



Childsplay's
360° Theatre Resources for Schools



By **José Cruz González**

Directed by **Rachel Bowditch**

Composer: **Daniel Valdez**

Scenic Design by **Carey Wong**

Costume Design by **Connie Furr-Soloman**

Masks by **Zarco Guerrero**

Puppets by **Jim Luther**

Lighting Design by **Tim Monson**

Sound Design by **Christopher Neumeyer**

Projection Design by **Adam Larsen**

Stage Manager: **Amy Gilbert**

The Cast

Young/Elder Anáhuac. **Ricky Araiza**
Tlememe. **Andrés Alcalá**
Anci. **Andréa Morales**
Voice of Elder Anáhuac. **Daniel Valdez**

October 29 - November 13, 2011
Tempe Center for the Arts, Studio Theatre

Recommended for ages 8 and older
www.childsplayaz.org

Supported by:



About *The Sun Serpent* and Your Theatre Experience

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U-S AIRWAYS

**WHERE EDUCATION AND IMAGINATION
TAKE FLIGHT**

The Story:

When young Anáhuac's family meets the newly-arrived Cortés, they believe he is the Sun Serpent, come to usher in a new, better world. Anáhuac's beloved elder brother eagerly joins Cortés's grand march to the capital Tenochtitlan. But while Cortés promised a world of peace and plenty, the soldiers he left behind soon engage in a ruthless search for gold. Orphaned during one of their raids, Anáhuac sets off through the jungle to find and warn his brother that the Spanish are not what they seem. Along the way, Anáhuac discovers that the omnipotent Aztec ruler Motecuhzoma is unable to protect his people against the Spanish. As the certainties in his world begin to crumble, Anáhuac must physically and mentally navigate through the land of the familiar (Aztec prophecies, sky dancers, jungles) and the frightening but intriguing possibilities of the new (Spanish horses, guitars, ships). Faced with the realization that neither leader is divine and neither culture is without merit, Anáhuac watches as Motecuhzoma and Cortés come face to face for the first time. A Childsplay world premiere featuring masks by Arizona's Zarco Guerrero.

Themes/Curricular Ties:

Aztec culture * Myths * Spanish Conquest *
Storytelling * World Religions * Metaphor * Journeys
* Loss of family * Oppression * Languages *
Epidemics * Refugees * War * Cultural Identity *
History

"On August 13, 1521, heroically defended by Cuauhtémoc, Tlatelolco fell into the hands of Hernán Cortés. It was neither triumph nor a defeat: it was the painful birth of the mestizo nation that is Mexico today."

~Plaza de las Tres Culturas, Tlatelolco, Mexico City



About Childsplay:

Childsplay is a professional non-profit theatre company of adult actors, performing for young audiences and families.

Our Mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.

What We Do:

In addition to our weekend public performances, we also offer three theatre experiences for our school audiences: Field Trips, School Tours and Artist in Residence Programs. Field trip performances, where students come to the theater and see a production, can be booked by contacting Beth Olson at 480-921-5757. School Tour Performances, where we come to your school or other location and perform, can be booked by contacting Jaime Fox at 480-921-5751. Artist in Residence Programs, which can be individually designed to meet the needs of your school or can be based on one of our many existing formats (page to stage, creating original work, use of drama to teach curriculum, professional development for teachers), can be booked by contacting Patricia Black at 480-921-5750.



Our Home:

The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park (formerly Mitchell School) is where you'll find our administrative offices, costume shop, prop shop, rehearsal spaces, and Academy classrooms. We love to hear from our audiences. Send your letters and reviews to:

Address: 900 S. Mitchell, Tempe, AZ 85281

Phone: 480-921-5700

Email: info@childsplayaz.org **Web:** www.childsplayaz.org

Facebook: www.facebook.com/chidsplayaz

To help enrich and extend your theatre experience, check out the 360° Theatre Resource Center on our website!

We perform at the Tempe Center for the Arts
700 W. Rio Salado Parkway
Tempe, AZ 85281

Theater Etiquette:

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have intermission during our school performances.
- Stay seated during the performance.
- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like the audience can see and hear them.
- Appropriate responses such as applause or laughter are always welcome.
- Food, candy, gum and beverages will not be allowed in the theater/during the performance.
- Use of cell phones (including text messaging), cameras or any other recording device is not allowed in the theatre/during the performance at any time.
- Following the performance (time permitting) there will be a brief question/answer session where audience members will have an opportunity to ask the actors questions about the production.



How *The Sun Serpent* came to be from director

Rachel Bowditch:

This historical poetic story of the conquest of Mexico seen through the eyes of a young boy, Anáhuac, who struggles to save his world from the conquistador, Hernán Cortés, is of great interest to me as a director. While history often leaves a trail of darkness and destruction, *The Sun Serpent* is ultimately about hope and the struggle to find the courage to persist against all odds. Embedded within the macro story of the conquest is the intimate story of a boy and his brother who are forced to take sides-one brother joining the Conquest against the Aztecs and the other fighting to preserve the memory of his ancestors and culture that was being brutally erased. Having three actors play over 30 roles offers the opportunity to explore difficult historical subject matter through the use of masks, physicality, and multi-media. The unique challenge of staging such an epic tale is to create a magical theatrical universe where the children are transported into another world that is unfamiliar to them. It is an honor to direct the rich, dynamic story crafted by José Cruz González and to work with our amazing design team to create a potent, provocative, and moving glimpse into a part of history that is often overlooked. This journey of struggle and transition is a universal one that resonates across historical and geographical boundaries-our aim is to make it accessible to a young audience. This adventure story is not only entertaining but portrays the strength of the human spirit.

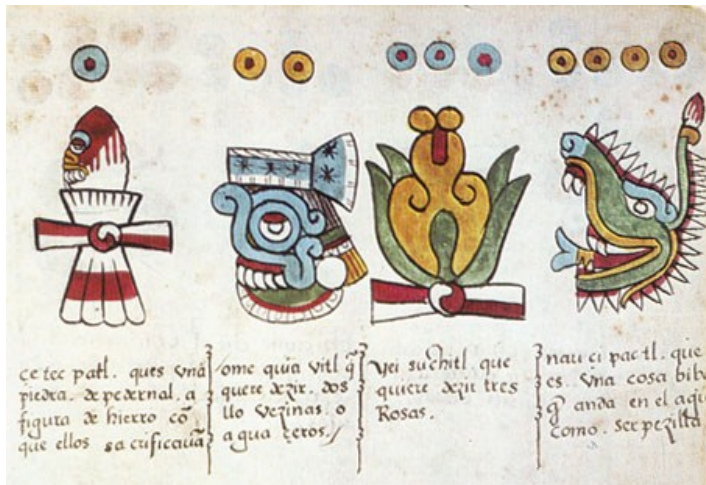
Theatre Jobs: Even though we only see three actors in the production, it takes a whole team of people to put a production together. The total number varies by production. Here's the list of those involved in the making of *The Sun Serpent*:

- 4 Actors
 - 1 Playwright
 - 1 Composer
 - 1 Dramaturg (deals mainly with research and development of plays)
 - 1 Director
 - 1 Choreographer
 - 2 Musicians (recorded)
 - 1 Production Manager (oversees production)
 - 1 Associate Production Manager
 - 7 Designers (scenic, costume, lighting, sound, puppets, masks, projections)
 - 1 Stage manager (runs rehearsals and performances)
 - 4 Backstage crew (light and sound operators, wardrobe/dresser, scene and prop assistance)
 - 11 Prop, Costume and Scene Shop Staff (carpenters, welders, painters, stitchers, cutters, crafters)
 - 12 Load-in/out crew (load scenery and lighting into and out of theatre space)
 - 18 Marketing, Education and Office Staff (all assist in the running of the company, promotion of our productions and educational outreach)
 - 14 Front of house, box office and facilities staff (house managers, ushers, ticket sales, volunteers)
- Grand Total: 80 people (give or take a few)



Costume and Mask design renderings by Connie Furr-Soloman
 Top:
 Malintzin/Aztec Dancer (left);
 Aztec/Conquistador (right)
 Middle:
 Tlememe
 Bottom:
 Emperor

About the Aztec Codices: Long before the Spanish arrived in Mexico, the Aztecs made and loved books. Their stories were told pictorially, using images instead of text:



← The images on this page are actually the pictorial symbols of the Aztec language. The first symbol is a flint knife. The third is a flower and the fourth is a crocodile. The printed text underneath is a later Spanish translation.



Most Aztec “books” were made of one long sheet, folded like an accordion. Any ancient book with a binding (as opposed to a scroll) is known as a codex.

Aztec Codices were used to record history and significant cultural and religious ideas such as the meaning of the Aztec calendars.

During the Conquest, many Aztec books were burned by the Spanish. Why do you think the Spanish wanted to destroy the Aztec’s writings? Can you think of other examples of book burning throughout history?

After the Conquest, the Spanish trained Aztec scribes to write using the Latin alphabet and even to use Western styles of drawing and painting. They commissioned the scribes to create new codices describing Aztec life and history, using text as well as pictures. This melding of two different storytelling methods can be clearly seen in the Aubin codex:



At the top of the page is 1572 Anõs – the Spanish word for year. The text below is written using the Latin alphabet, but the actual language is Nahuatl.

How are the images in this codex similar to the folded codex shown above? How are they different?

The development and design of *The Sun Serpent* was influenced by the codices. Look for these influences when you see the play. For more information and wonderful images go to:
www.river-styx.net/aztec-codex.htm



Childsplay's 360° Theatre Resources for Schools

Who's who in *The Sun Serpent*

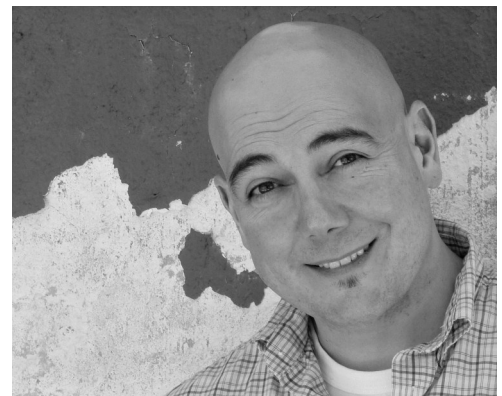
2011-2012 Season

www.childsplayaz.org

Ricky Araiza (*Young/Elder Anáhuac*) is super stoked to be back on stage with Childsplay this season in *The Sun Serpent*. An AZ native, Ricky attended Brophy College Preparatory and then graduated with a B.A. in Theatre from Arizona State University in 2004. From there he went on to work with Childsplay Inc. as an actor and teaching artist until 2009, when he decided to continue his education in theatre and attended Dell'Arte International, graduating from their Professional Training Program with a certification in Ensemble Based Physical Theatre. Back in AZ, Ricky continues his work with Childsplay, bringing all the knowledge he learned while away at school. When not acting, Ricky is a freelance acting and movement teacher as well as an amateur mask maker studying under the guidance of local artist Zarco Guerrero. He would like to thank Childsplay and especially his mom Annette for her constant support.



Andrés Alcalá (*Tlememe*) joined the artistic staff at Childsplay in October 2007 as an Associate Artist through a grant from Theatre Communications Group. He comes to Childsplay from Portland, Oregon, where he has an extensive resumé of roles and shows that he has directed. Last season for Childsplay he played Ferdinand the Bull in *The National Tour of Ferdinand the Bull*. He has performed in BFG, the Duck in *Peter and the Wolf*, Engywook and others in *The Neverending Story*, Captain Salty and others in *Busytown*, the Skin Horse in *The Velveteen Rabbit* and directed *Ferdinand the Bull* and the Arizona premiere of *Getting Near to Baby*. The previous season he was seen on stage as Mr. Lorry in *A Tale of Two Cities*. He created the animation and video projection for *The Neverending Story*, *Goodnight Moon* and *Miss Nelson is Missing*. Other acting credits in the Phoenix area include a one-man show, *Men on the Verge of A His-Panic Breakdown*, *Bordertown* at Actors Theatre of Phoenix, the title role in *Richard III*, Iago in *Othello* and Oberon in *A Midsummer Night's Dream* for Southwest Shakespeare, *Metamorphoses* at Nearly Naked Theatre and *Almost, Maine* for Phoenix Theatre.



Andréa Morales (*Anci*) is delighted to return to the Childsplay stage! She resides in Chicago where she is a company member of Halcyon Theatre and an Artistic Associate of Polarity Ensemble Theatre. Before moving to the Windy City, Andréa was a company member of Childsplay for five seasons, and she was asked to return to perform in their first National Tour of *Tomás and the Library Lady*, which was selected for a run at the Geffen Playhouse in Los Angeles. Recent credits include Chicago Dramatists' *Assassination Games*, N2T's *The Blue Room*, and Stray Cat's *The Sparrow*. Select regional credits include *Salt and Pepper* (National Tour), *It's a Wonderful Life*, *Not Your Generic Latina*, *Jeffrey*, *Cat on a Hot Tin Roof*, *Yerma*, *A Streetcar Named Desire*, *Tartuffe*, *As You Like It*, and the world premiere of *The Toymakers War*. ¡Mi familia es mi vida!





Questions to Ask Before Seeing the Production:

- 1)** The Aztecas used codices to record stories and history. What are the many ways we record our history and stories today?
- 2)** Most families have stories that have been passed down from one generation to the next. Sometimes they are communicated orally and sometimes they are recorded in photos, letters or video. What is a story that you have been told by a family member? Are there cultural stories you were told (e.g. La Llorona)?
- 3)** A talisman is an object that is believed to protect or provide magic powers. What are some examples of talismans from various cultures? Do you have a personal talisman (a lucky coin, crystal, etc.)?
- 4)** Discuss the meaning of metaphor and simile. What is an example of a metaphor? What is an example of a simile? Look for the use of metaphor and simile in the play.
- 5)** What do you know about the Spanish Conquest? Who was Hernán Cortés?
- 6)** What do you know about the Aztecas and their culture before the Spanish arrived?
- 7)** What are some of the many things the Spanish introduced to the Aztec culture? What are the riches that existed in the culture before the Spanish arrived?
- 8)** What is a ritual? Look for examples of ritual when you see the play. What are some examples of ritual in your life or culture?
- 9)** In the play, the brothers play a thinking game with their grandma. What are family games that you play?
- 10)** Throughout history, people have been forced to change their names. When and why did this happen?
- 11)** An omen is a thing or happening believed to foretell a future event, either good or evil. After the Spanish invasion, there were 8 omens recorded that supposedly predicted those events. What are other examples of omens in history or literature?
- 12)** The Aztec people had a well established culture when the Spanish arrived. Culture can mean your personal heritage or the world you live in today. What are some elements of your culture? How would you describe your culture?



Childsplay's 360° Theatre Resources for Schools
Pre and Post Show Discussion Questions for *The Sun Serpent*
2011-2012 Season
www.childsplayaz.org

Questions to Ask After Seeing the Production:

- 1) What are some examples of visual images from the production that stayed with you after seeing the show?
- 2) Which character did you identify with the most and why?
- 3) Can you recall the use of metaphors and similes in the play?
- 4) Teudile presented Cortés with a basket with the very best things from his culture. What would your basket include?
- 5) Why does Tlememe choose to go to war? What are examples in today's culture about one person's point of view being influenced or changed by another person or group?
- 6) Anáuhac draws on the ground when he's nervous. What do you do to calm yourself or deal with fears?
- 7) How is Anáuhac's family divided by the arrival of Cortés? What are other examples of this happening in history and how is it happening today? What are issues that can divide a family?
- 8) What happens when a new element is added to an environment or culture? What happened to the Aztec people when the Spanish arrived? What are others examples of the introduction of plants, animals or diseases affecting environments or cultures?
- 9) Why does Anáuhac decide not to join his brother and fight with Cortés?
- 10) Most of the characters in the play are masked. Why do you think the director and designers chose to do this? Why do you think certain characters were unmasked?
- 11) What are some examples from the play that can parallel events that are happening in our world today?
- 12) Other than language, what production elements are used to tell the story and how did they help you to understand the story?
- 13) From who's perspective is the story told? History can be told from many different perspectives. What could be another perspective in telling this story?
- 14) What is genocide? Can what happened during the Spanish Conquest be considered genocide? What are other examples of genocide in history?
- 15) In the play, the soldiers are called monkeys. What other animals are personified in the play? If you were to self identify as an animal what would it be and why?



5

Minute Activities:

- 1) When the Spanish came to what is now Mexico they gave people Christian names. These names surely sounded foreign to the Aztec people. Imagine that someone from another place decided you should have a new name. What would that name be and why? Take turns sharing with the class. **SS: G4: S2: C5: PO2: Describe the impact Spanish exploration had on Aztec and Incan cultures.**
- 2) Think about moments or images from the play that stayed with you after seeing it. Make a list of 5 memorable images from the play. **Theatre: S3: C2: PO103: Identify and describe characters, environment, and story in a variety of written and performed events.**
- 3) The Aztec people used symbols (pictures) to record stories and history. Make a list of symbols that you see in everyday life that people have a common understanding of. If you have more time: create a personal symbol for yourself. **Art: S1: C4: PO 101: Select and use symbols in his or her own artwork.**
- 4) Before text messages and emails, people communicated news by word of mouth. Play the game of Telephone. Sit in a circle. One person begins by thinking of a message that they can send around the circle. They begin by whispering the message to the person next to them. Continue taking turns whispering the message until it travels all the way around the circle. The last person tells the group the message they heard. How did the message change as it travelled? Why do you think this happens? **Health: S4: C1: Gr 6-8: PO 1: Apply effective verbal and non-verbal communication skills to enhance health.**

15

Minute Activities:

- 1) Talk about examples of ritual in the play. In pairs, come up with a ritualistic way to greet another person. Your greeting should have at least five steps including movements, sounds, and/or words. Practice your greeting with your partner. Try doing both a dramatic and comic version of your greeting. Share with the class. **SS: G4: S4: C4: PO6: Describe elements of culture.**
- 2) Divide into pairs or small groups and create a short scene based on 2 people or groups of people from different cultures meeting for the first time. One speaks English and the other speaks a made up gibberish language. How do they react when seeing each other for the first time? What do they attempt to communicate? Do they trust or fear the other person/group? Make sure you have definite ending for your scene. Share with the class. **Theatre: S1 C2: PO 202: As a character, play out his/her wants by interacting with others and contributing to the action of classroom improvisations.**
- 3) Tlememe makes a big decision to leave his family and fight for Cortés. Write a letter from Tlememe to his brother Anáhuac explaining why he made the decision to leave. What would he want his brother to know? How can he convince his brother that it was the right choice? Why did he feel loyal to Cortés? In what ways has he changed as a person? **Writing G4: S3: C3: PO 2: Write communications, including friendly letters.**
- 4) Using the lists of memorable moments or images from the 5 Minute Activity list, create frozen Tableaux pictures. Divide into groups of 3 or 4 and choose 3 moments that you can create in Tableau. Think about using body, face and imagination to communicate what is happening in your tableau. Share some or all with the class. **Theatre: S1: C2: PO 204: Communicate sensory images through movement.**

30

Minute Activities:

- 1) Choose one character from the play and create your own mask for that character that you can wear or just hold in front of your face. Use ideas from the play or from your own imagination. Use paper plates, cardboard, markers, crayons and any other craft supplies you may have. Really think about designing your mask to communicate the personality of the character. Wearing the mask, try communicating: looking around, reacting in fear, showing sadness, about to attack, extreme fatigue, etc. **Theatre: S1: C2: Int: PO 201: Work individually to create a character for different types of theatre.**
- 2) In groups of 6 (or another even number) create a slow motion combat scene using hand to hand combat or pantomimed swords (or other weapons with the exception of guns). Choose a piece of dramatic music to accompany the scene. Divide the group in half. Each side should decide how they prepare for battle and create 16 counts of ritualistic preparation (bow to the gods, dance moves, etc). Both sides then work together on the combat scene. You can set it to counts in the music or just break it down into moves. Rules: slow motion movement, no actual contact, pantomime swords, decide who perishes, if there are survivors, etc. Have a definite ending for your scene. Rehearse and share with your class. **Theatre: S1: C1: PO 203: Collaborate and communicate in the rehearsal process.**
- 3) Aztec codices are books written by pre-Columbian and also Spanish colonial era Aztecs. These are our primary sources of information describing the Aztec culture. Early examples are accordion pleated and are made up of a series of symbols. Create your own personal codex documenting with symbols and words the 5 most important events in your life. **Art: S1: C4: PO 402: Reflect upon the cultural factors influencing artwork.**



Childsplay's 360° Theatre Resources for Schools
Booklist and Websites for *The Sun Serpent*
2011-2012 Season
www.childsplayaz.org

*Prepared with the help of Tim Wadham, Member, National Board, Association for Library Service to Children

Aztec Culture

The Gecko and Sticky series by Wendelin Van Draanen
Eyewitness Aztec, Inca & Maya
The Aztec Empire by Sunita Apte

Myths

Legends or Lies by Gary L. Blackwood

Storytelling

Jack Plank Tells Tales by Natalie Babbitt
Gooney Bird Greene by Lois Lowry

Oppression

Indio by Sherry Garland
The Captive by Scott O'Dell

Journeys

The King's Fifth by Scott O'Dell

Loss of family

Eggs by Jerry Spinelli
The Dungeon by Lynn Reid Banks

Spanish Conquest

Hernan Cortes by Heather Wagner Lehrer
The Spanish Conquest of America by Michael Burgan

Epidemics

Francisco Pizarro: The Conquest of Peru by Milton Meltzer
Outbreak: Plagues That Changed History by Bryn Barnard
Eyewitness Epidemic by Brian R. Ward

Refugees

Years of Dust: The Story of the Dust Bowl by Albert Marrin
90 Miles to Havana by Enrique Flores-Galbis
A Long Walk to Water by Linda Sue Park
The Day of the Pelican by Katherine Paterson

Metaphor

Similes and Metaphors by Ann Heinrichs
Skin Like Milk, Hair of Silk: What Are Similes and Metaphors? by Brian P. Cleary
Metaphors, Similes and Other Word Pictures by Jennifer Fandel

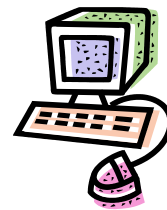
World Religions

Christianity by Don Nardo
Faith by Maya Ajemra
Native American Myths by Anita Dalal
Exploring the Life, Myth and Art of Native Americans by Larry J. Zimmerman
Talking Eagle and the Lady of the Roses by Amy Cordova

War

The Butter Battle Book by Dr. Seuss
The Conquerors by David McKee
Rose Blanche by Roberto Innocenti

Interesting Internet Links:



www.aztec-history.com

A comprehensive source for Aztec history

www.absoluteastronomy.com/topics/Spanish_conquest_of_Mexico

Info on Spanish conquest of Mexico

<http://tinyurl.com/3kddd3g>

Great video of Voladores (Sky Dancers)

www.native-languages.org/aztec-legends.htm

Link to Aztec folktales and myths

<http://rachelbowditch.com/>

Director Rachel Bowditch's website

www.zarkmask.com

Mask maker Zarco Guerrero's website

<http://symbols.com/>

Great source for the history and meaning of symbols

www.river-styx.net/aztec-codex.htm

Link to Aztec codices with amazing photos

www.epicdisasters.com/index.php/site/comments/the_worst_outbreaks_of_disease

List of the world's worst epidemics

www.ancientscripts.com/aztec.html

Colorful renderings of Nahuatl symbols (glyphs)

www.mexicolore.co.uk/index.php?one=azt&two=res

Wonderful printable activities in PDF format



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Student Pages for:



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Voice of Elder Anáhuac..... **Daniel Valdez**

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Supported by:



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The Sun Serpent, performed by Childsplay.

Here are some things to think about and some activities to do now that you've seen the show:

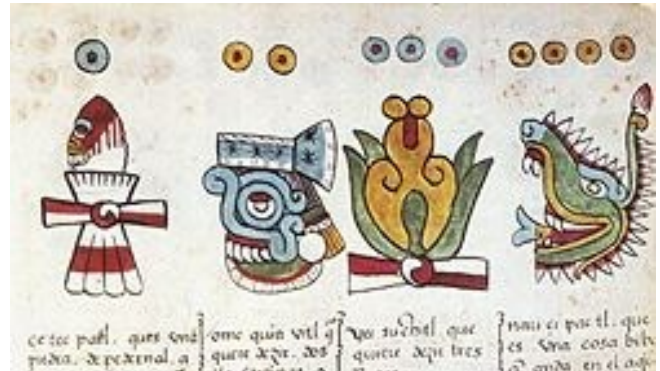
Tell your family and/or friends about the play:

- The play was performed at the Tempe Center for the Arts. Describe the building. What were some interesting things you remember about the building? For more information on the TCA, go to www.tempe.gov/tca.

- What was the play about? Who were the characters? Which character was your favorite and why? What did the characters do? Was there a character that you disliked? Why? What was your favorite part of the play?

- Talk about the costumes, scenery, props, masks, projections, music and sound effects that were used in the production.

- Draw pictures to help describe the different costumes and scenery. What was your favorite costume? What was something about the scenery that you liked? If you were a scenic or costume designer, what would you have done differently?



The Aztec people used symbols or signs to document stories and history. The above pictures are some Aztec signs representing days. With a friend or classmate come up with your own version of the alphabet with pictures representing each letter. Using your new alphabet, write a message to your classmate and see if they can figure it out!

Cryptogram answer: When I was a boy, I dreamed of being a sky dancer.

The Sun Serpent

Word Search:

Find these hidden words in the puzzle to the right. Words can be backwards, diagonal, across, up or down. Cross the words off as you find them.



ANAHUAC	CONQUEST
JAGUAR	SERPENT
TLEMEME	WARRIOR
ANCI	CONQUISTADOR
NAHUATL	SPANISH
TOTONAC	AZTEC
CORTES	QUETZALCOATL
SUN	TURTLE

W	U	U	L	V	E	N	N	Z	E	Y	X	C	O	L
C	A	L	T	A	U	H	A	N	M	I	B	O	G	V
H	E	R	Q	Y	Q	V	U	R	E	C	T	N	T	W
P	L	T	R	U	F	S	Z	U	M	N	M	Q	U	P
S	J	R	Z	I	E	S	S	L	E	A	M	U	R	P
G	G	V	E	A	O	T	B	T	L	A	A	E	T	N
U	A	U	Z	H	H	R	Z	A	T	O	O	S	L	S
C	O	N	Q	U	I	S	T	A	D	O	R	T	E	D
T	O	T	O	N	A	C	I	J	L	C	D	R	P	U
P	J	F	A	V	C	B	A	N	A	C	P	Q	T	J
O	T	C	S	N	A	G	U	U	A	E	O	F	H	Y
M	V	T	E	J	U	R	H	V	N	P	C	A	H	C
H	U	B	K	A	Q	A	E	T	B	J	S	I	T	A
N	X	F	R	D	N	S	E	T	R	O	C	D	L	L
N	J	C	W	A	W	C	E	G	A	U	Q	M	V	G



Aztec codices are books written by pre-Columbian and Spanish colonial era Aztecs. These are our primary sources of information describing the Aztec culture. Early examples are accordion pleated and are made up of a series of symbols. Using cardboard or a heavy paper (something that will stand up if it's folded like the picture to the left), create your own personal accordion pleated codex documenting with symbols and words the 5 most important events in your life.

A cryptogram is an encrypted message. Each letter is represented by a number. This message is a line from the play. Can you solve this cryptogram?

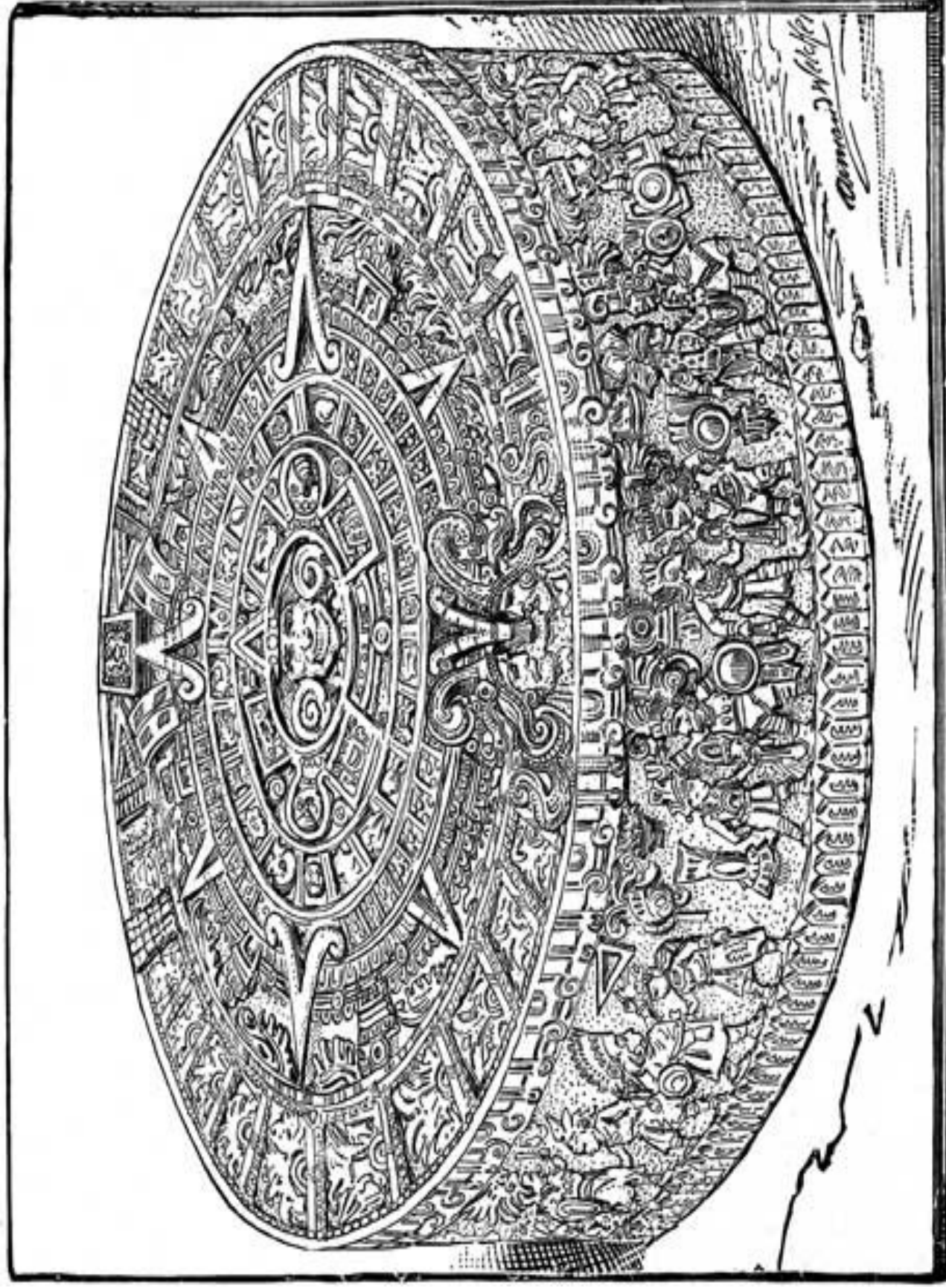
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
	10			6						24												3			

<u>W</u>	<u>E</u>			<u>W</u>			<u>B</u>					<u>E</u>	<u>E</u>							
3	14	6	12	23	3	11	22	11	10	13	4	23	21	5	6	11	9	6	21	
				<u>B</u>	<u>E</u>				<u>K</u>			<u>E</u>								
				13	19	10	6	23	12	2	11	22	24	4	21	11	12	8	6	5

Use colored pencils
to add color to this
interesting drawing
of Aztec idols.



Use colored pencils to add color to this wonderful drawing of an Aztec calendar.



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