Borgia) is Pope. | |
| | **1492** | Spain conquers Granada and expels Muslims from the Iberian Peninsula. | |
| | **1492** | Columbus sails the ocean for Spain. | |
| | **1494** | King Charles VIII of France invades Italy. | |
| | **1494-97** | Savonarola controls Florence. | |
| | **1495-1498** | Da Vinci paints *The Last Supper.* | |
| | **1497-98** | Vasco da Gama of Portugal successfully sails to India and back, establishing a trade monopoly for his country. | |
| | **1498** | Savonarola is burned at the stake for heresy. | |

**Reading**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 233-246, 268-274 (stop at "Julius II")
- ❑ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters I-IV (p. 1-11 are optional review)
- ❑ *Explorers of the New World*, by Carla Mooney, Introduction - chapter 2 (Week 1 of 3)
- ❑ If you are also studying fine arts with *Tapestry*, your Art reading doubles as History: In-Depth this week.
- ❑ Suggested Read-Aloud: *The Apprentice*, by Pilar Molina Llorente, chapters 5-7 (Week 2 of 3)

**Accountability Questions**

1. Where did Columbus first go for financial support for his venture? Why did he go there?
2. How long did Columbus have to wait for an answer from the Spanish monarchs? What was the cause of the delay?
3. What technological advances aided the exploration efforts?
4. What was the Spanish Inquisition? What were the long-term consequences of this persecution?
5. What contributions did Sandro Botticelli make to Renaissance painting, and what was he known for?
6. How did Renaissance artists develop landscapes in their paintings?

**Thinking Questions**

1. What connections can you draw between the Crusades, the Renaissance movement, and the Age of Exploration as inaugurated by Columbus?
2. What do you think were Columbus's greatest strengths? What were his weaknesses?
3. From what you read this week, do you believe Columbus was a Christian? Why, or why not?
4. Why is Leonardo da Vinci called the archetypical Renaissance man? What Renaissance values did he embody?

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**Writing**

| LEVEL | GENRES | INSTRUCTIONS AND TOPICS |
|---|---|---|
| 6 | ☐ Compare/Contrast Writing | ☐ Use the *Writing Aids* Venn diagram Graphic Organizer to plan another compare/contrast paper this week.<br>☐ Here are some possible historical topics from your studies:<br>☐ Assuming that you studied these men in Week 11, compare and contrast Michelangelo and Leonardo da Vinci: their lives, their art, and their outlooks.<br>☐ Compare and contrast Christopher Columbus with Marco Polo.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Lecture or Book Notes | ☐ Print and read the Talking Points in *Writing Aids* about how to take notes on a lecture or book.<br>☐ To practice taking notes on a book, photocopy an encyclopedia article on a topic with which you are familiar. Find the main ideas in the article and highlight them. Review the use of a 2-Way Comparison Chart (*Writing Aids* Graphic Organizer) and how to use it when taking notes. Then, take notes on the article that you photocopied.<br>☐ Find a taped audio presentation (such as a taped sermon) and practice taking lecture notes using an Advanced Cluster Diagram (*Writing Aids* Graphic Organizer). Don't forget to find the main ideas.<br>☐ Use this skill as you take notes for other subjects each week.<br>☐ File your notes under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Personal Commentary | ☐ Print and read the Talking Points in *Writing Aids* or your handbook about personal commentary, another form of persuasive writing.<br>☐ Try writing a personal commentary on something from your life, or on one of these topics from your history studies:<br>☐ An aspect of Renaissance art that interests you<br>☐ The Life of an Explorer For Me: Inspiration (or lessons) from the life of Columbus (consider his patience, his persistence, his love for God, but also his self-love as expressed in selfish ambition)<br>☐ File your paper under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 2 of 6) | ☐ Spend this week reading and taking reading notes on your topic. Don't forget to record exact page numbers and sources for material that you might need to footnote or quote!<br>☐ Your central thesis should take firm shape in your mind this week.<br>☐ File your notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## Worldview: Church History

**Reading**

*The Church in History*, by B.K. Kuiper, chapter 20, section 8

**Exercises**

Your recommended resource, *The Church in History*, contains only one question (question 1 on page 154) that applies to your reading in chapter 20, section 8. It includes data from later sections as well, so ask your teacher for specific direction before answering it.

In addition, we recommend that you do some in-depth research[1] on the following:

1. Who implemented the Spanish Inquisition? Which non-Christian subjects were persecuted? What was the long-range effect of the Inquisition on Spain?
2. Who was Tomas de Torquemada, and what role did he play in the history of Spain?
3. What was distinctive about the life and reign of Pope Alexander VI?
4. Who was Girolamo Savonarola and what was his core message? Where and how did he die?

1 Look for helpful websites linked to the Year 2 Worldview page of the *Tapestry* website. (http://www.tapestryofgrace.com/year2/worldview.php)

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## GEOGRAPHY

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? Use supporting links[1] to research and find both what ancient resources Columbus based his estimate on and what the actual size of the Earth is.
2. On a paper map or poster map of the world, trace the paths of the early Portuguese explorers. Use a legend and different colors to indicate which paths are which. You will add to this map next week. (Week 1 of 2)
3. Look at a resource map to learn exactly where Columbus journeyed during his four voyages. What lands did he actually visit? (Add his voyages to the map you began earlier.)
4. What was the Line of Demarcation? Did you read about any practical results of this papal decision?

1 http://www.tapestryofgrace.com/year2/geography.php

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## Literature

**Reading**
*The Second Mrs. Gia conda*, by E.L. Konigsburg (JUV FICTION) (Week 2 of 2)
**Worksheet 2**
Give at least two examples of how the following categories are used in the second half of this book.

**plants or animals**

**sounds**

**motion**

**human relationships**

**clothing**

**food**

**the human body**

**buildings**

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## Fine Arts & Activities

**Reading**

- ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 18-27
- ❑ *An Eye for Art*, produced by the National Gallery of Art, p. 49-54
- ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 32-48

**Exercises**

1. Do activities listed in the following supplement to learn more about using a compass.
2. Do (or review) activities listed in the following supplement to learn more about navigation using the stars.
3. Learn how the magnetic field of the earth directs a compass.
4. From your art history book, read about and observe the art of Leonardo da Vinci. You may also choose to complete a project from this book.

After reading the text from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

4. Make open-faced geometric figures using marshmallows and toothpicks.
5. Learn what a rebus is and find some examples of rebuses online or in books. Or, better yet, make up your own rebus words or sentences and see if your siblings or friends can figure them out!
6. Create an animal face that can float on water. You'll need cardboard, wax paper, and glue.
7. Have fun writing messages with invisible ink made out of juice or milk.
8. Make a "monster shield"—a combination of four or five animals. You'll need a pizza box, papier-mâché, and other items, depending what you'd like to create.

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## Fine Arts and Activities Supplement

This week, you have the opportunity to learn more about how people find their way across vast oceans and continents, such as how to use a map and other navigational tools. In the days of Columbus, there were two main ways to navigate: by the compass and by the stars. Next week, we will study another important tool used in navigation by explorers who followed Columbus: the imaginary grid of longitude and latitude lines.

### *World Book* on Reading a Map[1]

Using a map requires certain skills. To read a map, it is necessary to understand *map legends*, *scale*, a *north arrow*, *geographic grids* [which we will study in Week 13], and *map indexes*.

**Map legends** list and explain the symbols and colors used on a map. Some symbols resemble the features they represent. For example, a small tree might stand for a forest, an orchard, or a state park. But many symbols have little resemblance to the features they represent, as when a circle stands for a city. The same symbol may represent different features on different maps. For example, a triangle might represent a mobile home park on one map and an eagle's nest on another. Such differences make it important to read the map legend to find out what each symbol means on a particular map.

**Scale** shows the mathematical relationship by which distances on a map reduce actual distances on earth. Many maps illustrate scale by marking off distances on a straight line. Each mark shows how distance on the line corresponds to miles, kilometers, or other units of measurement on earth. Other maps state the scale in words and figures. Such a scale might appear as *1 inch: 16 miles*. In this relationship, 1 inch (2.5 centimeters) on the map represents a distance of 16 miles (26 kilometers).

*Representative fractions* are also used to show scale. Such a fraction indicates the number of distance units on earth represented by one unit on the map. In the example above, where the scale is 1 inch: 16 miles, the representative fraction would be 1:1,000,000 or 1/1,000,000 because there are 1,000,000 inches in 16 miles. The relationship remains the same for inches, centimeters, miles, kilometers, or any other units of measurement.

Scale varies widely, depending on the size of the area a map represents. A *small-scale* map greatly reduces distances on earth to show a large area in limited detail. Each distance unit on a small-scale map represents a large number of units on earth. These maps are called *small-scale* because their representative fractions are small. The large number of distance units represented on earth goes into the denominator, making the value of the fraction small. For example, on a map showing a nation's highway system, the scale might be 1:12,672,000, in which 1 inch represents 200 miles (322 kilometers).

A *large-scale* map shows a small area in great detail. These maps are called *large-scale* because their representative fractions are large. Each distance unit represents a relatively small number of units on earth. The small number of units makes the denominator of the representative fraction relatively small and the fraction's value relatively large. For example, a city street map might have a scale of 1:31,680, in which 1 inch represents ½ mile (0.8 kilometer).

A **north arrow** shows the direction of north on a map. The arrow often has the letter *N* or the word *North* written over it. Maps without a north arrow usually show north at the top of the map or include a geographic grid to orient the user.

**Map indexes** list the features shown on a map in alphabetical order and provide an aid to locating the features. In many atlases, each index entry lists a feature's latitude, longitude, and map number. People can use the latitude and longitude to find the feature on that map.

Many maps of small areas, such as street maps, are divided into horizontal rows and vertical columns. The rows and columns are labeled with letters and numbers. Each feature in the map index is followed by a letter and number corresponding to one row and one column on the map. That feature can be found in the small section of the map where that row and column cross.

1 Excerpted from a *World Book* article entitled *Map*. Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.

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***World Book* on the Compass**[1]

[A] **compass** is a device for determining direction. The simplest form of the compass is a **magnetized** needle mounted on a **pivot** so that it can turn freely. The needle **aligns** itself with the earth's **magnetic field** and points toward **magnetic north**. Under the needle is a circular **compass card**, on which evenly spaced points and **degrees** are marked to indicate direction.

The four **cardinal points** of the compass are north, east, south, and west. The **intercardinal points** are northeast, southeast, southwest, and northwest. Large compasses are marked, **clockwise**, with the **360 degrees** of a circle, in addition to cardinal and intercardinal points.

Listed below are the cardinal and intercardinal points and the position on the circle, in terms of degrees, to which each point corresponds.

- ❑ North—0° or 360°
- ❑ Northeast—45°
- ❑ East—90°
- ❑ Southeast—135°
- ❑ South—180°
- ❑ Southwest—225°
- ❑ West—270°
- ❑ Northwest—315°

A simple pocket compass helps people find their way when there are no landmarks to guide them. For example, if a person must walk west to reach the nearest town, he or she lines up the needle so that its ends are over the north and south marks on the compass card. The person then travels in the direction 90° to the left of the north end of the compass needle.

The **mariner's compass** is a magnetic compass used aboard a boat or ship. In most cases, it has several magnets fastened on the underside of a compass card. The card rests on a pivot so it can turn freely inside the compass bowl and can always point toward magnetic north. The compass bowl has a transparent cover and is filled with a nonfreezable liquid mixture of alcohol and water or glycerin and water. This liquid mixture floats the card and at the same time damps (slows) the movement of the card so that it does not constantly swing from side to side with the motion of the ship.

**Variation.** The compass needle points in the general direction of the earth's north magnetic pole. The earth's magnetic field has a north pole and a south pole, just as the earth as a whole has poles known as the true North and South poles. The **true poles** are the "top" and "bottom" of the earth, where the earth's spin axis penetrates the earth's surface. The **magnetic poles** are not located at the true North and South poles. The north magnetic pole, for example, is a shifting point on the earth's surface, several hundred miles or kilometers from the true North Pole.

The direction in which the compass needle points is slightly different from the direction of the north magnetic pole at almost all places on the earth. The difference arises because the earth's magnetic field is not aligned perfectly in the direction of magnetic north. Rather, the field veers slightly to the east or west at almost all places on the earth.

The angle between the direction of magnetic north and the true North Pole at any location is called **variation** or **declination**. The variation of a compass is different at different places on the earth. The variation of a compass also changes slightly at different times of the year and in different years. Thus, to use a magnetic compass accurately, a person must know the amount of variation at his or her location and what variation correction must be made in reading the compass. This information about the variation appears on all mariners' charts and on many maps.

**Deviation.** If a magnetic compass is placed close to a metal object that contains iron, it will be drawn toward that object. The angle that is formed between magnetic north and the direction the compass points is known as deviation. When a mariner's compass is installed on a ship, it is mounted in *gimbals* (supporting rings that pivot) often in a stand called a *binnacle*. The binnacle has magnetic devices that correct major errors of deviation in the compass.

After these corrections have been made, the navigator swings the ship. That is, he or she heads the ship in different directions, checking the direction by various landmarks. The navigator notes how many degrees of deviation the compass shows from the exact direction of the ship. For instance, by sighting toward a lighthouse on the east, a navigator can tell that the ship is heading exactly east.

However, after the navigator has corrected the compass reading for variation, the compass may indicate the ship is heading two degrees south of east. To head directly east when the ship is out of sight of land, the navigator will steer a course two degrees south of east on the compass, after correcting for variation. The navigator may also check direction using a **gyrocompass**, which always points toward true north.

1 Excerpted from a *World Book* article entitled *Compass*. Contributor: Debora M. Katz, Ph.D., Associate Professor of Physics, U.S. Naval Academy.

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**History.** Chinese and Mediterranean navigators probably first used magnetic compasses to guide their ships in about the 1000's or 1100's. These compasses were simple pieces of magnetic iron, usually floated on straw or cork in a bowl of water. In about the 1300's, the compass card was marked off into 32 points of direction. During the following years, navigators learned more about deviation or variation of compasses in various parts of the world, and came to use magnetic compasses with greater accuracy.

When iron and steel vessels appeared in the late 1800's, it became more difficult to make accurate magnetic compass readings aboard a ship. The readings were affected by the metal of the ships. As a result, the **gyrocompass** was developed. It is not affected by magnetism and points toward true north.

Large ships today carry both magnetic compasses and gyrocompasses. Ordinary magnetic compasses are not satisfactory in aircraft, and so various gyroscopic and special magnetic compasses have been developed by scientists for use in aviation. Radio has also been used for compasses. In the 1940's and 1950's, scientists developed special gyroscopes for compass use in the polar regions.

You will need a compass and a teacher's help to complete all these activities.

1. Study the article on the compass carefully. Do you understand the meanings of all the bolded words? (Ask your teacher if you should learn anything more about them this week.)
2. Answer the following questions.
   - ❑ What direction does your front door face?
   - ❑ What direction does the street in front of your house point?
3. Take a trip with a compass!
   - ❑ Go for a drive in your car to a nearby park. (If you live in a rural area, open farmland is fine for this activity. If you live in an urban area, you can do this activity in the middle of the city, too, but go to a section of town with which you are unfamiliar.) Keep track of where you go (write directions down if you so desire), and give compass readings aloud to your teacher every time you turn onto another street.
   - ❑ At the park, hold your teacher's hand as you walk away from the car with your eyes closed. Ask your teacher to note the compass direction in which your car is parked, then continue walking until she tells you that you've gone far enough. Open your eyes and ask your teacher the general direction of the car, and then, without her help, guide her back to the car. If you encounter trees or buildings in your path, you will have to go around them and then reorient yourself using your compass.
   - ❑ If you wrote down directions as you came, try to use them to direct your teacher on the drive home.
4. If you want to, do some extra reading on the development and use of the compass.

***World Book* on Navigation by the Stars**[1]

**Measuring direction and position.** Stars help mapmakers, pilots, and sailors find directions and locations. For example, the North Star serves as a guide to the direction north because this star always appears to be in the same place over the North Pole. The earth's spinning motion makes the sky seem to rotate each night. Observers who are north of the equator see the stars rotate around a point that is above the North Pole. The North Star is near this point in the sky and so seems to move very little.

The North Star also can be used to measure latitude. An observer uses a sextant to measure the angle at which the star appears above the northern horizon. This angle is the same as the observer's latitude. For example, at 45° north latitude, the North Star is at an angle of 45° above the northern horizon.

Pilots and sailors measure their position by means of celestial navigation. This method depends on the idea that a star is directly over some point on the earth's surface at a given time. The earthly position of a star changes as the star appears to move from east to west. A book called an **almanac** lists the earthly positions of various stars at different times. To determine their location, observers measure the angle of a star with a sextant and note the exact time of the measurement. They then look up the star's earthly position in an almanac. They use the angle of the star to figure out how far their location is from the star's earthly position. By repeating the process with two more stars, they can find their location.

1 From *World Book* article entitled *Star.* Contributor: Robert P. Kirshner, Ph.D., Professor of Astronomy, Harvard University.

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***World Book* on the North Star**[1]

[The] **North Star** is a readily visible star that appears to be located almost directly above the North Pole. The term polestar is sometimes used for North Star. The North Star is presently **Polaris, Minor.** Polaris is located within one degree of the place where the northern extension of the earth's axis pierces the sky. Because of its position, Polaris appears stationary, while other stars seem to revolve around the earth's axis as the earth rotates. As a result, Polaris has served as a guide for navigators through the centuries. Polaris is a star of the second magnitude. The brighter a star is the lower is its magnitude.

Polaris will not always be the North Star because the earth's axis will not always point toward Polaris. The earth's rotational axis changes direction in a circular motion called precession. Each end of the axis traces out a fictitious circle in the sky. One complete trip around the circle takes about 26,000 years. Thus, the brighter stars on or near the precessional circle above the earth's North Pole each become the North Star for a certain period. For example, in about 12,000 years, the earth's axis will point north to a spot near Vega in the constellation Lyra. In about 22,000 years, Thuban in the constellation Draco will become the North Star. About 26,000 years from now, Polaris will return to its present location relative to the earth's axis, and will be the North Star.

***World Book* on the Big and Little Dippers**[2]

[The] **Big and Little Dippers** are the names of two groups of stars that are easy to recognize in the northern sky. They are shaped like long-handled cups, or dippers.

The Big Dipper consists of seven stars that can be used to point to other parts of the sky. For example, an imaginary line extended northward from the two stars at the front of the cup points to Polaris, the North Star. The line points to the constellation Leo when extended southward. An easy way to find Leo is to imagine water leaking from the bottom of the cup and falling on the lion.

The Big Dipper forms part of the constellation of **Ursa Major,** the Great Bear. The cup forms the hindquarters of the bear, the handle forms the tail, and fainter stars outline the head and legs. The star Mizar, at the center of the handle, has a nearby companion star named Alcor. These two stars have been used for hundreds of years as a test for keen eyesight. Viewed through a telescope, Mizar appears as two stars.

The Little Dipper forms almost the entire constellation of **Ursa Minor**, the Little Bear. It consists mostly of faint stars. As a result, it is hard to find unless the sky is very dark. But the Little Dipper has long been important as an indicator of north, because the North Star lies at the end of this dipper's handle.

In Greek mythology, Ursa Major is the nymph Callisto and Ursa Minor is her son Arcas. One myth says Zeus loved Callisto and thus angered his wife, Hera. When Hera tried to kill her, Zeus changed Callisto into a bear. Arcas was unaware that the bear was his mother and tried to kill her. Zeus changed Arcas into a bear and put both bears into the sky to protect them. Writers around the year 1600 said the bears had long tails because Zeus pulled them into the sky by the tail.

On January evenings, the Little Dipper is west of the Big Dipper. The Little Dipper's handle points up and the Big Dipper's, down. On July evenings, the positions are reversed. The dippers' positions also change at night because of the earth's rotation.

1. Here are some questions that might lead you to further research:
   - ❑ What major constellations or stars are used by navigators to find their way?
   - ❑ Did Columbus have a sextant?
   - ❑ What methods of celestial navigation would Columbus have used?
2. One recommended activity is to go out on a clear night and actually view the constellations. You can find star maps in your encyclopedia, or check the Year 2 Arts/Activities page[3] of the *Tapestry* website for links to star maps that you can download and print. Depending on the season in the Northern Hemisphere, look for some of these:
   - ❑ Orion (winter sky)
   - ❑ Big Dipper (Ursa Major) (year round)
   - ❑ Little Dipper (Ursa Minor) (year round)
   - ❑ Cassiopeia (year round)
   - ❑ Leo (winter)
   - ❑ Cygnus (Northern Cross) (summer)
   - ❑ North Star (year round)
   - ❑ Aquila (summer)
   - ❑ Pleiades (in Taurus)

1 From a *World Book* article entitled *North Star.* Contributor: Sumner Starrfield., Prof. of Physics/Astronomy, Arizona State University.
2 From a *World Book* article entitled *Big and Little Dippers.* Contributor: David H. Levy, M.A., Observer, Jarnac Laboratory.
3 http://www.tapestryofgrace.com/year2/artsactivities.php

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## HISTORY

### Historical Introduction

This is our second week studying the fabulous adventures of brave explorers and the third week on the Renaissance. The Age of Exploration represented an explosion of information that fundamentally changed the horizons of Europeans, but did not immediately broaden their spiritual and cultural assumptions and prejudices. You will be reading about explorers who sailed for a variety of monarchs, but because this era of discovery was so fast-paced, we can study only a small fraction of the incremental discoveries made during this age. Literally hundreds of expeditions set forth. We will therefore focus on the highlights, and discuss explorers who led the most important expeditions—those that made discoveries that forever altered history.

Since this age was packed with so many exciting voyages, it is easy to lose sight of how important each discovery was in God's ongoing plan. It's not hard to become confused as to who did what when and for which country. With so much information to be digested, consider using study aids such as charts and maps that organize similar facts. Though it may seem to take longer to stop and fill in a chart or look at a map as you work through your reading assignment, you will actually be making the best possible use of your time! As a student, you are in a season of study and preparation, and your work is to be done wholeheartedly (see Colossians 3:23-24). Study aids may slow you down, but they will increase your long-term retention of the information you are seeking to learn.

You will be surveying the artistic apex of the Italian Renaissance this week, studying the works of Raphael, Michelangelo, and others. Many paintings, drawings, sculptures, and buildings of this period are amazingly beautiful and represent both genius and dedication on the part of the artists. Nevertheless, we must remember to look at the heart of the southern Renaissance and ask for whom these works were really done, thus exploring the height of humanism throughout this age.

### Threads

- ❑ Continue to study the lives and times of the European explorers and artists.
- ❑ Learn about the motives of the explorers' expeditions.
- ❑ Discuss the ethnocentricity of the European explorers.
- ❑ Learn some terminology often associated with exploration.

| PEOPLE | TIME LINE | | VOCABULARY |
|---|---|---|---|
| ☐ John Cabot<br>☐ Ferdinand Magellan<br>☐ Jacques Cartier<br>☐ Raphael<br>☐ Michelangelo | **1475-1564** | Michelangelo | |
| | **1483-1520** | Raphael | |
| | **1501-1504** | Michelangelo carves the *David*. | |
| | **1500** | Da Vinci becomes Cesare Borgia's military engineer and chief architect. | |
| | **1503** | Pope Alexander VI dies; his son Cesare Borgia loses power.<br>Julius II (art patron) becomes pope. | |
| | **1506** | Da Vinci completes *Mona Lisa*. | |
| | **1508-1512** | Michelangelo paints the ceiling of the Sistine Chapel. | |
| | **1508** | Leo X (Giovanni, son of Lorenzo de' Medici) becomes pope. | |
| | **1513** | Machiavelli writes *The Prince*. | |
| | **1528** | Castiglione's *The Courtier* is published. | |
| | **1535-41** | Michelangelo paints *The Last Judgment* in the Sistine Chapel. | |

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# 13 The Southern Renaissance and the Age of Exploration

**Reading**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 274-276 (stop at "Francis I and Charles V")
- ❑ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters V-VI
- ❑ *Explorers of the New World*, by Carla Mooney, chapters 3-4, chapter 6 (p. 95-101 only) (Week 2 of 3)
- ❑ If you are also studying fine arts with *Tapestry*, your Art reading doubles as History: In-Depth this week.
- ❑ Suggested Read-Aloud: *The Apprentice*, by Pilar Molina Llorente, chapters 8-10 (Week 3 of 3)

**Accountability Questions**

1. Define the following terms associated with exploration. (If your reading doesn't explain them, look them up![1])
   - ❑ What are portolans?
   - ❑ What is ethnocentrism? As you read, note examples of explorers and monarchs displaying ethnocentricity.
   - ❑ What is mutiny?
2. How long after Leonardo pioneered landscape painting was Michelangelo born?
3. What were some similarities and differences between Leonardo and Michelangelo?
4. For what major works and contributions is Michelangelo best remembered?
5. Your reading briefly mentions Raphael, but his works are well worth extra time to view on the Internet or in library books. What differences do you note in his style, as compared to Michelangelo? What is he best remembered for?

**Thinking Questions**

1. As you read your assignments this week, note the following information for the explorers listed below (or any other major explorers about whom you read): their name, the monarch who sponsored their voyage(s), when they sailed, lands they explored (or discovered), how God prepared them for the missions they attempted, and interesting aspects of their lives or characters. (You may want to do this in chart format.)
   - ❑ John Cabot ❑ Ferdinand Magellan ❑ Jacques Cartier
2. What were the common motives for many explorers?
3. What were the common motives for many monarchs in sponsoring voyages of exploration?
4. In that ways did artists of the High Renaissance seek to glorify God? How did they seek to glorify mankind?

1 See the Year 2 History page of the *Tapestry* website for help. (http://www.tapestryofgrace.com/year2/history.php)

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 6 | ☐ Friendly Notes and Letters | ☐ Print and read the Talking Points in *Writing Aids* to learn or review the form of friendly letters.<br>☐ Write and mail a letter to a relative this week. Be sure to address the envelope and mail it!<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Compare/Contrast Writing | ☐ This week, print and read the Talking Points in *Writing Aids* about compare and contrast writing.<br>☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan a compare and contrast paper.<br>☐ Here are some possible topics from your historical studies:<br>☐ Two explorers: their countries of origin, their voyages, and their discoveries<br>☐ Compare/contrast the various reasons why explorers left their native shores.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Story Writing (Week 1 of 5) | ☐ Start by printing and reading the Talking Points in *Writing Aids* about story writing.<br>☐ You will be writing a particular kind of story: a short story. Short stories have special advantages and constraints, and writing a good one is trickier than it might first appear. You will need to plan your plot carefully!<br>☐ Plan your short story this week with your teacher. Here are some suggested topics to pick from:<br>☐ A story that stems from your personal experience<br>☐ A story that stems from a newspaper article or news story you've read or heard<br>☐ A story set in one of the time periods we've studied this year<br>☐ Decide on a possible story line for your story. Use a Story Map (*Writing Aids* Graphic Organizer) for this.<br>☐ File your story map under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 3 of 6) | ☐ Outline your paper this week.<br>☐ Ask your teacher to proofread your outline for flow and content. (Do not proceed to write until she does! You will lose much time if your outline is too short or structured incorrectly.)<br>☐ Alter your outline according to your teacher's corrections.<br>☐ Begin writing your rough draft *after* your outline is approved.<br>☐ File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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# 13 The Southern Renaissance and the Age of Exploration

## Worldview

There is no assignment this week.

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## Geography

1. According to your teacher's direction, review (or learn more about) map projections, longitude, and latitude from the information in the following supplement.
2. According to your teacher's direction, trace the paths followed by explorers you read about this week on a world map or globe. (Week 2 of 2)

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## Geography Supplement

### *World Book* on Longitude and Latitude[1]

Geographic grids are networks of imaginary lines that help us find and describe places on earth. These grids are commonly shown on maps. The most common grid is called a *graticule*. This grid divides the globe using lines called **parallels** that show north-south position and lines called **meridians** that show east-west position.

Parallels are circles around the globe that measure **latitude**. Latitude describes position north or south in degrees, a mathematical measurement applied to circles and angles. The **equator** is the parallel that lies at zero degrees (written 0°), exactly halfway between the North Pole and the South Pole. The North Pole has a latitude of 90° north, and the South Pole has a latitude of 90° south. Every point on earth that lies north of the equator has a latitude between 0° and 90° north. Every point south of the equator lies between 0° and 90° south.

Meridians extend from the North Pole to the South Pole, forming half-circles around the globe. Meridians, also measured in degrees, indicate longitude (east-west position). By international agreement, mapmakers place the 0° meridian, also called the **prime meridian**, on a line that passes through **Greenwich**, England, near London. The meridian in the Pacific Ocean that forms the other half of the prime meridian's circle lies at 180°. Longitude measurements range from 0° to 180° east and from 0° to 180° west.

If we know the latitude and longitude of a place, the *graticule* enables us to find that place on a map. Longitude and latitude measurements can be used to pinpoint any place on earth. For example, only one place—New Orleans, Louisiana, in the United States—lies exactly at 30° north and 90° west.

### *World Book* on Longitude and Time[2]

Any point on the earth's surface traces a whole circle—360 degrees—once every 24 hours. It does this because the earth turns once on its axis every 24 hours. All 360 degrees of the earth's circumference also pass beneath the sun once in 24 hours. In one hour, $^{1}/_{24}$ of 360 degrees, or 15 degrees, passes beneath the sun. Because it seems that the sun is moving instead of the earth, people say that one hour of time equals 15 degrees of longitude.

Each degree of longitude is divided into 60 parts called **minutes**. Each minute is divided into 60 **seconds** of longitude. These minutes and seconds of longitude measure *distance*, not time. But since an hour of time equals 15° of longitude, a minute or second of time equals a certain distance that can be expressed in minutes and seconds of longitude. Below are equivalent distances for five units of time. These units range from a day to a second:

- ❑ 24 hours of time = 360° of longitude
- ❑ 1 hour of time = 15° of longitude
- ❑ 4 minutes of time = 1° of longitude
- ❑ 1 minute of time = 15 minutes of longitude
- ❑ 1 second of time = 15 seconds of longitude

### *World Book* on Latitude and Climate[3]

The latitude of a point is measured in terms of its distance from the equator toward one of the earth's poles. Latitude is measured in degrees. Any point on the equator has a latitude of zero degrees (written 0°). The North Pole has a latitude of 90° north and the South Pole has a latitude of 90° south. These two points are sometimes written +90° and -90°. Degrees of latitude are divided into 60 minutes ('), and the minutes each consist of 60 seconds (").

All points on the earth's surface that have the same latitude lie on an imaginary circle called a parallel of latitude. The distance between two parallels that are 1° apart is about 60 nautical (sea or air) miles, or 69 statute (land) miles or 111 kilometers. This length of 1° of latitude varies from 59.7 nautical miles near the equator to 60.3 nautical miles near the poles. The variation results because the earth is not a perfect sphere. A difference in latitude of 1 minute equals about 1 nautical mile.

The sun continually sends electromagnetic radiation into space. Most of the radiation is visible light, and it also includes infrared (heat) rays and ultraviolet rays. About 30 percent of the radiation that reaches the earth's atmosphere is reflected back into space, mostly by clouds. The remaining 70 percent is absorbed by the atmosphere and the earth's surface, heating them.

1 Excerpted from a *World Book* article entitled *Map*. Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.
2 Excerpted from a *World Book* article entitled *Longitude*. Contributor: Stephen S. Birdsall, Ph.D., Professor of Geography, University of North Carolina, Chapel Hill.
3 Excerpted from *World Book* articles entitled *Latitude* and *Climate*. Contributors: Stephen S. Birdsall, Ph.D., Professor of Geography, University of North Carolina, Chapel Hill and Joseph M. Moran, Ph.D., Professor of Earth Science, University of Wisconsin, Green Bay.

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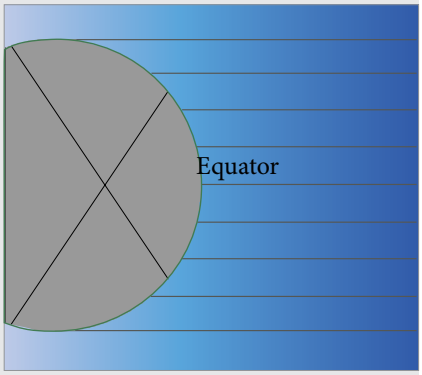
The intensity of the solar radiation reaching the atmosphere decreases with increasing latitude. The intensity depends on how high in the sky the sun climbs. The closer a place is to the equator, the higher the climb.

At latitudes between 23½° north and 23½° south, the sun is directly overhead at noon twice a year. In these cases, the sun's rays shine directly down toward the surface. The radiation that reaches the atmosphere is therefore at its most intense.

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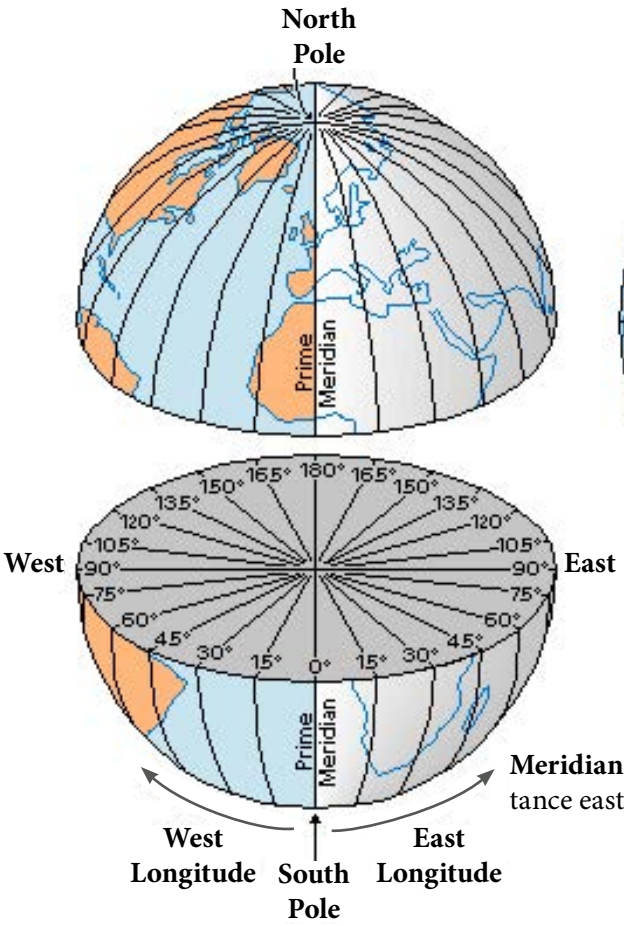
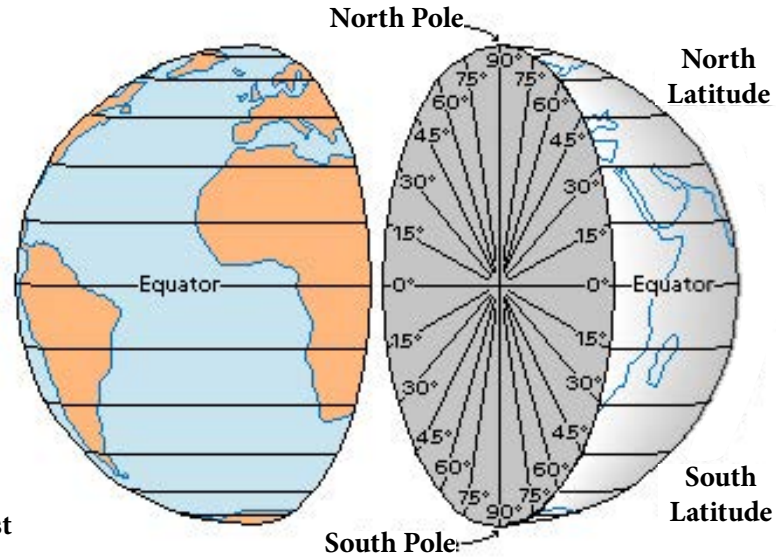
In all other cases, the rays arrive at an angle to the surface and are therefore less intense. The closer a place is to the poles, the smaller the angle and therefore the less intense the radiation. Due to decreases in the intensity of radiation, average temperatures decline from the equator to the poles. Seasonal changes in solar radiation and the number of hours of sunlight also vary with latitude.

In tropical latitudes (those near the equator), there is little difference in the amount of solar heating between summer and winter. Average monthly temperatures therefore do not change much during the year.

In middle latitudes, from the Tropic of Cancer to the Arctic Circle and from the Tropic of Capricorn to the Antarctic Circle, solar heating is considerably greater in summer than in winter. In these latitudes, summers are therefore warmer than winters.

In high latitudes, north of the Arctic Circle and south of the Antarctic Circle, the sun never rises during large portions of the year. Therefore, the contrast in solar heating between summer and winter is extreme. Summers are cool to mild, and winters are bitterly cold.




**Parallels,** above, circle the globe from east to west and indicate latitude with measurements called degrees.

**Meridians,** left, extended from pole to pole and measure distance east or west of the prime meridian in degrees.

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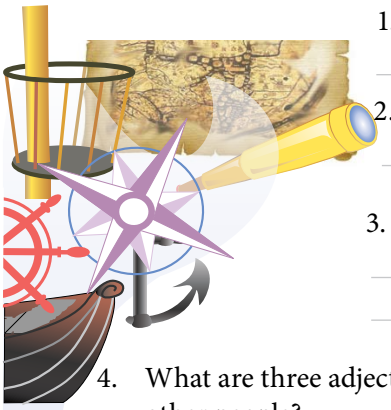
## Literature

**Reading**
*By Right of Conquest*, by G.A. Henty, chapters 1-7 (Week 1 of 3)
**Worksheet 1**
Answer the following questions about your reading from chapters I-VII.



1. What one word gives the reader the first description of Master Diggory Beggs?

2. Who are Master Beggs' relatives?

3. Describe the physical appearance of Master Beggs.

4. What are three adjectives that describe Master Beggs in a positive way, based upon his dialogue with other people?

5. Does G.A. Henty provide negative descriptions of Master Beggs? How do you think this will affect the reader's view of this character throughout the book?

6. Describe his relationship with his wife.

7. Describe his relationship with Reuben Hawkshaw.

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## Fine Arts & Activities

**Reading**

- ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 28-35
- ❑ *An Eye for Art*, produced by the National Gallery of Art, p. 68-71, 73-76
- ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 49-59

**Exercises**

1. Make a poster that illustrates and describes sixteenth-century navigational instruments.
2. Go to a nearby park with which you are unfamiliar, and have your teacher lead you to the center of it. Spend an hour or two attempting to make an accurate map of your surroundings. What data do you need? How hard is it to chart unknown territory?
3. Spices were eagerly sought by traders and explorers during the Age of Exploration. Learn to identify the scents and flavors of spices in your kitchen cupboard. Can you figure out which foods use certain spices?
4. Using these spices, practice a recipe or two in preparation for your Unit Celebration.
5. From your art history book, read about and observe the art of Raphael and Rogier van der Weyden. You may also choose to complete a project from this book.

After reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

6. Choose one of the two options for constructing a *camera obscura*, and make your own.
7. Measure the humidity in the air by creating your own hygrometer.

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## History

**Historical Introduction**

This is our last week studying the Age of Exploration. Our focus will take us back a few years to the time right after Columbus' expeditions, when Spaniards crossed the Atlantic Ocean following the path Columbus had shown them. These men were explorers, but they were also soldiers. Their goals were to find gold and to carve out a new empire for Spain. They hardly cared that other people already called Central and South America home.

This week we will learn details about the peoples and geography of Central and South America as we study the Spanish *conquistadores* in the New World. You will discover strange and wonderful plants and animals as you learn more about these regions. As we follow the course of Spanish explorers and *conquistadores*, you will also learn about the geographical shape and features of Central and South America, along with the surrounding seas and oceans.

The people who once lived in Central and South America practiced many things that God calls "abominations." Ephesians 5:8-12 tells us,

> For you were once darkness, but now you are light in the Lord. Live as children of light (for the fruit of the light consists in all goodness, righteousness and truth) and find out what pleases the Lord. Have nothing to do with the fruitless deeds of darkness, but rather expose them. For it is shameful even to mention what the disobedient do in secret.

Both the people of the Americas and the Spanish *conquistadores* who overthrew them did many wicked and cruel things. Your teacher will direct the amount of detail you learn about these evil practices this week.

We also read in Scriptures like those above that we are to expose these dark deeds and hold them up to the scrutiny of God's Word. John 3:20-21 expresses this further:

> Everyone who does evil hates the light, and will not come into the light for fear that his deeds will be exposed. But whoever lives by the truth comes into the light, so that it may be seen plainly that what he has done has been done through God.

Throughout our study this week, you will try to understand God's perspective on the lives and actions of the Inca and Aztec cultures and the Spanish *conquistadores* in the early 1500's. Though the sin involved was terrible, there are still important lessons to be learned from studying this sad thread of human history.

**Threads**

- ❑ Learn about the Spanish *conquistadores* and their treatment of the Aztec and Inca peoples.
- ❑ Compare and contrast Aztec and Inca cultures with each other, and both of them with Spain in the area of technology.
- ❑ Optional: Students who have not studied Year 1 topics may also want to cover the Maya civilization briefly.

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# 14 Spanish Dominion and the New World: Aztecs and Incas

| People | Time Line | | Vocabulary |
|---|---|---|---|
| ☐ Hernando Cortez (Cortés)<br>☐ Montezuma II<br>☐ Nicolaus Copernicus<br>☐ Francisco Pizarro<br>☐ Titian<br>☐ Tintoretto | **c. 1485-1576** | Titian | |
| | **1200's-1500's** | Aztec civilization | |
| | **1200's-1500's** | Inca civilization | |
| | **1513** | Ponce de Leon explores Florida and the Gulf of Mexico. | |
| | **1519-21** | Cortez subdues the Aztecs. | |
| | **1527-29** | Sebastian Cabot explores rivers of South America. | |
| | **1532** | Pizarro conquers the Incas. | |
| | **1539** | De Soto explores the (future) southeastern United States. | |
| | **1540-1542** | Coronado explores the (future) southwestern United States. | |

**Reading**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 282-288 (stop at "Galileo")
- ❑ Research the Incan civilization using supporting links or library resources.
- ❑ *Aztec, Inca & Maya*, by Elizabeth Baquedano
- ❑ *Courage and Conviction*, by Mindy and Brandon Withrow, p. 89-91
- ❑ Suggested Read-Aloud: *Tales from Shakespeare*, by Charles and Mary Lamb, "The Winter's Tale," "Two Gentlemen of Verona," "Romeo and Juliet"

**Accountability Questions**

This week, you will learn about the advanced cultures of the Incas and Aztecs, the two largest civilizations that the Spaniards confronted and conquered in the New World. From your research, fill out the chart on the following page (or an expanded copy of it) and bring it to your discussion time.

**Thinking Questions**

1. All societies must discover how to survive physically, relate to each other, and worship. As you filled out the chart on the following page, and as you read about the Aztecs and Incas, what struck you about the way these people organized their society? Compare and contrast their practices with your own society. Prepare to share three similarities and three differences during your discussion time.
2. Compare and contrast Spanish culture with that of the Incas or the Aztecs (using a Venn diagram, if you like). What Aztec or Incan customs would have astonished, horrified, or amazed the Spaniards of the early 1500's as they encountered them? What customs or aspects of Spanish culture would have amazed or horrified the Aztecs?
3. Tenochtitlan, the Aztec governmental administration, and the Incan empire were all as advanced in social and governmental form as any culture in Europe. Yet they had almost no knowledge of metallurgy: no metal tools or weapons. What tangible differences does metal make in your life? In light of these differences, what is your impression of the intelligence of the Aztec and Incan peoples? Did their natural abilities make them good? Why, or why not?

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# Spanish Dominion and the New World: Aztecs and Incas

14

| | Aztecs | Incas |
|---|---|---|
| Social | | |
| Government | | |
| Religious | | |
| Foods | | |
| Military | | |
| Technology | | |
| Achievements | | |
| Interaction with the Spanish | | |

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 6 | ☐ Reports (Week 1 of 6) | ☐ Take plenty of time to read the Talking Points in *Writing Aids* thoroughly on the subject of research reports and taking notes. Your final goal will be a four to five page paper. Don't get overwhelmed at the size of the task. Take it bit by bit, and you'll be amazed to see how much you can accomplish!<br>☐ With your teacher, plan your paper:<br>☐ Choose your subject.<br>☐ Gather resources: at least four books on your topic, plus websites.<br>☐ Prewrite by clustering your three main ideas, using either the 3-Point Diagram or Cluster Diagram from the *Writing Aids* Graphic Organizers. (Remember that these three points may change as you write.)<br>☐ Begin researching and taking notes this week.<br>☐ File any prewriting or notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Compare/Contrast Writing | ☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan another compare and contrast paper.<br>☐ Here are some possible topics from your historical studies:<br>☐ Compare and contrast the Spanish *conquistadores* with the Aztecs or Incas.<br>☐ Compare and contrast the Aztec or Incan civilization with your own.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Story Writing (Week 2 of 5)<br>☐ Character Sketch | ☐ All works of fiction require behind-the-scenes work on the part of the author. One useful step in writing a really excellent short story is to develop the details of your characters' lives. Though they may never appear in your story, these details nonetheless provide you, the author, with the opportunity to make these characters fully "real" and developed in your own mind. The result is invariably a richer story! This week, print and read the Talking Points in *Writing Aids* about writing character sketches.<br>☐ Write two or three character sketches for your story this week.<br>☐ File your sketches under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 4 of 6) | ☐ Spend this week writing your draft. Try to finish by the end of the week.<br>☐ Submit your draft to your teacher for input.<br>☐ File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook. |

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## Worldview

There is no assignment this week.

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# 14 Spanish Dominion and the New World: Aztecs and Incas

## Geography

1. Study a resource map of Central and South America. Label the following major landforms on a blank outline map:
   - ❑ Andes Mountains
   - ❑ Selva
   - ❑ Guiana Highlands
   - ❑ Brazilian Highlands
   - ❑ Amazon River and tributaries
   - ❑ Yucatan Peninsula
   - ❑ Gulf of Mexico
   - ❑ Caribbean Sea
   - ❑ Gulf of Darien
   - ❑ Falkland Islands
   - ❑ Galapagos Islands
   - ❑ Marajo
   - ❑ Tierra del Fuego
   - ❑ Patagonian Desert
   - ❑ Atlantic Ocean
   - ❑ Pacific Ocean
2. Look at a resource map to see where the Incan and Aztec territories were, and shade them if your teacher so directs.
3. Each day, do some research (with your teacher's help) and write a paragraph or two about different flora or fauna of Central and South America. (You might want to make a display board about these as well.) Remember as you work that Europeans had probably never seen any of these plants or animals before this time.
   - ❑ capybara
   - ❑ armadillo
   - ❑ anteater
   - ❑ tapir (which can grow as large as ponies!)
   - ❑ anaconda
   - ❑ sloth
   - ❑ yapok
   - ❑ umbú
   - ❑ yellow mombin
   - ❑ biribá

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## Literature

**Reading**

*By Right of Conquest*, by G.A. Henty, chapters 8-15 (Week 2 of 3)

**Worksheet 2**

In Week 9, you were instructed to take notes about the three main types of settings. If necessary, review that information now. In the spaces below, make observations as to the three types in each chapter. Pay close attention to the setting in which the characters interact, rather than the setting about which they may be speaking.

| Chapter VIII: At Tezcuco | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter IX: Life in the Palace | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter X: News from the Coast | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter XI: Cortez | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter XII: The Fugitives | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter XIII: The Massacre of Cholula | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter XIV: In Mexico | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

| Chapter XV: Again at Tezcuco | |
|---|---|
| Physical | |
| Temporal | |
| Cultural | |

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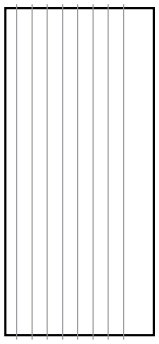
## Fine Arts & Activities

**Reading**

- ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 36-41, 58-59
- ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 60-65

**Reading**

1. The peoples who lived in South and Central America when the Spanish explorers and soldiers arrived were what historians call Stone Age people. This means that they had not yet learned to work with metals. However, they developed a very advanced civilization and built some very impressive buildings without using metal tools. They also knew how to weave cloth, an important art back then. Incan natives wove beautifully patterned cloth out of cotton or out of alpaca, llama, and vicuna wool. This week, try weaving in order to appreciate how hard it is and how long it takes.
   - ❑ Your teacher may want you to practice weaving with paper strips this week. If so, choose two colors of construction paper and cut strips of various lengths from them. Your teacher will then teach you how to weave these strips into a basic mat.
   - ❑ If you want to weave with thread or yarn, you will need to start by making a loom.
     - ❑ The Incas would have used wood for their looms. Find two pieces of wood about three feet long and two more about one-and-a-half feet long (Sticks from outside will work if they are reasonably straight. Dowels are also good.). Use twine to lash your loom together at the corners, creating a rectangle (like the diagram at right.)
     - ❑ If wood is not readily available, construct your loom out of a large sheet of poster board or corrugated cardboard.
     - ❑ Use scissors to make notches in the top and bottom of your sticks, paper, or cardboard so that your warp will stay in place.



   - ❑ Thread your loom. For this simple, relatively short project (you will end up with a long, narrow piece of cloth that you can use as a placemat), you can simply wrap the strings tightly around the stick frame (or cardboard) so that they rest in the notches that you cut. These threaded strings are called the *warp*.
   - ❑ Your teacher will help you begin weaving. Thread your yarn over and under and over and under the warp threads. When you've threaded your weaving yarn all the way across the warp, go back across the other way, threading in reverse: under and over and under and over, back to the other side of the loom. Be sure to "block" your weaving by scooting it together tightly on the warp threads so that it all clumps in one solid piece of cloth.
   - ❑ If you want even more of a challenge, try making complex patterns. It's harder and more time consuming than you might think!
   - ❑ Can you think of any labor-saving improvements to your loom? The Europeans came up with shuttles, harnesses, and treadles. After looking these terms up and understanding how they improved weaving, can you think of ways to enhance your simple loom in similar ways? The Incas and Aztecs probably had some of these ideas, but so skilled were the Incas that even the power looms of today cannot improve the quality of Peruvian weaving.
2. If you would like to try a group project, consider creating a book (or display board) of exotic animals and plants from Central and South America. Divide up assignments between co-op members or family members, and have each person research his plant or animal and write a paragraph or two about it. Find pictures of each topic on the Internet to put near each paragraph. Then display your book (or board) at your Unit Celebration!

When you have completed your reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to do this week:

3. Learn the difference between density and viscosity by observing a cup of honey and a cup of water.
4. Build your own hydrometer using a ruler, a marker, straw, clay, nails, and other miscellaneous supplies listed in your resource book.
5. Do you know what a monkey wrench is? Check out your dad's tool box (with permission, of course) and then try to make your own.

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## History

**Threads**

- ❑ Study the history of exploration, beginning with the history of early Portuguese explorations under Prince Henry the Navigator, through Columbus's great voyages, and on to the Portuguese discovery of an ocean route to India.
- ❑ Continue studying the Renaissance, focusing on the lives and works of Florentine artists Botticelli and Leonardo da Vinci, the leadership of Lorenzo de' Medici, and the histories of Pope Alexander VI and the Reformer Savonarola.
- ❑ Discern the broader context of the Age of Exploration, connecting it with our studies of Muslim expansion, increased trade, the Renaissance quest for learning and discovery, and the crusading spirit.
- ❑ Revisit the Inquisition as you read the story of Ferdinand and Isabella of Spain.

**Reading & Materials**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 233-246, 268-274 (stop at "Julius II")
- ❑ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters I-IV (p. 1-11 are optional review)
- ❑ *Explorers of the New World*, by Carla Mooney, Introduction - chapter 2 (Week 1 of 3)
- ❑ If you are also using *Tapestry*'s Arts & Activities Spool, your Art reading doubles as History: In-Depth this week.
- ❑ Suggested Read-Aloud: *The Apprentice*, by Pilar Molina Llorente, chapters 5-7 (Week 2 of 3)

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 6, 7, 8, or 9) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L6, L7, L8, or L9).
- ❑ With each week in this History thread, you will find age appropriate vocabulary words suitable to the time period you are studying. Memory work is always optional, but you may choose to introduce some of these listed words.

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# 12 The Southern Renaissance and the Early Explorers

| People | Time Line | | Vocabulary |
|---|---|---|---|
| ☐ Prince Henry the Navigator<br>☐ Bartolomeu Dias (Diaz)<br>☐ Vasco da Gama<br>☐ Ferdinand II of Aragon<br>☐ Isabella of Castile<br>☐ Tomas de Torquemada<br>☐ Christopher Columbus<br>☐ Botticelli<br>☐ Leonardo da Vinci<br>☐ Pope Alexander VI<br>☐ Lorenzo de' Medici<br>☐ Girolamo Savonarola<br>☐ Charles VIII of France | **1394-1460** | Prince Henry the Navigator | |
| | **1449-1492** | Lorenzo de' Medici | |
| | **1452-1519** | Leonardo da Vinci | |
| | **1469** | Lorenzo de' Medici begins to rule Florence.<br>Spain's King Ferdinand marries Queen Isabella. | |
| | **1477-1478** | Botticelli paints *La Primavera*. | |
| | **1480's** | Da Vinci draws flying machines in his notebook. | |
| | **1488** | Bartolomeu Diaz first rounds the Cape of Storms (later Cape of Good Hope) for Portugal. | |
| | **1492-1503** | Alexander VI (Rodrigo Borgia) is Pope. | |
| | **1492** | Spain conquers Granada and expels Muslims from the Iberian Peninsula. | |
| | **1492** | Columbus sails the ocean for Spain. | |
| | **1494** | King Charles VIII of France invades Italy. | |
| | **1494-97** | Savonarola controls Florence. | |
| | **1495-1498** | Da Vinci paints *The Last Supper.* | |
| | **1497-98** | Vasco da Gama of Portugal successfully sails to India and back, establishing a trade monopoly for his country. | |
| | **1498** | Savonarola is burned at the stake for heresy. | |

**Historical Introduction**

This week begins a two-week thread about the Age of Exploration, which will be a secondary one for you. We will start by reviewing accounts of early explorations that occurred before the late 1400's. Remember that, as Europeans returned from the Crusades, they not only brought back books that sparked an interest in reading and in works of antiquity, but they also brought back products of the Far East. As we learned when we studied Marco Polo, most of these products came to Europe via a long overland route called the Silk Road from China and India, via Constantinople, and then by ship to Europe. When Constantinople fell to the Muslims in 1453, the Italian traders of Florence, Venice, and Genoa firmly established trade relationships with these ruling Muslims. Merchants in lands farther away, such as Spain and Portugal, who desired to import the riches and products of the Orient as well found themselves shut out. Their desire to bypass the overland route in favor of a swifter, easier, and more open ocean route gave them the energy and enthusiasm characteristic of the Renaissance. Building on the inspiration of earlier attempts, and full of new zeal for daring exploits, many European monarchs sponsored voyages of discovery.

God used ordinary human beings who had mixed motives—some godly and others very questionable—to introduce Europeans to new lands and peoples. Many wonderful records of these times survive, enabling us to read about the individuals who lived and explored. As usual, there is much to learn from their lives. As you read about Columbus, Queen Isabella, King Ferdinand, and others, keep this Scripture in mind:

> **1 Corinthians 10:11-13**
> These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come. So, if you think you are standing firm, be careful that you don't fall! No temptation has seized you except what is common to man. And God is faithful; he will not let you be tempted beyond what you can bear. But when you are tempted, he will also provide a way out so that you can stand up under it.

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Our focus this week is on the city of Florence. Older students will study the lives and contributions of two great painters, **Botticelli** and **Da Vinci**. Additionally, we will study the apex of power for the Medici family under **Lorenzo the Magnificent**. Lorenzo continued his family's lavish patronage of Renaissance arts and ruled Florence in fact, but not in name. Shortly after his death, his family's bank closed and they lost much of their power and influence. Lorenzo's son, Piero de Medici, was defeated by Charles VIII of France, who invaded Florence in 1494 but did not stay.

During this turbulent period, a passionate Dominican priest named **Girolamo Savonarola** held great influence over Florence for several years due to his powerful preaching. Savonarola was sickened by the excesses of Pope Alexander VI and sought to reform society in Florence. At first, he was seen as a prophet and enjoyed much popular support. His zeal for Christianity led him to ban "worldly vices." The height of his popularity is most clearly seen in the "Bonfire of the Vanities" that he and his followers led in 1497. Savonarola called for all "items associated with moral laxity: mirrors, cosmetics, lewd pictures, pagan books, sculptures, gaming tables, chess pieces, lutes and other musical instruments, fine dresses, women's hats, and the works of immoral poets"[1] and more to be collected and then burned in a large pile in the Piazza della Signoria of Florence. After this, the zeal of the people of Florence seemed to be spent. Alexander VI, who excommunicated Savonarola, was able to bring about his public execution in the same square within a year of the bonfire.

**Discussion Outline**

**Discuss the Age of Exploration as a whole.**

1. Make connections between the Age of Exploration (as inaugurated by Columbus) and both the Crusades and the Renaissance. You may wish to establish parallel time lines for major Renaissance figures and major explorers. NOTE: Your student may not have come up with all of these answers. Be prepared to lecture on points he missed after drawing him out.
   - ❑ The Crusades were related in various ways to the Age of Exploration.
     - ❑ *These "holy wars" provided the paradigm that wars against unbelieving Muslims were a calling from God.*
     - ❑ *The crusading spirit had been a unifier: small Spanish kingdoms had united against the Muslims for centuries. In the late 1400's, the united kingdom of Aragon and Castile was young and fragile. Ferdinand and Isabella needed a common enemy or adventure to keep factions at home quiet. After the defeat of Granada, Ferdinand and Isabella were definitely in the market for a new outside interest.*
     - ❑ *Some students may also mention that the Crusades were a motive force for the Renaissance and for the Age of Exploration because pilgrims who returned from the Crusades interested Europeans in foreign lands and the products of the Orient.*
     - ❑ *In a negative way, the failure of the Crusades meant the loss of Constantinople to the Turks. This meant the closure of the land route to the Orient, and spurred Christian merchants (and their sponsors) to find alternate routes to the riches of the "Indies."*
   - ❑ Renaissance enthusiasm also supported the Age of Exploration.
     - ❑ *The emphasis on learning and on history sparked and fed interests in things outside Europe. Europeans were actually interested in what lands lay beyond the next province.*
     - ❑ *Scholars had new opportunities for advances because of the books that were being printed and read. More men considered new answers to old problems.*
     - ❑ *There was also the growing spirit of adventure: the idea that man could and should strive to achieve great acts in the here and now, not just wait passively for the world to come.*
2. Review the life of Columbus. The following fact-based questions will verify your student's comprehension of the week's reading assignments. Since resources differ, you may wish to lecture your student from these notes, or allow him to check his findings from his readings against them before class.
   - ❑ Ask, "Which European countries first put any serious effort or finances into finding a new trade route to the East?"
     *Portugal and Spain*

1 "Girolamo Savonarola." *Wikipedia, The Free Encyclopedia*. 19 May 2007. Wikimedia Foundation, Inc. Accessed 22 May 2007. <http://en.wikipedia.org/wiki/Savonarola>.

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- ❑ Ask, "What technological advances aided Spanish and Portuguese efforts?"
  - ❑ *They provided improvements in the compass and other navigational tools, as well as better maps.*
  - ❑ *Shipwrights made long voyages possible by designing a new kind of ship, called a caravel, that combined square sails (for power) with the triangular lateen sails used by Muslims (for sailing against the wind).*
  - ❑ *Navigation through waters far from land was also aided by the use of the astrolabe and the quadrant, instruments that enabled sailors to determine latitude more accurately.*
- ❑ Ask, "What was Dias's contribution to European knowledge of the globe?"
  *He was the first to sail around the southern tip of Africa, which he called the Cape of Storms.* It was later renamed the Cape of Good Hope by King John of Portugal, a name that encouraged the Portuguese efforts to find a good route to the Indies.
- ❑ Ask, "Where did Columbus first go for financial support for his venture? Why there?"
  *Portugal. S*ince the time of Prince Henry the Navigator, *European monarchs had sponsored significant voyages of discovery.* With the overthrow of Constantinople in 1453 and *the onset of a general "race" among Europeans to find a water route to the Orient, Portugal was a natural place for Columbus to apply for financial aid. It was especially convenient after he was shipwrecked on a Portuguese shore and then settled in Lisbon, Portugal, where he lived with his brother and worked making maps.*
- ❑ Ask, "How long did Columbus have to wait for an answer from the Spanish monarchs? Why the delay?"
  *Six or seven years. First, there were delays in seeing the king and queen. Then the monarchs were occupied with a war with the Moors* (medieval Muslims). *It wasn't until Ferdinand and Isabella were victorious over them that they granted Columbus his desire, along with three ships.*
- ❑ Ask, "For what reasons did Columbus think Isabella would favor him?"
  *He thought she would view his journeys as a way to convert more people to Christianity.*
- ❑ Ask, "What values did Isabella seem to hold most dear?"
  *Historians tend to portray her as intensely religious,* easily led by religious leaders, and a zealot. A remarkable woman, she was very strong and was the real power in the royal family. She also bore five children while ruling a tenuously held kingdom.
- ❑ Tell your student about the values that Ferdinand seemed to hold most dear.
  Most historians have judged Ferdinand as a man focused on gold and worldly gain and, to some degree, ruled by his strong-minded wife. In truth it was he, as much as his wife, who propelled the Inquisition. While she (mistakenly) viewed it as a chance to show zeal for Christ, he zealously persecuted heretics for his love of money, since all evicted infidels and Jews forfeited their estates.
- ❑ Ask, "What important political event occurred to give Columbus his chance at last?"
  *The defeat of the Moors by Spain in 1492*

3. Point out evidences of God's "quiet sovereignty" in regard to the life of Columbus.
   - ❑ Many resources, especially *Explorers Who Got Lost* (a now out-of-print resource), indicate that Columbus felt that he was specifically ordained by God to fulfill the crucial mission of finding an oceanic route to "the Indies." This author cites his belief that all events were arranged by God for this purpose, including his "accidental" residence in Portugal via a shipwreck and his brother's residence there.
   - ❑ His first name means "Christ-bearer." Columbus styled himself in the likeness of St. Christopher, who was supposed to have carried Christ across a river in the dark when He was a child. Columbus saw his mission as carrying the Christian faith across water to heathen lands.

4. Ask, "From what you read this week, do you believe Columbus was a Christian? Why, or why not?"
   - ❑ *This is obviously a subjective question. Listen hard to discern what criteria your student uses to decide if Columbus was a Christian or not. (You may want to revisit the following Scriptures with him after he gives his initial opinions: Matthew 24:13; Mark 16:16; Luke 7:5; John 10:9; Acts 2:21 and 16:30; Romans 10:9; and 1 Corinthians 3:15.)*
   - ❑ Columbus's original writings (his logs and letters) are full of language that testifies to his sincere belief in Christ and his desire both to please Him and to spread the gospel to the Orient. He seemed constantly to note God's sovereignty and kindness to him.
   - ❑ *However, many of Columbus's deeds would have grieved God. He declared natives to be Spanish subjects, he seemed greedy and eager for vainglorious worldly titles (such as "Admiral of the Ocean Sea"), and he displayed arrogance.*

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- ❑ *You will need to discuss this question in light of both sets of evidence. In our opinion, Columbus, like all of us, was a sinner saved by grace. (See Romans 7:21-25, one of our major themes, for a fitting end to this discussion.)*

5. Ask your student to explain the line that Pope Alexander "drew" from the North to the South Pole (Line of Demarcation) and discuss the long-term effects it produced.
   *This imaginary line, drawn by Pope Alexander VI, was intended to settle land disputes between Portugal and Spain during the Age of Exploration.* Drawn in 1493 (after Christopher Columbus returned from his first voyage to the Americas) it ran north to south about 350 miles west of the Cape Verde Islands. Since neither nation found this settlement satisfactory, Spain and Portugal moved the line to a point about 1,295 miles west of the Cape Verde Islands by the Treaty of Tordesillas in 1494. This agreement later supported Portugal's claim to territory that is now eastern Brazil.
   NOTE: We will see next week that monarchs made decisions about which expeditions they would and would not sponsor based on whether their nation would benefit from discoveries in certain geographic areas. This treaty was a major factor in those decisions: Spanish explorers continued to sail west to the Americas, while the Portuguese focused their attention on forging trade and colonial connections with the parts of India reached by sailing east.

**Continue the discussion thread of Renaissance art.**

6. Discuss the contributions Sandro Botticelli made to Renaissance painting, or that he was known for. (Note that your student's resources may have additional information or different emphases, since art interpretation is somewhat subjective. Italicized answers come from his reading in *Renaissance Art*, by Stuart Kallan.)[1]
   - ❑ *Known as "the little barrel," as his brother called him, Botticelli was a favorite artist of the wealthy Medici family, and as such, a very popular Florentine painter.*
   - ❑ *He followed a typical pattern of using his patrons' likenesses when painting religious scenes. This was often a form of flattering the wealthy and powerful family.*
   - ❑ *Botticelli's famous Venus series highlighted the humanist interests of Renaissance artists and writers. The subject matter was Greek mythology.*
   - ❑ His pictures are distinctive in their clear, rhythmic lines, delicate colors, lavish decorations, and poetic feeling.
   - ❑ Unlike other Florentine artists such as Da Vinci or Michelangelo, he did not attempt to represent nature accurately (according to correct anatomy), nor did he employ laws of perspective.
   - ❑ Botticelli's work was of two kinds.
     - ❑ In one, he portrayed worldly splendor, complex moral allegory, and beautiful mythological subjects. (See *Birth of Venus* for a famous example of this.)
     - ❑ His other type of work showed more restrained, serious feeling. (See his illustrations of Dante's *Divine Comedy* and his religious pictures. Even in his early years, he painted several sweet but grave Madonnas.)
   - ❑ In the late 1490's, in Florence, Botticelli became so moved by Savonarola's preaching against worldliness that he burned some of his own nonreligious pictures and painted only religious ones afterward.

7. Discuss the development of landscapes in Renaissance paintings.
   - ❑ *Your student should have gleaned from his readings in* Renaissance Art*, by Stuart Kallen, that Leonardo Da Vinci was the first artist to use realistic landscapes in his paintings.* (Though landscapes appeared in earlier art, they lacked depth and perspective, and were unrealistic.) *While most pictures in the Renaissance were centered on figures, it was Leonardo who added background landscapes that were realistic and used perspective to give a feeling of space and depth as well.*
   - ❑ Help your student to compare images from Byzantine and medieval paintings with those of the Renaissance—those of Giotto with those of Da Vinci, for example, which you can do by using the pictures in *Renaissance Art*, or using Internet resources.
     - ❑ Demonstrate that earlier artists used stylized buildings, rocky outcroppings, or trees to fill in details behind the figures in their paintings.
     - ❑ In many altarpieces, the background was an expensive and formal gold glazing.
     - ❑ During the Renaissance, studies that painters did in order to make their figures realistic extended to other aspects of their paintings, including flora and fauna in the background.
     - ❑ After Leonardo, landscapes also took on added depth, as Renaissance artists used principles of perspective to enhance them. The artists of the northern Renaissance took this aspect of painting furthest, as we will see in Week 15.

1 This information is reformatted from the *World Book* article entitled *Botticelli.*

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8. Ask, "Why is Leonardo da Vinci called the archetypical (meaning: the first one of a kind, on whom all others who follow are based) Renaissance man?"
   - ❑ *Answers may vary.*
   - ❑ As one *World Book* article on Da Vinci puts it,

     > Leonardo … was trained to be a painter. But his interests and achievements spread into an astonishing variety of fields that are now considered scientific specialties. Leonardo studied anatomy, astronomy, botany, geology, geometry, and optics, and he designed machines and drew plans for hundreds of inventions.

   - ❑ *The ideal of the Renaissance movement was a man who knew much about many things. He could turn his hand to any field of knowledge and, by giving himself to study, become master of it.*
     Note: This view magnifies the latent glory and potential of humankind by assuming that our only boundaries are those we create for ourselves. However, though the world may prize such skills, and give greater honor to men who exhibit a wide range of them, the Bible is clear about whom God honors most:

     > Thus says the Lord: "Let not the wise man boast in his wisdom, let not the mighty man boast in his might, let not the rich man boast in his riches, but let him who boasts boast in this, that he understands and knows me, that I am the Lord who practices steadfast love, justice, and righteousness in the earth. For in these things I delight, declares the Lord." (Jeremiah 9:23-24 [ESV])

   - ❑ *Even today we use the term "Renaissance man" to describe an individual who does many different things well, or is knowledgeable in a number of unrelated fields.*

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**Writing**

| LEVEL | GENRES | INSTRUCTIONS AND TOPICS |
|---|---|---|
| 6 | ☐ Compare/Contrast Writing | ☐ Use the *Writing Aids* Venn diagram Graphic Organizer to plan another compare/contrast paper this week.<br>☐ Here are some possible historical topics from your studies:<br>☐ Assuming that you studied these men in Week 11, compare and contrast Michelangelo and Leonardo da Vinci: their lives, their art, and their outlooks.<br>☐ Compare and contrast Christopher Columbus with Marco Polo.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Lecture or Book Notes | ☐ Print and read the Talking Points in *Writing Aids* about how to take notes on a lecture or book.<br>☐ To practice taking notes on a book, photocopy an encyclopedia article on a topic with which you are familiar. Find the main ideas in the article and highlight them. Review the use of a 2-Way Comparison Chart (*Writing Aids* Graphic Organizer) and how to use it when taking notes. Then, take notes on the article that you photocopied.<br>☐ Find a taped audio presentation (such as a taped sermon) and practice taking lecture notes using an Advanced Cluster Diagram (*Writing Aids* Graphic Organizer). Don't forget to find the main ideas.<br>☐ Use this skill as you take notes for other subjects each week.<br>☐ File your notes under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Personal Commentary | ☐ Print and read the Talking Points in *Writing Aids* or your handbook about personal commentary, another form of persuasive writing.<br>☐ Try writing a personal commentary on something from your life, or on one of these topics from your history studies:<br>☐ An aspect of Renaissance art that interests you<br>☐ The Life of an Explorer For Me: Inspiration (or lessons) from the life of Columbus (consider his patience, his persistence, his love for God, but also his self-love as expressed in selfish ambition)<br>☐ File your paper under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 2 of 6) | ☐ Spend this week reading and taking reading notes on your topic. Don't forget to record exact page numbers and sources for material that you might need to footnote or quote!<br>☐ Your central thesis should take firm shape in your mind this week.<br>☐ File your notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

## GLANCE INTO NEXT WEEK…

| WEEK 13: THE SOUTHERN RENAISSANCE AND THE AGE OF EXPLORATION | |
|---|---|
| DIALECTIC | There are no special concerns for this week. |
| TEACHER | ❑ Our read-aloud suggestion, *Renaissance Artists Who Inspired the World*, contains an illustration of Michelangelo's *David* on p. 40.<br>❑ Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## Worldview: Church History

**Threads**

- ❑ Learn about the persecution of Jews and Muslims through an extreme form of the Inquisition in Spain under Ferdinand, Isabella, and her confessor Torquemada.
- ❑ See how Pope Alexander VI, a founder of the powerful and infamous Borgia family, rose to new heights of corruption in his bid for worldly power and wealth.
- ❑ Note the short-lived reforming efforts of the friar Girolamo Savonarola in Florence.

**Reading & Materials**

*The Church in History*, by B.K. Kuiper, chapter 20, section 8

**Teacher's Check List**

Read the worldview introduction below.

**Worldview Introduction**

Part of your older students' assignment is to become aware of the harsh Inquisition established under Isabella by her Jesuit confessor, Torquemada, and zealously forwarded by her husband, Ferdinand, apparently for avaricious reasons. Isabella is often portrayed in secular resources as a great female ruler or a woman of great faith. She was, in fact, a strong and important ruler who did share power with her husband while giving birth to five children. Like all of us, she made some wise decisions and others that were less so.

Interestingly, in God's perfect sovereignty, Ferdinand's expulsion and extermination of Jews impoverished Spain, both culturally and financially, while enriching her enemies, to whom the "undesirables" fled. Spain remained a world power only into the sixteenth century, and then only because of gold that was gathered by the enslaved natives of the South and Central Americas. From 1600 up to the present day, Spain's political influence has hardly been felt in Europe.

**Exercises**

Your recommended resource, *The Church in History*, contains only one question (question 1 on page 154) that applies to your reading in chapter 20, section 8. It includes data from later sections as well, so ask your teacher for specific direction before answering it.

In addition, we recommend that you do some in-depth research[1] on the following:

1. Who implemented the Spanish Inquisition? Which non-Christian subjects were persecuted? What was the long-range effect of the Inquisition on Spain?
2. Who was Tomas de Torquemada, and what role did he play in the history of Spain?
3. What was distinctive about the life and reign of Pope Alexander VI?
4. Who was Girolamo Savonarola and what was his core message? Where and how did he die?

## Glance Into Next Week…

There are no special concerns for this week.

1 Look for helpful websites linked to the Year 2 Worldview supporting links page of the *Tapestry* website.

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## GEOGRAPHY

**Threads**

- ❑ Begin a map showing the voyages of different explorers, focusing on the early Portuguese and Columbus this week.
- ❑ Note the reasoning behind the calculations of the Earth's size made by earlier scholars and thinkers. Columbus's calculations were badly mistaken; he thought that the world was much smaller than it turned out to be.
- ❑ Learn the exciting stories about the locations and extent of Columbus's journeys.
- ❑ Learn about the Line of Demarcation that the pope drew, dividing the world between Spain and Portugal.

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.

**Geographical Introduction**

Bring history alive this week during Geography time! There is so much geography work that can be done in conjunction with our emphasis on exploration. These explorers went to real places, along real travel routes. Below are some age-appropriate suggestions to help your students go more in-depth on the topics of maps, navigation, and exploration.

- ❑ Is your student weak on map skills? The explorers provide great inspiration for him to solidify weak map skills.
  - ❑ Can your student read a map key? Does he know about the basic symbols commonly used on maps?
  - ❑ Can he tell you what direction is north on a map? Does he understand how to use a compass?
  - ❑ Does your student know all the geographical terms he learned in Weeks 1-2? This would be a great week to review them!
  - ❑ Does he know the major constellations by which explorers steered over the vast ocean?
  - ❑ Columbus's brother was a cartographer. You might have your student research the history of cartography and make a poster about it.
- ❑ Your student could research the various navigational instruments mentioned in the history of exploration.
- ❑ If you are into hands-on projects, you might have your student make a poster displaying the routes of travelers in different colors on the Atlantic, Indian, and Pacific Oceans this week and next.

**The Circumference of the Earth**

We suggest that older students research the difference between the true circumference of the earth and Columbus's conception of its size. Scientists tell us that Earth's equatorial circumference (distance around the earth along the equator) is 24,901.55 miles. Columbus had to rely on the knowledge of his day to make his calculations: [1]

- ❑ Many people in the 1400's used a map of the world designed by Ptolemy, an astronomer and geographer in Alexandria, Egypt, during the A.D. 100's. Ptolemy's map showed most of the world as covered by land.
- ❑ Columbus found further confirmation for his idea of sailing west to Asia in the letters of Paolo Toscanelli, an influential scholar from the Italian city of Florence. Toscanelli believed that China lay only 5,000 nautical miles west of the Canary Islands.

1 The bulleted information is reformatted from a *World Book* article entitled *Columbus, Christopher.* Contributor: Marvin Lunenfeld, Ph.D., Distinguished Teaching Professor Emeritus of History, Fredonia College, State University of New York.

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- ❑ Columbus planned to sail 2,400 nautical miles west along the latitude of the Canaries until he reached islands near Japan. There, he hoped to establish a trading town.
- ❑ Columbus's plan was based in part on two major miscalculations.
  - ❑ First, he underestimated the circumference of the world by about 25 percent.
  - ❑ Columbus also mistakenly believed that most of the world consisted of land rather than water. This mistake led him to conclude that Asia extended much farther east than it actually did.

**Exercises**

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? See the Year 2 Geography supporting links page on the *Tapestry* website to research and find both what ancient resources Columbus based his estimate on and what the actual size of the Earth is.
2. On a paper map or poster map of the world, trace the paths of the early Portuguese explorers. Use a legend and different colors to indicate which paths are which. You will add to this map next week. (Week 1 of 2)
3. Look at a resource map to learn exactly where Columbus journeyed during his four voyages. What lands did he actually visit? (Add his voyages to the map you began earlier.)
4. What was the Line of Demarcation? Did you read about any practical results of this papal decision?

## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Dialectic | There are no special concerns for this week. |
| Teacher | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## LITERATURE

**Threads**

- ❑ Increase observation skills by writing two examples from several categories provided on this week's worksheet.
- ❑ Learn about archetypes and how this term applies to *The Second Mrs. Giaconda*.

**Reading & Materials**

*The Second Mrs. Giaconda*, by E.L. Konigsburg (JUV FICTION) (Week 2 of 2)

**Teacher's Check List**

As needed, print the Literature worksheet for your student.

**Discussion Outline**

1. Your student has been asked to find at least two examples of items in several categories. The task of looking for specific details is very important and should be practiced often. Future studies in many subjects rely heavily on the ability to mine texts for exact information. Answers may vary.

**plants or animals**

- ❑ *Leonardo makes a statue of a horse (90).*
- ❑ *Il Moro gives Leonardo a vineyard (107).*
- ❑ *Isabella has a pet dog, Aura (122).*
- ❑ *Leonardo is at his country home, studying the flight of birds (134).*

**sounds**

- ❑ *The bells ring in celebration of the birth of the first son of Ludovico and Beatrice (74).*
- ❑ *Beatrice, Leonardo, and Salai all share laughter (111).*
- ❑ *Dorotea, Carlo, and Salai take part in conversation (118).*
- ❑ *Isabella plays the lute and sings for Leonardo (121).*

**motion**

- ❑ *Salai grieves over the death of Beatrice by lying in bed and doing nothing (115).*
- ❑ When you think of the word "black" as used in literature, what thoughts come to mind?
  *Black usually symbolizes death and mourning.*
- ❑ An archetype is a person, place, thing, pattern, event, or idea that is used repeatedly throughout literature because it is naturally understood in the same way by people in all times and places. For example, the meaning of "black" is typically the same throughout literature. In our work this week, notice the use of the word "black" on p. 114 as Il Moro is mourning. Black is used here as a universal archetype for mourning. What other universal archetypes can you think of that represent death or mourning?
  *Skulls, skeletons, and coffins are fairly obvious representations of death. However, often a reader will see references to the Grim Reaper, clocks or hourglasses, or owls and vultures.*
- ❑ *To show honor, Dorotea stands when Salai enters the house (116).*
- ❑ *Isabella's dog, Aura, is killed by falling off a cliff (123).*
- ❑ *A merchant tosses a money purse in the air (135).*

**human relationships**

- ❑ *Salai has a close relationship with his father and his sister, Dorotea (several pages; one example is on 77).*
- ❑ *Beatrice and Salai have a bond that starts in childhood and lasts throughout their lives (many pages; one example is on 89).*
- ❑ *Leonardo and Salai have an ongoing working relationship, as well as friendship (one example is on 102).*
- ❑ *Leonardo and Michelangelo do not get along well (128).*

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**clothing**

- ❑ *On the tour of the castle, Isabella is shown Beatrice's wardrobe of gowns (78).*
- ❑ *Velvet cloth is used to make a cape and a gown (111).*
- ❑ *Il Moro wears black clothing because of the death of Beatrice and his son (114).*
- ❑ Notice again the use of the word "black." What do we call this?
  *It is a universal archetype.*
- ❑ Ask your student to look up the following page numbers and tell you whether the use of the word "black" is an archetype or not: p. 7, 12, 17, 25, and 35. The only example of an archetype is the one on p. 12.
- ❑ *Leonardo is described as being elegantly dressed (128).*

**food**

- ❑ *Leonardo is described as often working without stopping to eat or drink (98).*
- ❑ *Il Moro fasts because of the death of Beatrice (114).*
- ❑ *Dorotea, Carlo, and Salai eat a good stew for supper (117).*
- ❑ *A group of soldiers in the castle get drunk (120).*

**the human body**

- ❑ *"The model developed a nasty tongue and the beginnings of a beard" (77).*
- ❑ *Beatrice gives birth to children (several pages; one example is on 97).*
- ❑ *Salai's father dies (103).*
- ❑ *Beatrice and her baby boy die (112).*

**buildings**

- ❑ *Salai takes Isabella on a tour of the castle (78).*
- ❑ *Isabella's favorite part of the castle is the Studio of the Grotto (122).*
- ❑ *Leonardo is commissioned to paint a battle scene on one wall of the City Hall (128).*
- ❑ *Leonardo is at his country home, studying the flight of birds and the flow of the river (134).*

2. Inform your student that the following word is subject to the literary terminology quiz at the end of this unit: archetype.

## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Dialectic | There are no special concerns for this week. |
| Teacher | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## FINE ARTS & ACTIVITIES

**Threads**

- ❑ Solidify familiarity with map symbols, directions (use of the compass), and the role of stars in navigation, as you talk about explorers.
- ❑ Continue studying the art of the southern Renaissance, focusing on the lives and works of Sandro Botticelli and Leonardo da Vinci.

**Reading & Materials**

- ❑ Reading:
  - ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 18-27
  - ❑ *An Eye for Art*, produced by the National Gallery of Art, p. 49-54
  - ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 32-48
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

**Activities Introduction**

This week, you have the opportunity to learn more about how people find their way across vast oceans and continents, such as how to use a map and other navigational tools. You will need a compass, a teacher's help, and some Internet research to complete all these activities. In the days of Columbus, there were two main ways to navigate: by the compass and by the stars. Next week, we will study another important tool used in navigation by explorers who followed Columbus: the imaginary grid of longitude and latitude lines.

**Exercises**

1. Search the Internet for information about how to use a compass. (Ask your teacher if you should learn anything more about them this week.) Then, complete the following exercises as your teacher directs.
   - ❑ Using the compass, answer the following questions.
     - ❑ What direction does your front door face?
     - ❑ What direction does the street in front of your house point?
     - ❑ If you want to, do some extra reading on the development and use of the compass.
   - ❑ Take a trip with a compass!
     - ❑ Go for a drive in your car to a nearby park. (If you live in a rural area, open farmland is fine for this activity. If you live in an urban area, you can do this activity in the middle of the city, too, but go to a section of town with which you are unfamiliar.) Keep track of where you go (write directions down if you so desire), and give compass readings aloud to your teacher every time you turn onto another street.
     - ❑ At the park, hold your teacher's hand as you walk away from the car with your eyes closed. Ask your teacher to note the compass direction in which your car is parked, then continue walking until she tells you that you've gone far enough. Open your eyes and ask your teacher the general direction of the car, and then, without her help, guide her back to the car. If you encounter trees or buildings in your path, you will have to go around them and then reorient yourself using your compass.
   - ❑ If you wrote down directions as you came, try to use them to direct your teacher on the drive home.
2. Learn how the magnetic field of the earth directs a compass.
3. One recommended activity is to go out on a clear night and actually view the constellations. You can find star maps in your encyclopedia, or check the Year 2 Arts & Activities supporting links page of the Tapestry website for links to star maps that you can download and print. Depending on the season in the Northern Hemisphere, look for some of these:

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- ❑ Orion (winter sky)
- ❑ Big Dipper (Ursa Major) (year round)
- ❑ Little Dipper (Ursa Minor) (year round)
- ❑ Cassiopeia (year round)
- ❑ Leo (winter)
- ❑ Cygnus (Northern Cross) (summer)
- ❑ North Star (year round)
- ❑ Aquila (summer)
- ❑ Pleiades (in Taurus)

4. Here are some questions that might lead you to further research:
   - ❑ What major constellations or stars are used by navigators to find their way?
   - ❑ Did Columbus have a sextant?
   - ❑ What methods of celestial navigation would Columbus have used?
5. From your art history book, read about and observe the art of Leonardo da Vinci. You may also choose to complete a project from this book.

After reading the text from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

6. Make open-faced geometric figures using marshmallows and toothpicks.
7. Learn what a rebus is and find some examples of rebuses online or in books. Or, better yet, make up your own rebus words or sentences and see if your siblings or friends can figure them out!
8. Create an animal face that can float on water. You'll need cardboard, wax paper, and glue.
9. Have fun writing messages with invisible ink made out of juice or milk.
10. Make a "monster shield"—a combination of four or five animals. You'll need a pizza box, papier-mâché, and other items, depending what you'd like to create.

## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Dialectic | There are no special concerns this week. |
| Teacher | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## HISTORY

**Threads**

- ❑ Continue to study the lives and times of the European explorers and artists.
- ❑ Learn about the motives of the explorers' expeditions.
- ❑ Discuss the ethnocentricity of the European explorers.
- ❑ Learn some terminology often associated with exploration.

**Reading & Materials**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 274-276 (stop at "Francis I and Charles V")
- ❑ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters V-VI
- ❑ *Explorers of the New World*, by Carla Mooney, chapters 3-4, chapter 6 (p. 95-101 only) (Week 2 of 3)
- ❑ If you are also studying fine arts with *Tapestry*, your Art reading doubles as History: In-Depth this week.
- ❑ SUGGESTED READ-ALOUD: *The Apprentice*, by Pilar Molina Llorente, chapters 8-10 (Week 3 of 3)

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 6, 7, 8, or 9) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L6, L7, L8, or L9).

| PEOPLE | TIME LINE | | VOCABULARY |
|---|---|---|---|
| ☐ John Cabot<br>☐ Ferdinand Magellan<br>☐ Jacques Cartier<br>☐ Raphael<br>☐ Michelangelo | **1475-1564** | Michelangelo | |
| | **1483-1520** | Raphael | |
| | **1501-1504** | Michelangelo carves the *David*. | |
| | **1500** | Da Vinci becomes Cesare Borgia's military engineer and chief architect. | |
| | **1503** | Pope Alexander VI dies; his son Cesare Borgia loses power.<br>Julius II (art patron) becomes pope. | |
| | **1506** | Da Vinci completes *Mona Lisa*. | |
| | **1508-1512** | Michelangelo paints the ceiling of the Sistine Chapel. | |
| | **1508** | Leo X (Giovanni, son of Lorenzo de' Medici) becomes pope. | |
| | **1513** | Machiavelli writes *The Prince*. | |
| | **1528** | Castiglione's *The Courtier* is published. | |
| | **1535-41** | Michelangelo paints *The Last Judgment* in the Sistine Chapel. | |

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# 13 The Southern Renaissance and the Age of Exploration

**Historical Introduction**

This is our second week studying the fabulous adventures of brave explorers and the third week on the Renaissance. The Age of Exploration represented an explosion of information that fundamentally changed the horizons of Europeans, but did not immediately broaden their spiritual and cultural assumptions and prejudices. You will be reading about explorers who sailed for a variety of monarchs, but because this era of discovery was so fast-paced, we can study only a small fraction of the incremental discoveries made during this age. Literally hundreds of expeditions set forth. We will therefore focus on the highlights, and discuss explorers who led the most important expeditions—those that made discoveries that forever altered history.

Since this age was packed with so many exciting voyages, it is easy to lose sight of how important each discovery was in God's ongoing plan. It's not hard to become confused as to who did what when and for which country. With so much information to be digested, consider using study aids such as charts and maps that organize similar facts. Though it may seem to take longer to stop and fill in a chart or look at a map as you work through your reading assignment, you will actually be making the best possible use of your time! As a student, you are in a season of study and preparation, and your work is to be done wholeheartedly (see Colossians 3:23-24). Study aids may slow you down, but they will increase your long-term retention of the information you are seeking to learn.

You will be surveying the artistic apex of the Italian Renaissance this week, studying the works of Raphael, Michelangelo, and others. Many paintings, drawings, sculptures, and buildings of this period are amazingly beautiful and represent both genius and dedication on the part of the artists. Nevertheless, we must remember to look at the heart of the southern Renaissance and ask for whom these works were really done, thus exploring the height of humanism throughout this age.

**Discussion Outline**

As is often the case, constructing a time line to relate this week's details will be fun and illuminating. Have your student use his large, all-encompassing time line or outline a simple one on a single sheet of paper in class today as you build one on the white board. (Students who are not keeping a year-long time line should keep this in-class time line ready at hand in their notebooks, since they will add to it in Weeks 15-19.) An in-class time line should begin at 1490 and end at 1605.

1. Include the following dates: (These are supplemental to those given above.)
   - ❑ 1492: Columbus—Caribbean
   - ❑ 1497: John Cabot—North America
   - ❑ 1499: Da Gama—India
   - ❑ 1499: Vespucci—South America
   - ❑ 1500: Cabral—Brazil
   - ❑ 1513: Balboa—Central America; sights the Pacific
   - ❑ 1522: Magellan—Expedition circumnavigates the globe.
   - ❑ 1525: Verrazano—Eastern seaboard of North America
   - ❑ 1534: Cartier—Northeastern North America
   - ❑ 1566: Drake—Western North America
2. Next, superimpose dates of major Renaissance artists, leaders, or art works:
   - ❑ 1495-97: Da Vinci paints *The Last Supper*.
   - ❑ 1501: Michelangelo begins to sculpt the *David*.
   - ❑ 1508: Michelangelo begins working on the ceiling of the Sistine Chapel.
   - ❑ 1509: Raphael begins work on Vatican rooms.
   - ❑ 1564: Shakespeare is born.

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3. Define and discuss some terms associated with exploration.
   - ❑ Ask, "What are portolans?"
     *One now out-of-print resource,* Explorers Who Got Lost, *explains that these were the charts that explorers used (and added to) during this period. Coastlines were marked in black ink; important harbors were marked in red. Portolans had intersecting compass lines that helped explorers to locate things; later, lines of longitude and latitude replaced these.*[1]
   - ❑ Ask, "What is ethnocentrism?" Ask your student to note examples of explorers and monarchs displaying ethnocentricity.
     - ❑ *Ethnocentrism is viewing one's own culture as superior to others. One can be ethnocentric when one thinks that one's culture is better than others in terms of dress, manners, religion, social customs, technology, etc. (We must leave room for factual comparisons; however, to esteem one's culture as better because it's one's own is ethnocentric.)*
     - ❑ *Explorers were clearly ethnocentric:*
       - ❑ *Explorers and their sponsors claimed lands for European nations without regard to native cultures that preceded their discoveries.*
       - ❑ *Often, explorers subdued, conquered, or assumed authority over indigenous cultures.*
       - ❑ *They often abducted natives of the lands they explored for the sole purpose of exhibiting them along with other oddities from foreign lands.*
       - ❑ *Finally, as we learned last week, the pope exhibited both ethnocentricity and an improper expansion of temporal authority when he divided the world politically between Spain and Portugal with his Line of Demarcation. When the location of the line was disputed over the years, it was never with a concern for the natives of the lands in question; the assumption was that Europeans should have control. Disputes dealt only with the Europeans' conflicting desires to colonize, control, or trade in these lands.*
   - ❑ Ask, "What is mutiny? Why do most captains fight mutineers brutally? Generally speaking, what kinds of things happen to crews when mutineers prevail?"
     NOTE: The goal of this discussion is to help your student think about the complex dynamics of a mutiny from both sides of the issue, the captains' and the mutineers', to better understand such stories in the reading.
     - ❑ *Mutiny is the rebellion of a ship's crew against its captain.* By law, captains are the sole and ultimate authority on ships; those who seize power from a captain by force violate the law.
     - ❑ Mutiny can also refer to soldiers' rebellion against an officer.
     - ❑ During the Age of Exploration, men tended to mutiny in strained, difficult, or hopeless conditions. Explorer captains often took their men into such situations in their ventures into the unknown. Crews were often justly suspicious that their captains were sailing into danger, or they felt that they had worked long enough and wanted to return home.
     - ❑ Occasionally, captains became sadistic (mercilessly cruel) or insane. In such cases, the crew was in a very tough spot. As navies developed, rules were set in place so that a captain or officer could be certified as unfit for duty, but this was always a gray area for those involved in complex situations.
     - ❑ Captains at sea were cut off from all support; if they did not put down the mutiny, they lost authority, their mission, and often their careers, if not their lives.
     - ❑ Usually, men who unlawfully seized power did not then establish a viable chain of command. As with usurpation or divorce, once a legal line is crossed, it is always easier to cross it again. Furthermore, all mutineers were lawbreakers. In the Age of Exploration—and the centuries that followed it—no government was able to give mercy or amnesty to mutineers for fear of future repetitions against good, lawful officers. Mutineers thus had to continue in their violence, as pirates or at least outcasts. For all these reasons, mutineers who seized power unlawfully almost always came to a violent or lawless end.

4. Draw out your student on the details of the following explorers' lives and expeditions.
   NOTE: Different resources give varying details and interpretations. See the chart on the next page for factual information. Our notes under the chart will focus on personal and spiritual analysis of these men. We are saving the prominent Spanish and Portuguese explorers and *conquistadores* of Central and South America for Week 14.

1 Diane Sansevere Dreher, *Explorers Who Got Lost* (New York: Angel Entertainment, 1992), p. 42.

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| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Vasco da Gama | *Portugal* | *India, via Africa and around the Cape of Good Hope* | *1497-1499* | *Established Portuguese control of the African passage to India* |
| Pedro Alvares Cabral | *Portugal* | *Brazil, bringing it under Portuguese control* | *1500* | *Introduced Portugal to lands they did not know they possessed (according to the Line of Demarcation).* |
| John Cabot | *England* | *North America, looking for a northwest passage to the Orient* | *1497* | *His voyage convinced the English monarchy that the New World was both real and valuable.* |
| Sebastian Cabot | *England, Spain* | *Newfoundland, possibly reaching the Hudson Bay. Also sailed around the Eastern coast of North America.* | *1508-1547* | *John Cabot's son; led the Company of Merchant Adventurers for the Discovery of Cathay (China). As governor of the company, he organized expeditions in the 1530s in search of a Northeast passage to China.* |
| Juan Ponce de Leon | *Spain* | *Among other activities, he led the first recorded European expedition to Florida.* | *1513-1521* | *His expedition to Florida was undertaken to find a mythical fountain of youth. He also colonized what is now Puerto Rico.* |
| Giovanni da Verrazano | *France* | *Explored the American coastline from Florida to Cape Breton. Also discovered New York harbor.* | *1524* | *Killed by natives on an expedition in the Caribbean.* |
| Amerigo Vespucci | *Spain, Portugal* | *Made several voyages along the eastern coast of Central and South America* | *1499-1500* | *First person to consider America to be a separate continent. Due to the maps he created on his voyage to South America, the continent still bears his name.* |
| Ferdinand Magellan | *Spain* | *His expedition sailed around the world. He died en route in 1521.* | *1519-1521* | *First expedition to circumnavigate the globe; proved that it was round and could be circumnavigated, and gave an idea of its true size* |
| Francis Xavier | *Portugal* | *First to India, then to Japan* | *1545-1552* | *Roman Catholic Jesuit missionary. Provided the first direct account of Japan by a European.* |
| Francis Drake | *England* | *Explored the Pacific Coastline of North America; second to circumnavigate the world* | *1577-1580* | *Remembered more for warring with the Spaniards than for exploring; nevertheless, did find and explore new lands* |
| Jacques Cartier | *France* | *First to sail through the Gulf of St. Lawrence and down the St. Lawrence River* | *1534-1542* | *His explorations were the genesis of French claims in Canada.* |

- ❑ John Cabot: *God gave him an amazing amount of preparation for his journeys of exploration. He had experience in sailing the Mediterranean, including taking comand of his own trading galley. He gained the patronage of Henry VII, who allowed him to sail in eastern, western, and northern seas.*
- ❑ Ferdinand Magellan: *Magellan also was well-prepared for his expedition's epic circumnavigation of the globe by earlier experiences, particularly his trips to India, Africa, and the Spice Islands. He showed physical courage and*

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*fortitude throughout his career, and unusual boldness (that eventually led to his death). Magellan was also eager for personal glory and monetary gain. Noteworthy, too, is that Magellan was Portuguese,* but because of the Treaty of Tordesillas (regarding the Line of Demarcation that we studied last week), the King of Portugal was unwilling to sponsor the voyage Magellan proposed because it was in "Spanish territory."

- ❑ Jacques Cartier: *While sailing for France and looking for a Northwest passage to China, Cartier discovered and claimed the lands at the mouth of the St. Lawrence River,* that became New France. *Cartier was prepared for his mission from childhood: his father was a fisherman on the Atlantic, and he grew up working on the stormy Atlantic. Cartier's discoveries of the lands and waterways of the St. Lawrence Seaway became very important to the colonization and development of the interior lands of North America.*

5. Ask, "What were common motivations for many explorers?"
   NOTE: Your student may dwell on negative traits, but try to help him see positive ones as well. Both are represented below.
   - ❑ *Desire to explore—manly thirst for adventure*
   - ❑ *Desire for personal glory, honor, or titles; a place in history or honor for a king*
   - ❑ *Desire for personal riches from fantastic discoveries*
   - ❑ *Courageous desire to know what was out there*
   - ❑ *Nationalistic desire to win a race against other countries for trading monopolies*
6. Ask, "What were common motivations for many monarchs in sponsoring voyages of exploration?"
   - ❑ *Empire aggrandizement (more land = more power; however, remind your student that no lasting colonies were established in the new lands before the 1600's)*
   - ❑ *Free trading routes for their merchants (who paid them taxes) to bring back desirable items from foreign countries*
   - ❑ *Discovery of gold to fill their treasuries (students will learn later about mercantilism, an economic theory that led monarchs to believe that they needed to hoard gold in order to remain solvent or wealthy)*
7. Ask, "How long after Leonardo pioneered landscape painting was Michelangelo born?"
   *Two years.* The point of this question is to highlight the relative ages of the two masters. Michelangelo definitely followed—and benefitted from—Leonardo's innovations.
8. Ask, "What were some similarities and differences between Leonardo and Michelangelo?"
   - ❑ *Both men were artists, as well as poets and engineers.*
   - ❑ *Both men worked in Florence, and for Lorenzo the Magnificent.*
   - ❑ *Leonardo's strengths were his subdued, unified, and blended colors that melded gracefully into one another.*
   - ❑ *Michelangelo's innovative style displayed much brighter, contrasting colors, as well as intensity of movement and highly muscular figures.*
   - ❑ *Leonardo's major expression of art was painting. While Michelangelo, when forced, proved to be an amazing painter, he always loved sculpture, and thought of himself as a sculptor.*
9. Ask, "For what major works and contributions is Michelangelo best remembered?"
   - ❑ *Michelangelo's sculptures and paintings were highly realistic, especially anatomically (i.e., in regard to the form of the body). He painted and sculpted realistic-looking muscles, veins, and flesh on his figures. His painted figures appear almost contorted, so much are they straining with motion and effort.*
   - ❑ *Michelangelo's best-known works are:*
     - ❑ *His "Pietà," sculpted when he was twenty-two years old, of the Mother Mary holding the dead Lord Jesus in her arms.*
     - ❑ *His "David" is probably the most famous sculpture in the world. It exhibits without words the very spirit of the Renaissance: the innate beauty of the human form; the eager and youthful spirit of the age, wherein men stood upright and unafraid of what was coming at them; and the height of artistry.*
     - ❑ *Michelangelo's frescoes on the Sistine Chapel established him as one of the world's greatest painters as well, though he disliked doing the four-year project.*
10. Students' reading briefly mentions Raphael, but his works are well worth extra time to view on the Internet or in library books. Ask, "What differences do you note in his style, as compared to Michelangelo? What is he best remembered for?"
    - ❑ *Raphael is known for creating superbly natural and graceful figures, and for arranging these in interesting, yet balanced, compositions. Many saw in his works the arrival of all that earlier Renaissance painters had been*

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*striving to achieve: balance of composition, figures that appeared to live and move, and harmonious colors.*

- ❑ Students who made the extra effort to view Raphael's works outside of assigned readings may have noted that in his frescoes—especially in the Vatican rooms—he incorporated difficult architectural features like windows or curved roof lines into his wall paintings rather than ignoring them or allowing them to detract from his work.

11. Discuss the ways that artists of the High Renaissance sought to glorify God, as well as ways that they sought to glorify mankind (either themselves or humanity).
    Note: This is truly a thinking question for students at this level, and you will have to lead your student carefully in order for him to connect the dots. His reading highlights the humanistic tendencies of artists and Pope Julius II, but it doesn't give a full analysis from a Christian perspective.
    - ❑ *Pope Julius II was the main patron in Rome during Michelangelo's and Raphael's careers. He initiated several important works of the High Renaissance, including the rebuilding of St. Peter's Basilica, beautification of rooms in the Vatican (by Raphael), and the painting of the Sistine Chapel (by Michelangelo). He was called the "Warrior Pope" because he led troops out to defend papal domains from seizure. In* Renaissance Art*, Kallen writes that Julius "was also a lover of antiquities and filled his residence in the Vatican with statues of pagan deities and creatures from Greek mythology" (48).* While loving antiquities is not in itself a sin, as the leader of the Christian Church, it was at the very least confusing that Julius should lead battles, collect art, patronize works that glorified pagan philosophers, and house statues of mythological creatures.
    - ❑ Remind your student that Christianity was still the dominant paradigm in the southern Renaissance, of which the period called the High Renaissance was the height. On the one hand, this often meant that people's "Christianity" was cultural, rather than redemptive (meaning that they were born into a Christian culture, but did not own it for themselves, nor have a relationship with their Savior). Note with your student that modern Christians can assume aspects of our everyday American expression of Christianity, too! On the other hand, it was assumed and recognized by people of that time that every artistic work glorified God.
    - ❑ It is important to consider the perspective of the artists of that time (which we know from their own writings, or contemporary accounts of the time) as to whether they were glorifying God with their art or not. For instance, with regard to painting the human figure nude, Michelangelo took the position that since mankind was the apex of God's creation, his nudes glorified God as Creator. Whether or not one agrees with him, his was a God-oriented reason for his choices as an artist.
    - ❑ In many cases, such genuinely God-centered motives might coexist in the same person with selfish motives, such as the desire for personal glory and gain. The presence of impure motives does not mean that the artist gave no thought to the glory of God in his work, though the fruit of his work may ultimately be man-centered.
    - ❑ Other artists were clearly not seeking God's glory; rather, they worked for fame and money. Fra Fillippo Lippi, (about whom your student may have read this week if you are also using *Tapestry*'s Arts & Activities Spool) ridiculed religion in his works and painted his mistress as the madonna, for instance.
    - ❑ Patrons, too, had mixed motives. Though some truly desired to glorify God by sponsoring great works of art, others, including most popes of this period, primarily sought self-aggrandizement and unfading earthly glory.
    - ❑ Some works of art may glorify God the Creator through their depiction of the truth of His creation, despite the spiritual stance of the artist. Leonardo's detailed drawings of the human body, flora, and fauna can inspire us to praise the God who made such beautiful things, even if Leonardo's heart was not right before God.
    - ❑ Impress upon your student in this discussion that we can never judge the heart of another man with accuracy, though we can and should seek to discern what the fruit of his life might suggest about his heart so that we can learn to be wise.
    - ❑ Close this discussion with prayer with your children, asking God for the grace to live lives that truly please and glorify Him, by His grace alone.

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 6 | ☐ Friendly Notes and Letters | ☐ Print and read the Talking Points in *Writing Aids* to learn or review the form of friendly letters.<br>☐ Write and mail a letter to a relative this week. Be sure to address the envelope and mail it!<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Compare/Contrast Writing | ☐ This week, print and read the Talking Points in *Writing Aids* about compare and contrast writing.<br>☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan a compare and contrast paper.<br>☐ Here are some possible topics from your historical studies:<br>☐ Two explorers: their countries of origin, their voyages, and their discoveries<br>☐ Compare/contrast the various reasons why explorers left their native shores.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Story Writing (Week 1 of 5) | ☐ Start by printing and reading the Talking Points in *Writing Aids* about story writing.<br>☐ You will be writing a particular kind of story: a short story. Short stories have special advantages and constraints, and writing a good one is trickier than it might first appear. You will need to plan your plot carefully!<br>☐ Plan your short story this week with your teacher. Here are some suggested topics to pick from:<br>☐ A story that stems from your personal experience<br>☐ A story that stems from a newspaper article or news story you've read or heard<br>☐ A story set in one of the time periods we've studied this year<br>☐ Decide on a possible story line for your story. Use a Story Map (*Writing Aids* Graphic Organizer) for this.<br>☐ File your story map under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 3 of 6) | ☐ Outline your paper this week.<br>☐ Ask your teacher to proofread your outline for flow and content. (Do not proceed to write until she does! You will lose much time if your outline is too short or structured incorrectly.)<br>☐ Alter your outline according to your teacher's corrections.<br>☐ Begin writing your rough draft *after* your outline is approved.<br>☐ File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Dialectic | As is typical for books about the Aztecs, *Aztec, Inca & Maya* contains visual images and text about gods and violence. Although mild, these references are nonetheless present, so please check their acceptability for your children. |
| Teacher | ❑ Before you begin reading aloud from *Tales from Shakespeare,* you may want to be familiar with the plots in each tale, and the fact that many of Shakespeare's works involve magic, sorcery, witches, and death. You will likely want to edit as you speak. Each week we will warn you about specific elements, but should you desire to read more plot summaries, see the *Tapestry of Grace* website, under Year 2 Literature, for helpful information. This week in *Romeo and Juliet*, be aware of the description of a corpse on p. 368, kissing a dead person on p. 371, and suicide on p. 373.<br>❑ The cultures we will be studying this week were dark and sin-laden, and the conduct of the Spanish in their conquests and in the Inquisition was brutal. The study of this topic has the potential to put dark images into a child's mind and raise questions about how so-called Christians could treat other people in these ways. Be sure to draw your child out on these subjects, and address any doubts, fears, or questions he may have. |

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## Worldview

There is no assignment this week.

## Glance Into Next Week…

There are no special concerns this week.

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## Geography

**Threads**

- ❑ Learn about latitude and longitude.
- ❑ Learn about how a round globe is represented on flat maps (known as map projections).
- ❑ Continue to use the paths of the various explorers as a means to review world geography at your student's learning level.

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ For the compass and celestial navigation exercises assigned this week, your student will need to do some Internet research.
- ❑ If you are also using *Tapestry*'s History Spools this week, your student should read their History assignments with an atlas close at hand. Encourage them to trace the paths of various exploratory expeditions. If your students began a poster, display board, or smaller paper map on which they traced the explorers' courses last week, encourage them to add to that map this week.
- ❑ Again, as needed, spend any extra discussion time reviewing geographic terms and landforms.

**Geographical Introduction**

In our ongoing study of the Age of Exploration this week, we're going to focus on details regarding the imaginary set of lines that encircle the earth, enabling people to pinpoint locations exactly without reference to any natural landforms. These are the lines of latitude and longitude that can help us map the voyages of early explorers. The most impressive exploratory expedition in these centuries was that of a Portuguese sailor named Ferdinand Magellan, who sailed for Spain. Though Magellan died en route, his vision, courage, and planning won him the credit of leading the first expedition to circumnavigate the globe.

**Exercises**

1. According to your teacher's direction, review (or learn more about) map projections, longitude, and latitude from Internet research.
2. According to your teacher's direction, trace the paths followed by explorers you read about this week on a world map or globe. (Week 2 of 2)

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Dialectic | You may want to check out some extra library books on the geography and flora and fauna of Central and South America. |
| Teacher | There are no special concerns this week. |

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## LITERATURE

**Threads**

- ❑ Answer questions from the assigned readings in chapters I-VII.
- ❑ Discuss characterization and apply this knowledge to the character of Reuben Hawkshaw.

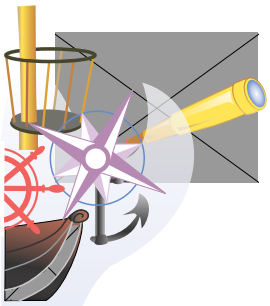
**Reading & Materials**

*By Right of Conquest*, by G.A. Henty, chapters 1-7 (Week 1 of 3)

**Teacher's Check List**

As needed, print the Literature worksheet for your student.

**Discussion Outline**



1. What one word gives the reader the first description of Master Diggory Beggs?
   *Pride*
2. Who are Master Beggs' relatives?
   - ❑ *His cousin, Reuben Hawkshaw, who is the captain, and his son, Roger*
   - ❑ *His wife and two daughters*
3. Describe the physical appearance of Master Beggs.
   *Stout and portly*
4. What are three adjectives that describe Master Beggs in a positive way, based upon his dialogue with other people?
   - ❑ *Concerned: Master Beggs questions Reuben about accidents or adventures.*
   - ❑ *Adventurous: He desires to fill the* Swan *with goods of all kinds for monetary gain.*
   - ❑ *Cautious: His discussions with Reuben reveal that, although he is enterprising, he is also cautious.*
5. Does G.A. Henty provide negative descriptions of Master Beggs? How do you think this will affect the reader's view of this character throughout the book?
   *Although some dialogue and descriptions allow the reader to see that Master Beggs is not perfect, Henty seems to characterize him consistently in a positive light. This view comes to fruition as he provides for the health and comfort of the crew.*
6. Describe his relationship with his wife.
   - ❑ *As the reader is introduced to Mistress Beggs, it seems that she and Diggory are respectful toward one another.*
   - ❑ *Later, the Mistress dislikes being kept in the dark about the spending of money on the expedition.*
   - ❑ *Typically, Master Beggs has a positive perception of his wife, although he is concerned about keeping secrets from her. Because of this, there is coolness between the two before his departure.*
7. Describe his relationship with Reuben Hawkshaw.
   - ❑ *The two very aptly plan for the expedition, which takes up a significant portion of chapters I-III.*
   - ❑ *Diggory promises to take care of Roger, should anything happen to Reuben.*

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After you have gone over the worksheet with your student, explain that the selection, arrangement, and presentation of information by an author about characters is called characterization. Then, with your student, complete this characterization outline about Reuben Hawkshaw (either on paper or on a whiteboard). This outline is based on information found in chapters I-IV.

Actions
- ❑ *Produces a list of items needed for his ship and crew*
- ❑ *Carefully and quietly picks a crew for the expedition*
- ❑ *Demonstrates his preparedness and precautions for the journey*
- ❑ *Instructs Roger to raise a white flag to show peace to the natives*

Personal Traits and Abilities
- ❑ *"Tall, powerfully-built man, weather-beaten and tanned… with a voice that could be heard in the loudest storm, and a fierce look—but, as his men knew, gentle and kind at heart, though very daring, and having… no fear of danger"*
- ❑ *Conscientious about his work and his men*
- ❑ *Confident about the outcome of his journey*
- ❑ *Known for being considerate of his crew*

Thoughts and Feelings
- ❑ *Discusses his hatred of the Spaniards*
- ❑ *Negative view of women*
- ❑ *Not fond of Cornishmen*

Motivations and Goals
- ❑ *Desires to make a good profit*
- ❑ *Tries to be punctual*
- ❑ *Does not want to spoil the whole crew with a few complainers*

Relationships
- ❑ *Cousin of Master Beggs*
- ❑ *Son named Roger*
- ❑ *Apparently has a number of acquaintances, because he was congratulated after landing*
- ❑ *His wife died years before.*
- ❑ *Does business with Diggory Beggs and three other traders*

Responses to Events or People
- ❑ *Very matter-of-fact about the loss of the lives of his men*
- ❑ *Embarrassed about his lack of manners in front of the women*
- ❑ *Explains to Mistress Beggs that it is his fault that Diggory has kept a secret from her*

Inform your student that the following word is subject to the literary terminology quiz at the end of this unit: characterization.

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Dialectic | *By Right of Conquest* contains many mentions of human sacrifice and other violent practices. See p. 140, 141, and 194. There are also negative descriptions of Africans on p. 134. |
| Teacher | There are no special concerns this week. |

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## Fine Arts & Activities

**Threads**

Continue studying art of the High Renaissance, particularly focusing on Michelangelo and Raphael.

**Reading & Materials**

- ❑ Reading:
  - ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 28-35
  - ❑ *An Eye for Art*, produced by the National Gallery of Art, p. 68-71, 73-76
  - ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 49-59
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

**Exercises**

1. Make a poster that illustrates and describes sixteenth-century navigational instruments.
2. Go to a nearby park with which you are unfamiliar, and have your teacher lead you to the center of it. Spend an hour or two attempting to make an accurate map of your surroundings. What data do you need? How hard is it to chart unknown territory?
3. Spices were eagerly sought by traders and explorers during the Age of Exploration. Learn to identify the scents and flavors of spices in your kitchen cupboard. Can you figure out which foods use certain spices?
4. Using these spices, practice a recipe or two in preparation for your Unit Celebration.
5. From your art history book, read about and observe the art of Raphael and Rogier van der Weyden. You may also choose to complete a project from this book.

After reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

6. Choose one of the two options for constructing a *camera obscura*, and make your own.
7. Measure the humidity in the air by creating your own hygrometer.

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Dialectic | There are no special concerns this week. |
| Teacher | There are no special concerns this week. |

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## History

**Threads**

- ❑ Learn about the Spanish *conquistadores* and their treatment of the Aztec and Inca peoples.
- ❑ Compare and contrast Aztec and Inca cultures with each other, and both of them with Spain in the area of technology.
- ❑ Optional: Students who have not studied Year 1 topics may also want to cover the Maya civilization briefly.

**Reading & Materials**

- ❑ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 282-288 (stop at "Galileo")
- ❑ Research the Incan civilization using supporting links or library resources.
- ❑ *Aztec, Inca & Maya*, by Elizabeth Baquedano
- ❑ *Courage and Conviction*, by Mindy and Brandon Withrow, p. 89-91
- ❑ Suggested Read-Aloud: *Tales from Shakespeare*, by Charles and Mary Lamb, "The Winter's Tale," "Two Gentlemen of Verona," "Romeo and Juliet"

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 6, 7, 8, or 9) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L6, L7, L8, or L9).

| People | Time Line | | Vocabulary |
|---|---|---|---|
| ☐ Hernando Cortez (Cortés)<br>☐ Montezuma II<br>☐ Nicolaus Copernicus<br>☐ Francisco Pizarro<br>☐ Titian<br>☐ Tintoretto | **c. 1485-1576** | Titian | |
| | **1200's-1500's** | Aztec civilization | |
| | **1200's-1500's** | Inca civilization | |
| | **1513** | Ponce de Leon explores Florida and the Gulf of Mexico. | |
| | **1519-21** | Cortez subdues the Aztecs. | |
| | **1527-29** | Sebastian Cabot explores rivers of South America. | |
| | **1532** | Pizarro conquers the Incas. | |
| | **1539** | De Soto explores the (future) southeastern United States. | |
| | **1540-1542** | Coronado explores the (future) southwestern United States. | |

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**Historical Introduction**

This is our last week studying the Age of Exploration. Our focus will take us back a few years to the time right after Columbus' expeditions, when Spaniards crossed the Atlantic Ocean following the path Columbus had shown them. These men were explorers, but they were also soldiers. Their goals were to find gold and to carve out a new empire for Spain. They hardly cared that other people already called Central and South America home.

This week we will learn details about the peoples and geography of Central and South America as we study the Spanish *conquistadores* in the New World. You will discover strange and wonderful plants and animals as you learn more about these regions. As we follow the course of Spanish explorers and *conquistadores*, you will also learn about the geographical shape and features of Central and South America, along with the surrounding seas and oceans.

The people who once lived in Central and South America practiced many things that God calls "abominations." Ephesians 5:8-12 tells us,

> For you were once darkness, but now you are light in the Lord. Live as children of light (for the fruit of the light consists in all goodness, righteousness and truth) and find out what pleases the Lord. Have nothing to do with the fruitless deeds of darkness, but rather expose them. For it is shameful even to mention what the disobedient do in secret.

Both the people of the Americas and the Spanish *conquistadores* who overthrew them did many wicked and cruel things. Your teacher will direct the amount of detail you learn about these evil practices this week.

We also read in Scriptures like those above that we are to expose these dark deeds and hold them up to the scrutiny of God's Word. John 3:20-21 expresses this further:

> Everyone who does evil hates the light, and will not come into the light for fear that his deeds will be exposed. But whoever lives by the truth comes into the light, so that it may be seen plainly that what he has done has been done through God.

Throughout our study this week, you will try to understand God's perspective on the lives and actions of the Inca and Aztec cultures and the Spanish *conquistadores* in the early 1500's. Though the sin involved was terrible, there are still important lessons to be learned from studying this sad thread of human history. This week, our focus is on the men who conquered the native peoples of Central and South America, especially Cortez and Pizarro. Below is a list of the major explorers and the dates of their explorations that you learned about last week so that you would mentally locate them in their correct era. We have added the dates of Cortez's and Pizarro's conquests so that you can see them in context of the Age of Exploration as a whole.

- ❑ 1492: Columbus—Caribbean
- ❑ 1497: John Cabot—North America
- ❑ 1499: Da Gama—India
- ❑ 1499: Vespucci—South America
- ❑ 1500: Cabral—Brazil
- ❑ 1513: Balboa—Central America; sights the Pacific
- ❑ *1519-21: Cortez subdues the Aztecs.*
- ❑ 1522: Magellan—Expedition circumnavigates the globe.
- ❑ 1525: Verrazano—Eastern seaboard of North America
- ❑ *1532: Pizarro conquers the Incas.*
- ❑ 1534: Cartier—Northeastern North America
- ❑ 1566: Drake—Western North America

Your student's reading about the Aztec and Inca civilizations, will most likely include debatable points. Read with discretion for subjective statements that show the author's bias. Look also for information on the character of Cortez and the characteristics of the Aztecs so you can discuss this material with your dialectic students. They will doubtless have questions. This is a sad and difficult segment of history to comprehend, so spend time reading and discussing together, and don't expect that you will come up with all the "right" answers. You don't want to present the Aztecs as being completely depraved in all areas of their society, but you also want to temper the consistently anti-European bias that students will encounter in their resources (not because the Europeans were consistently right in their treatment of these peoples—far from it—but because such resources can tend to dismiss Christianity along with the culture that represented it badly while heightening the significance of native cultures). For those who have used Year 1, it is interesting to compare the Aztec culture with ancient Roman or Greek ones—their level of civilization was comparable in many ways.

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**Discussion Outline**

This week, your central purpose for discussion is to make sure that students know the facts of this week's lesson on the Incas, the Aztecs, and the *conquistadores.*

1. As we often suggest, it might be good to set the Aztec and Inca cultures in a larger context. Reprinted here are a few key dates to help you do this with your student.
   - ❑ Archaeologists think that the Aztec and Inca cultures flourished for about 300 years, roughly A.D. 1200-1500.
   - ❑ From 1519-1521, Cortez subdued the Aztecs. During these same years in Europe, Raphael died in Rome and Martin Luther stood on trial at the Diet of Worms (as we will study in two weeks).
   - ❑ From 1532-33, Pizarro conquered the Incas. During this time, Henry VIII married Anne Boleyn, his second wife, and she bore the future Elizabeth I of England (as we will study in three weeks).
2. Below is information culled from several *World Book* articles. [1] Your student's resources may or may not have all this information. Therefore, make this part of your discussion an information exchange: let him tell you what he has found, and then help him complete his chart in class.

| | AZTECS | INCAS |
|---|---|---|
| SOCIAL | ☐ *Four classes: nobles, commoners, serfs, slaves*<br>☐ *Free families closely related in* calpolli *groups*<br>☐ *Commoners made up bulk of population; farmed* calpolli *plots. Slaves were considered property, but their children were born free.*<br>☐ *Slaves were bought, captured, or were criminals.*<br>☐ *Husbands supported family, usually by farming.*<br>☐ *Wives made clothes and cooked food.*<br>☐ *Boys were educated by father until age 10, then put in school run by* calpolli *or temple school (nobility).*<br>☐ *Girls at home or perhaps went to a temple school.*<br>☐ *Married young: boys at age 20; girls at age 16*<br>☐ *Small, useful homes with no decorations* | ☐ *Regional clothing. Highlands: Wool of alpacas or llamas. Coast: Cotton. Nobility: Jewelry and fine cloth. Men wore loincloths; women, long dresses.*<br>☐ *Lived in extended families*<br>☐ *Nobles owned spacious, richly decorated stone palaces. Commoners owned smaller mud/thatched-roof homes.*<br>☐ *Social rank dictated roles for life.*<br>☐ *Grouped in* ayllus *based on kinship and land ownership. Land in common; apportioned by need.*<br>☐ *No schools. Children learned from parents.*<br>☐ *Some polygamy; marriage within social rank only*<br>☐ *Boys became men at 14. Married a little later.* |
| GOVERNMENT | ☐ *Empire included many cities and towns*<br>☐ *Main capital was Tenochtitlan, built on a lake*<br>☐ *Emperor ruled; had to consult council of high ranking officials about all important decisions.*<br>☐ *Nobles had private land or administered government land.*<br>☐ *Government officials supervised trading.* | ☐ *Dynastic empire began to expand in 1483.*<br>☐ *Like Romans, they conquered and then ruled using local authorities under their central government. Occupied vast region centered on the capital, Cusco, in southern Peru. Controlled all trade.*<br>☐ *Emperors ruled by complex political system that balanced power between central and local governments.*<br>☐ Inca *was originally the name for the emperor.*<br>☐ *Crops divided among three groups: local, state, and state religious activities*<br>☐ *All commoners paid work taxes.* |
| RELIGIOUS | ☐ *Polytheistic religion: hundreds of nature gods and goddesses, especially ones of agriculture-related forces*<br>☐ *Many religious ceremonies: most included human sacrifice of captured slaves, because they believed gods needed human hearts/blood to remain strong.*<br>☐ *Practiced child sacrifice*<br>☐ *260-day religious calendar and 52-year cycle*<br>☐ *Warfare considered a religious duty* | ☐ *Polytheistic: nature gods/goddesses*<br>☐ *Heavy reliance on divination for all decisions*<br>☐ *Held many places/things sacred: mummies, temples, historic places, springs, stones, etc.*<br>☐ *Household idols*<br>☐ *Frequent religious ceremonies; some human sacrifices, but as an honor (not captives)*<br>☐ *Priests played major role.* |

1 From a *World Book* article entitled *Aztecs* (Contributor: H. B. Nicholson, Ph.D., Emeritus Professor of Anthropology, University of California, Los Angeles) and a *World Book* entitled *Inca (*Contributor: Alexandra M. Ulana Klymyshyn, Ph.D., Director, Multicultural Programming, Central Michigan University).

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| | Aztecs | Incas |
|---|---|---|
| Foods | ☐ *Main staple was thin cornmeal pancake (tortilla).*<br>☐ *Rich and spicy; flavored with chili peppers*<br>☐ *Hunted for meat: deer, rabbits, birds*<br>☐ *Raised dogs and turkeys for food*<br>☐ *Drank juice of maguey plants and chocolate*<br>☐ *Made alcoholic beverage called* octli | ☐ *Main crops: corn, cotton, potatoes,* oca, *and quinoa (grain)*<br>☐ *Freeze-dried potatoes called* chuno<br>☐ *Corn-based beer called* chicha |
| Military | ☐ *Military units stationed throughout key points of the empire to keep it secure*<br>☐ *Great nobles were commanders and governors.*<br>☐ *Many top positions hereditary, but a man could rise through service to the emperor.*<br>☐ *Clubs designed to capture, not kill* | ☐ *Conquered extensive territory by military force* |
| Technology | ☐ *No plows. Terraced and irrigated. Also made* chinampas*: islands from lake silt—very fertile.*<br>☐ *Used wheels only on toys, and had no beasts of burden*<br>☐ *No metalwork at all*<br>☐ *Some large stone temples*<br>☐ *No money* | ☐ *No wheels or plows*<br>☐ *Built irrigation networks in coastal deserts*<br>☐ *Terraced highlands to reduce erosion and to irrigate*<br>☐ *No money system: some goods (like cloth) used as medium of exchange.*<br>☐ *Suspension bridges over rivers*<br>☐ *Commoners walked; nobility had litters.* |
| Achievements | ☐ *Calendar Stone sculpture*<br>☐ *Oral literature and poetry*<br>☐ *Pictographic writing*<br>☐ *365-day calendar* | ☐ *Skilled in engineering and crafts. Wove fine cotton and woolen cloth, some with elaborate geometric designs.*<br>☐ *Built network of roads*<br>☐ *Architecture was of great size and skillful construction: stones fitted without cement.*<br>☐ *Used gold, silver, and other materials in craftwork* |
| Interaction with the Spanish | ☐ *Montezuma against Cortez in 1519. Montezuma killed. Story is that Montezuma didn't move against Cortez because thought he might be the returning god Quetzalcoatl.*<br>☐ *Spanish defeated, dominated, and destroyed Aztec civilization from then on.* | ☐ *Conquered in 1532 by Pizarro, who took advantage of aftermath of civil war between Huascar, the rightful heir, and his brother, Atahualpa, the army commander. Atahualpa won, killed his brother, then was captured by Pizarro and ransomed, then killed.*<br>☐ *Inca never recovered sovereignty.* |

3. All societies must discover how to survive physically, relate to each other, and worship. Your student was asked what struck him about the way that these people organized their society.
   *Obviously, answers will vary. Draw your student out, not only by asking what he noticed, but also by asking follow-up questions that reveal why he thinks the points he is making are significant. For instance, does he feel that the Aztecs were very wicked (as compared with himself)? Were they really smart (because of the things they accomplished without metal tools or wheeled carts)? Try to have him share reasons for his statements, not just his opinions.*
4. Ask your student to compare and contrast first the Aztecs and then the Incas with his own modern society. He was asked to prepare to share three similarities and three differences.
   *Again, look for the reasoning behind the answers. As he shares, ask your student to substantiate his assertions with facts about the Aztecs and Incas or about his own society.*
5. Together, speculate about which Aztec or Incan customs would have astonished, horrified, or amazed the Spaniards of the early 1500's as they confronted them.
   *Again, answers will vary. The human sacrifice of the Aztecs (and occasionally, the Incas) will most likely be mentioned. Perhaps your student will note the differences in clothing or diet. You may wish to tie this question back to last week's discussion of European disrespect for established cultures when exploring, noting again the way they viewed natives as more like animal curiosities than humans.*

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6. Ask your student to compare and contrast Spanish culture with that of the Incas or Aztecs.
   *Your student's resources may not have keyed him in to the vast differences in technological development—Incas and Aztecs were Stone Age societies without the benefit of wheeled carts or metal tools of any kind—nor the impressive achievements that these peoples made nevertheless. Inform your student that Aztec cities rivaled European ones in many other ways in terms of size (larger than any Spanish cities), plumbing, innovation, organization, etc.*
7. Turn the conversation around: ask your student what customs or aspects of Spanish culture would have amazed or horrified the Aztecs.
   *The Spaniards were circumspect at first, but when fully revealed, their lust for gold must have puzzled native peoples exceedingly. Furthermore, their rough cruelty probably shocked them. (Although the Aztecs were accustomed to inflicting physical cruelty, they were not used to being on the receiving end of a conquest.)*
8. Dwell for a few minutes on the moral implications of technological differences.
   - ❑ The Aztecs and Incas had no metal tools, no metal weapons, and no metal decorations. Ask your student, "What tangible differences does metal make in your life?"
     *Answers will include the provision of eating utensils, cooking utensils, cars, large machinery, weapons, transportation, etc.*
   - ❑ Ask, "What is your impression of the intelligence of the Aztec and Incan peoples?"
     *Fair-minded students should admit that their cultural feats were impressive given their lack of technology.*
   - ❑ Now ask, "Did their abilities make them good? Why, or why not?"
     *Though intelligent, the Aztecs were morally depraved. Man does not approach God via his mind. He can only seek God if God first draws him. Left to themselves, people make up their deities, and sometimes, as with the Aztecs, these deities (or demons) are quite fearsome! Note, however, that the Spaniards—who bore the gospel—were not much better in many ways. Knowledge even of Scripture can puff up, but love builds up. And only Christ's love can save.*

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 6 | ☐ Reports (Week 1 of 6) | ☐ Take plenty of time to read the Talking Points in *Writing Aids* thoroughly on the subject of research reports and taking notes. Your final goal will be a four to five page paper. Don't get overwhelmed at the size of the task. Take it bit by bit, and you'll be amazed to see how much you can accomplish!<br>☐ With your teacher, plan your paper:<br>☐ Choose your subject.<br>☐ Gather resources: at least four books on your topic, plus websites.<br>☐ Prewrite by clustering your three main ideas, using either the 3-Point Diagram or Cluster Diagram from the *Writing Aids* Graphic Organizers. (Remember that these three points may change as you write.)<br>☐ Begin researching and taking notes this week.<br>☐ File any prewriting or notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 7 | ☐ Compare/Contrast Writing | ☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan another compare and contrast paper.<br>☐ Here are some possible topics from your historical studies:<br>☐ Compare and contrast the Spanish *conquistadores* with the Aztecs or Incas.<br>☐ Compare and contrast the Aztec or Incan civilization with your own.<br>☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 8 | ☐ Story Writing (Week 2 of 5)<br>☐ Character Sketch | ☐ All works of fiction require behind-the-scenes work on the part of the author. One useful step in writing a really excellent short story is to develop the details of your characters' lives. Though they may never appear in your story, these details nonetheless provide you, the author, with the opportunity to make these characters fully "real" and developed in your own mind. The result is invariably a richer story! This week, print and read the Talking Points in *Writing Aids* about writing character sketches.<br>☐ Write two or three character sketches for your story this week.<br>☐ File your sketches under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 9 | ☐ Research Paper (Week 4 of 6) | ☐ Spend this week writing your draft. Try to finish by the end of the week.<br>☐ Submit your draft to your teacher for input.<br>☐ File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Dialectic | The reading assignments for next week are heavy. Consider assigning some as weekend homework. |
| Teacher | ❑ Many resources describe how William Tyndale and other martyrs were burned at the stake. If you are concerned about the descriptions, please glance through your chosen resources to see if they are appropriate.<br>❑ Catholic families may want to seek alternate resources for the study of the Reformation, which begins next week.<br>❑ Jews and Christians are represented in a mocking manner in *The Merchant of Venice* from *Tales from Shakespeare*. See p. 132 and 134. In the same story, there are disturbing elements on p. 133 and 141. In *All's Well that Ends Well*, you'll find inappropriate behavior on p. 233 and an illustration showing kissing on p. 235. |

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## Worldview

There is no assignment this week.

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Dialectic | The reading assignments for next week are heavy. Consider assigning some as weekend homework. |
| Teacher | ❑ Many resources describe how William Tyndale and other martyrs were burned at the stake. If you are concerned about the descriptions, please glance through your chosen resources to see if they are appropriate.<br>❑ Catholic families may want to seek alternate resources for the study of the Reformation, which begins next week. |

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## Geography

**Threads**

- ❑ Review the physical features of Central and South America using paper maps.
- ❑ If desired, learn about the indigenous plant and animal life of Central and South America.

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.

**Geographical Introduction**

For students who may not have been introduced to South and Central American geography, spend a lot of time this week exploring the landforms, flora, and fauna of these regions. Check your library or online links for the following:

- ❑ Books or articles that display the land forms of this region
- ❑ Lists of exotic animals indigenous to the region
- ❑ Mention of plants and other products from this area

If you are part of a group, why not spend the week splitting up the information and compiling a group book or display board on this part of the world? Your students should draw maps and write short articles about South American plants and animals, and some may also wish to draw or color pictures of them.

**Exercises**

1. Study a resource map of Central and South America. Label the following major landforms on a blank outline map:
   - ❑ Andes Mountains
   - ❑ Selva
   - ❑ Guiana Highlands
   - ❑ Brazilian Highlands
   - ❑ Amazon River and tributaries
   - ❑ Yucatan Peninsula
   - ❑ Gulf of Mexico
   - ❑ Caribbean Sea
   - ❑ Gulf of Darien
   - ❑ Falkland Islands
   - ❑ Galapagos Islands
   - ❑ Marajo
   - ❑ Tierra del Fuego
   - ❑ Patagonian Desert
   - ❑ Atlantic Ocean
   - ❑ Pacific Ocean
2. Look at a resource map to see where the Incan and Aztec territories were, and shade them if your teacher so directs.
3. Each day, do some research (with your teacher's help) and write a paragraph or two about different flora or fauna of Central and South America. (You might want to make a display board about these as well.) Remember as you work that Europeans had probably never seen any of these plants or animals before this time.
   - ❑ capybara
   - ❑ armadillo
   - ❑ anteater
   - ❑ tapir (which can grow as large as ponies!)
   - ❑ anaconda
   - ❑ sloth
   - ❑ yapok
   - ❑ umbú
   - ❑ yellow mombin
   - ❑ biribá

## Glance Into Next Week…

There are no special concerns this week.

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## Literature

**Threads**

- ❑ Make observations about three types of settings in each assigned chapter.
- ❑ During discussion time, complete a characterization outline about Cortez.

**Reading & Materials**

*By Right of Conquest*, by G.A. Henty, chapters 8-15 (Week 2 of 3)

**Teacher's Check List**

As needed, print the Literature worksheet for your student.

**Discussion Outline**

Your student has been instructed to review his notes on "setting" from Week 9. If you need to refresh his memory, here is the information:

The setting is the location or situation in time, space, and culture which forms the background for a work of literature. There are typically three types of setting in a narrative:

- ❑ Physical setting: A geographical place or physical space in which a work of literature is set.
- ❑ Temporal setting: The era(s), year(s), season(s), day(s), and (or) particular hour(s) in which a work of literature is set.
- ❑ Cultural setting: A situation that arises out of the customary practices of the culture in which a work of literature is set.

Because the setting of this book changes within each chapter, your student may provide different details. Do not expect him to include every one. However, make sure that the details he provides point to the immediate setting, and not to a dialogue about a different setting than what the characters are experiencing. The point of this exercise is to increase observation skills, understand the various types of settings, and more easily follow the plot line.

| Chapter VIII: At Tezcuco | |
|---|---|
| Physical | *Roger is traveling to a great city, Tezcuco. A description of the city is found on page 124. Later, much dialogue takes place in the great palace (126-130).* |
| Temporal | *The travels take place over the course of several days. Page 131 references activity while eating dinner.* |
| Cultural | *Pleasing gods through human sacrifices is part of the Aztec religion that Roger sees on his travels (118-119). The city of Tezcuco has magnificent homes for the wealthy, and the palace exhibits extraordinary splendor (124-125).* |

| Chapter IX: Life in the Palace | |
|---|---|
| Physical | *Actions and dialogue take place within the palace, its apartments, and grounds (133, 141, 143).* |
| Temporal | *Based on the end of chapter VIII, the reader can surmise that the dialogue takes place after dinner. The next day, descriptions of Roger's activities begin at daybreak (142). He has an afternoon meeting (145) and two hours later has a discussion with Cacama that lasts for some time (146). The next morning, he travels in a canoe with Cacama (150).* |
| Cultural | *The opulence of the palace and its grounds is referenced several times, and described in more detail on pages 142-143. Human sacrifice also appears again as a part of the belief system (146-149).* |

Note: Several characters in this chapter are concerned about physical appearance. To discuss this from a biblical perspective, see 1 Samuel 16:7, 1 Corinthians 6:19-20, Jeremiah 1:5, and Matthew 6:25-34.

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| Chapter X: News from the Coast | |
|---|---|
| Physical | *Cacama and Roger return to Tezcuco (153). Roger does artwork in the garden (155). He now has a set of apartments with thick walls and semi-shaded windows (156). One of his days involves an excursion to the lake (157). Roger hides in a large patch of bamboos (158). With Bathalda, Roger escapes in a canoe and then runs through hills and villages (165).* |
| Temporal | *Roger does artwork all day and into the evening (155). Later, he does the bulk of it in the middle of the day (156). Mention is made of Roger being in Tezcuco over five months (157). When Roger hides in the bamboos for an hour and a half, it is evening (159). Bathalda and Roger run through the hills and villages during the day and night (166).* |
| Cultural | *The cultural setting includes belief in the strange and supernatural (155). Again, mention is made of the belief in human sacrifice (157).* |

| Chapter XI: Cortez | |
|---|---|
| Physical | *Cortez lays up supplies in Macaca for the expedition and recruits more men in Trinidad (174). The fleet sails along the coast of Yucatan and lands at the mouth of the Tabasco River (176). After a battle, they travel again until they reach the island of San Juan de Uloa (177). At the end of the chapter, the expedition sets off for Mexico (182).* |
| Temporal | *Cortez speaks to his officers at nightfall, and the fleet leaves before daybreak (173). The fleet sets sail for the port of Macaca in November of 1516, and then later to Trinidad and Havana (174). The expedition to Yucatan begins on February 10, 1519 (175).* |
| Cultural | *Customs include the taking of prisoners after battle and the giving of gifts and trinkets (177, 179, 180).* |

Note: At this time, you may complete a characterization outline (orally with your student) about Cortez, like the one completed in Week 13. Look on pages 171-172 and 175 for specific details about him.

| Chapter XII: The Fugitives | |
|---|---|
| Physical | *Roger and his companion try to keep a short distance from the road (183). Because they believe they are being followed, they decide to scale the hill to the left (184). The two stop for the night in the woods (187). For a period of time, they live in a rough hut of boughs near a mountain spring (190). Roger and Bathalda visit Cempoalla and other towns (191-192). Other locations are mentioned on pages 192-195. Roger visits with Malinche in the palace (195).* |
| Temporal | *Roger and his companion begin their journey at nightfall and continue rapidly the next day (183). Mention is made of the passing of several hours of climbing and traveling (186). A full moon has risen, indicating that dialogue and travel are taking place at night (189). When Roger awakes, it is daytime and the two men begin a two-day march (190). Various passages of time are mentioned on pages 191-192.* |
| Cultural | *The travelers are able to live in the woods and keep themselves well-supplied with food (191). Contrast this with the student's culture. It is highly unlikely that, left alone in the woods, he would be able to sustain himself, since he is from a modern society where all comforts and provisions are readily available.* |

| Chapter XIII: The Massacre of Cholula | |
|---|---|
| Physical | *Cortez visits Cholula (203). Pedro and Juan take Roger into the town (207). Cortez, Roger, and Marina go to the rooftop (211). A massacre takes place in Cholula (215).* |
| Temporal | *It takes a day to march to within a mile or two of Cholula, and Cortez does not enter the city until morning (203). Pedro, Juan, and Roger go into town for hours (208).* |
| Cultural | *Cholula is known for being a hostile and dangerous city, although sacred within the empire (203-204). Belief in oracles is mentioned on page 215.* |

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| Chapter XIV: In Mexico | |
|---|---|
| Physical | *Cortez makes his way to the place where the roads had been blocked, passes across the plateau, ascends through a range of hills, and enters into the plains of Mexico (220). Movement of the army is discussed on pages 223-225. The emperor receives Cortez and the cavaliers in the courtyard of the palace (226). Roger goes to the apartment of Cuitcatl, in the palace (230).* |
| Temporal | *Cortez has been in Cholula for a fortnight (219). The Spaniards set forth on November 8, 1519 (225). The emperor visits with Cortez in the evening, and Cortez returns his visit the next day (227). Two days after arriving at the capital, Roger asks to cross the lake to Tezcuco (228). As soon as it becomes dark, he paddles the canoe for two hours (229).* |
| Cultural | *Montezuma receives no assistance from the gods, though he prayed to them for help (223).* |

Note: Ask your student what Henty gives as the motives of the Spaniards, such as desire for wealth and spoil, religious ardor, love of adventure, and honor that they will receive (233).

| Chapter XV: Again at Tezcuco | |
|---|---|
| Physical | *Roger and his Mexican friend are taken across the lake by four strong men (239). Roger and Cuitcatl leave for Tezcuco (241). They go to workshops where bows are constructed (242). The practice yard is the scene for archery practice (244-245). Roger and Cuitcatl go to the royal apartment (251).* |
| Temporal | *Roger talks to Cacama and his family until a late hour in the night (236). He greets Cortez very early in the day (240). Cacama converses with Roger in the evening (247). Three days after Roger's engagement is sealed, he receives a request to see the king (251).* |
| Cultural | *Many daughters are given as wives to the Spaniards (247).* |

Note: If you desire to discuss your family's beliefs about marriage, courtship, and/or dating, this is an appropriate time to do so. Consider 2 Corinthians 6:14-16.

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Dialectic | *By Right of Conquest* contains descriptions of violent deaths on p. 265, 343, and 349. |
| Teacher | There are no special concerns this week. |

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## Fine Arts & Activities

**Threads**

If desired, continue to do projects that teach you about the inventions of Leonardo DaVinci and the southern Renaissance.

**Reading & Materials**

- ❑ Reading:
  - ❑ *The Art of the Renaissance*, by Lucia Corrain (J 709) p. 36-41, 58-59
  - ❑ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 60-65
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

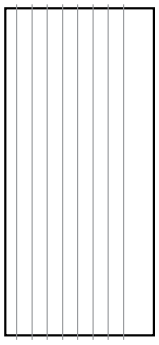
**Artistic Introduction: Venetian Artists of the Renaissance**

By the late Renaissance, most of Europe was a bloody mess, but Venice was its own world, still rich from the wealth gathered in its powerful trading days as a hub to the Orient. Venice was always a favorite vacation spot for the rich and a port for exotic things. Bankers and wealthy men safely kept their money there. Even when art had become stagnant in other places (with the exception of Florence), the Venetian art scene was flourishing.

Keep in mind that Venice was built in the middle of a lagoon, and look for travel books that will give you a glimpse of this "puddle of elegant decay."

**Exercises**

1. The peoples who lived in South and Central America when the Spanish explorers and soldiers arrived were what historians call Stone Age people. This means that they had not yet learned to work with metals. However, they still developed a advanced civilization and built some impressive buildings. They also knew how to weave cloth, an important art back then. Incan natives wove beautifully patterned cloth out of cotton or out of alpaca, llama, and vicuna wool. This week, try weaving in order to appreciate how hard it is and how long it takes.
   - ❑ Your teacher may want you to practice weaving with paper strips this week. If so, choose two colors of construction paper and cut strips of various lengths from them. Your teacher will then teach you how to weave these strips into a basic mat.
   - ❑ If you want to weave with thread or yarn, you will need to start by making a loom.
     - ❑ The Incas would have used wood for their looms. Find two pieces of wood about three feet long and two more about one-and-a-half feet long (Sticks from outside will work if they are reasonably straight. Dowels are also good.). Use twine to lash your loom together at the corners, creating a rectangle (like the diagram at right.)
     - ❑ If wood is not readily available, construct your loom out of a large sheet of poster board or corrugated cardboard.
     - ❑ Use scissors to make notches in the top and bottom of your sticks, paper, or cardboard so that your warp will stay in place.



   - ❑ Thread your loom. For this simple, relatively short project (you will end up with a long, narrow piece of cloth that you can use as a placemat), you can simply wrap the strings tightly around the stick frame (or cardboard) so that they rest in the notches that you cut. These threaded strings are called the *warp*.
   - ❑ Your teacher will help you begin weaving. Thread your yarn over and under and over and under the warp threads. When you've threaded your weaving yarn all the way across the warp, go back across the other way, threading in reverse: under and over and under and over, back to the other side of the loom. Be sure to "block" your weaving by scooting it together tightly on the warp threads so that it all clumps in one solid piece of cloth.

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- ❑ If you want even more of a challenge, try making complex patterns. It's harder and more time consuming than you might think!
- ❑ Can you think of any labor-saving improvements to your loom? The Europeans came up with shuttles, harnesses, and treadles. After looking these terms up and understanding how they improved weaving, can you think of ways to enhance your simple loom in similar ways? The Incas and Aztecs probably had some of these ideas, but so skilled were the Incas that even the power looms of today cannot improve the quality of Peruvian weaving.

2. If you would like to try a group project, consider creating a book (or display board) of exotic animals and plants from Central and South America. Divide up assignments between co-op members or family members, and have each person research his plant or animal and write a paragraph or two about it. Find pictures of each topic on the Internet to put near each paragraph. Then display your book (or board) at your Unit Celebration!

When you have completed your reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to do this week:

3. Learn the difference between density and viscosity by observing a cup of honey and a cup of water.
4. Build your own hydrometer using a ruler, a marker, straw, clay, nails, and other miscellaneous supplies listed in your resource book.
5. Do you know what a monkey wrench is? Check out your dad's tool box (with permission, of course) and then try to make your own.

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Dialectic | While most illustrations in the two chapters students read this week in *Renaissance Art* on the art of the northern Renaissance are devoid of nudes, do preview the picture on p. 80, which includes a nude and may be disturbing. Miniscule nudes also appear on p. 63. Also be aware of supernatural and magical elements discussed on p. 79-81 of the same book. |
| Teacher | As you continue to view Renaissance art, don't forget to check alternate resources for appropriateness. |

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