

2W.3: LESSON PLAN

Title

La Malinche, traitor or heroine?

Subject

Writing

Grade

6-12

Time

2 hours

Purpose

After locating and identifying the image of La Malinche in the fresco, students compare and contrast artistic narratives, fictional narratives, and imagined narratives as it relates to the figure of La Malinche. This activity can be adjusted to study other historical and folk figures in *Mundos de Mestizaje*.

Key Questions

1. Who was La Malinche?
2. How does the fresco tell the story of La Malinche and how does the artist put this story into a historical context?
3. How can art in the fresco relate to other literary sources?

Values

Empathy, Imagination, Diverse Perspectives

Materials & Resources

[Virtual tour of the fresco](#); [fresco image guide](#), image SW11; Handouts; list of sources; paper and pencil

Activities

Step I: KWL Chart

1. In pairs, have students explore the virtual fresco. Then, draw students' attention to image SW11, La Malinche. Ask students to discuss their observations of the image (e.g. symbols, figures, language, dates).
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2. Using Handout #1, ask students to complete the “What I Know” and “What I Want to Know” sections of the chart. Have them think about the following questions as they work:
 - a. Have you seen an image of La Malinche before? If yes, what is the story of La Malinche you know? If you have not seen this image before, what about this image interests you?
 - b. What are you curious to know more about?

Step II: Create an Imagined Narrative

3. Ask students to imagine/invent a story of La Malinche, considering the questions: Who was she? Where was she from? What time period was she alive? What were the main events of her life? Why is she an important figure?
4. In pairs, using Handout #2, have students illustrate or write a story they imagine/invent for this image. Ask each pair of learners to share their story.

Step III: Create a Timeline of La Malinche’s Life

5. Using the image guide, students locate and read the short description about La Malinche.
6. Using the description, students write a timeline of the main events and details of La Malinche’s life.
7. Ask students: Is there something that surprised you about La Malinche’s life?

Step IV: Read and Analyze a Creative Literary Text

8. Students select one source from the list of sources that explores La Malinche. There are two options:
 - a. As the teacher, select one source that every pair will read and analyze.
 - b. Ask each pair to select a source from the list so each pair has a different source.
9. Ask students to read and analyze their text in pairs, responding to the following questions:
 - a. Where is the text from? Who wrote it? Do you think it is reliable?
 - b. What are the main ideas of the text?
 - c. What is the purpose or function of the text?
 - d. Whose perspective is being privileged? How does this relate to the purpose of the text?

Step V: Compare and Contrast Sources

10. Using Handout #3, students create a Venn Diagram that analyzes the three sources: the self-produced imagined narrative, the fresco image guide description, and the text from the list of sources.
11. Using the Venn Diagram, in pairs, students will write a short write-up (one to two pages). Have each pair present their write-up to class. Have students consider the following questions:

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- a. What is the main idea of each text? How does each text interpret the figure of La Malinche? Provide 2 examples of evidence from each source to support your main ideas.
 - b. Are the narrative structures and techniques similar or different in each text? How do the purposes of the texts differ and/or contribute to the meaning of the story?
 - c. What elements are omitted or included in each interpretation? Provide 2 examples of evidence from each source to support your main ideas.
 - d. How do the stories/narratives in each reflect different interpretations of stories, assumptions, and historical events? Provide 2 examples of evidence from each source to support your main ideas.

Step VI: Discussion

12. Discuss as a class: What is interpretation? What role did interpretation play in each source (imagined narrative, image description, literary text)? Why is interpretation important? How is it helpful? How might it be harmful? What can we learn about interpretation in the fresco? (the scholars, the artist, the viewers)
13. On Handout #1 have students complete the "What I Learned" section of the chart. Have students share what they learned from this activity in groups.

Evaluation/Assessment

[Feedback: Take this survey to share your feedback on this lesson plan](#); formative and summative assessment (e.g. [Edutopia](#); [CRLT](#)); state assessment tools.

List of Sources

1. Alberto, José. "La maldición de Malinche-Conquista de México." *Youtube*. 17 October 2010. <https://www.youtube.com/watch?v=kSBLQM5KUec>
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3. Corpi, Lucha. "Marina." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 196-197.
4. Cota-Cárdenas, Margarita. "Malinche's Discourse." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 203-207.
5. de Hoyos, Angela. "La Malinche a Cortez y Vice Versa/La Malinche to Cortez and Vice Versa." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 200-202.
6. González-Berry, Erlinda. "Malinche Past: Selection from *Paletitas de guayaba*." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 207-212.
7. Lopez, Jessica Helen. "La Malinche is My Nextdoor Neighbor" *Chachalaca Review*. <https://chachalacareview.com/la-malinche-is-my-next-door-neighbor>
8. Moraga, Cherríe. *Loving in the War Years*. South End Press, 2000.
9. Salmerón, Cristina. 'Qué Game of Thrones, la Malintzin era más badass que Daenerys Targaryen'. *Malvestida*. 10 August 2017.
10. Sosa-Riddell, Adaljiza. "Cómo Duele." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 213-215.
11. Tafolla, Carmen. "La Malinche." *Infinite Divisions*. University of Arizona Press, ed. Tey Diana Rebolledo and Eliana S. Rivero, 1993, pp. 198-199.

Handout 1

What I Know

What I Want to Know

What I Learned

Handout 2

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Handout 3

