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# WORLD HISTORY ACTIVATORS

**RENAISSANCE  
THROUGH  
ENLIGHTENMENT**



Brief, Engaging Historical Experiences

# World History Activators

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Brief, Engaging Historical Experiences





#### **About the author**

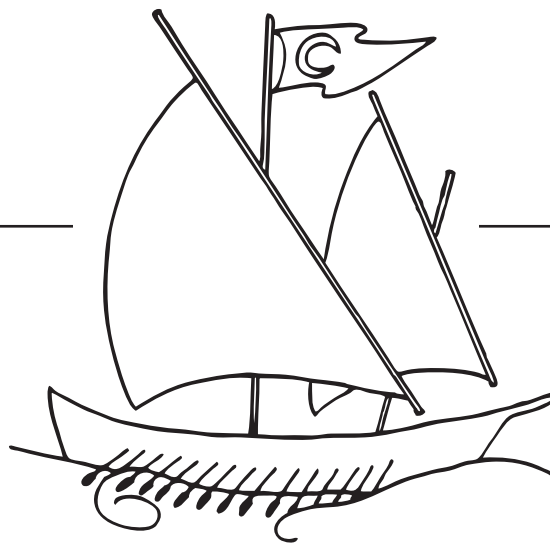
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# **Welcome to World History Activators: Renaissance through Enlightenment!**

Students simulate the siege of Constantinople, circumnavigate the globe in a Magellan Reader's Theater, arrange themselves into living tableaux re-creating art masterpieces of the Renaissance, participate in a Scientific Revolution science fair, and play the roles of Hobbes, Locke, Voltaire, Diderot, Rousseau, Kant, Mary Wollstonecraft, Ben Franklin, and others in an Enlightenment salon. Teaching aids include procedures, character assignments, short and long debriefings, student handouts (including background essays), and lists of works for students to consult. Activities can be accomplished in one or two class periods.





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## General Teacher's Guide

### Purpose

These simple-to-use activators supplement your World History classes and immerse your students in “living history” situations. Students get up from their desks, move around in different classroom configurations and find themselves drawn into history that becomes compellingly real. For a variety of reasons, students function better and learn more when actively engaged. *World History Activators* provide brief, clever and exciting experiences for your students.

### What are Activators?

Activators possess three common elements, which embody a philosophical foundation.

1. Activators are simple, brief and require little background reading or preparation. Most activators take one to two class periods.
2. Some duplication is required but can be minimized by projecting background essays and other information on a whiteboard or screen. You may also choose to use a computer with a projector.
3. Activators involve most, if not all, of your students, be they advanced, average, low ability or of limited English fluency.

### Special Lessons

World History Activators provide experiences that shape students' historical perceptions and positively enhance their understanding of past, current and future events. As you introduce the units to your students, help them to understand that we re-create history because doing so has an inherent value.

### Be Prepared

Be sure to read the Procedure options thoroughly before introducing the Activator to your students. Enlist students' help in setting the scene within the classroom.

### Reinforce Student Response

During the action of an Activator, your students are involved in issues and events. When students make personal comments, either in class or during the Debriefing, praise them for their astute remarks. Your reinforcement of their experiences emphasizes for all students that history is real because it touches them. Above all, express your pleasure that students are so involved.



#### Teaching tip

Every student in your class will be standing, walking, marching, crawling, lying down, negotiating, plotting, perhaps even “painting” as participants at crucial turning points in the development of our modern world.



#### Teaching tip

An Activator provides memorable experiences that your students will retain long after other school events fade.

### **"Muscular" History**

Lessons in the traditional social studies classroom embody mainly visual and auditory learning. However, many students learn more effectively in kinesthetic situations. Activators emphasize the use of body movement, or the kinesthetic learning style often seen in skilled athletes, dancers and actors. Perhaps students respond so positively and energetically to classes in physical education, shop, art or home economics, not to mention extracurricular activities, because they can move around and socialize as they learn. Kinesthetic learning is underutilized in social studies, yet this form of "muscular history" generates highly effective and often indelible lessons.

### **Ability Levels**

Activators are appropriate to use for various grade and ability levels and appeal to a wide variety of student learning styles. Activators follow the thesis: "Keep it simple and get kids up and moving."

#### ***Gifted Students***

Most gifted students love to play roles. They will probably ad lib dialogue with great success. Some gifted students are natural Directors.

#### ***Drama Students***

Tap your drama students to play the pivotal roles. Allow them time to rehearse and document the performance with a video recorder.

#### ***Lower Ability and Limited English Students***

These two groups of students appreciate and respond well to the kinesthetic learning of Activators. Rehearse two or more times. Do not proceed with the action of the Activator until everyone knows exactly what will occur and when.

Spend some time before and after the action of the Activator explaining the whys of the event dramatized. Also, tap your best and brightest to perform the key roles.

## **“Laggards”**

Occasionally, teachers encounter students who lag behind, react too slowly, won't pay attention or just refuse to participate. Even Michelangelo recognized laggards. He wryly commented that some of them exist as “passages for food.” Unfortunately, Genus Laggardus still bloats our classrooms. As you implement Activators, be extra patient with laggards. If the laggards see three options: hearing a lecture, filling out a “shut-up sheet” or participating in an Activator, they may happily choose the latter. Any small contribution they make can be a plus. Finally, if you are a risk-taker, let your laggards run the show as Director and/or major participants. The results may surprise you!

## **Grouping Students**

Activators promote the concept of “students as workers and teachers as managers and facilitators.” Activators allow students to participate in their learning in ways that are often unfamiliar to them. Consider the division of the class and the assignment of roles when planning the action of an Activator. Take into account individual ability, gender balance, maturity and ethnic diversity.

## **Time Allotment**

Activators vary somewhat in length—from one to two or more class periods, depending on how extensive your preparations and Debriefing. Other variables include class ability, grade level, the Activator itself, your decision regarding which Lesson Plan option to use and time for rehearsals. Whatever you decide, Activator lessons are worth the time spent, and pay dividends later.

## **Room Arrangement**

Most Activators require that you move your classroom furniture around to accommodate the action. Experience proves that changing the room's configuration offers students a fresh perspective, and, interestingly, quiets them down. If you are a teacher who uses cooperative learning teams, your students are probably veteran furniture movers. With the Schematic projected on a whiteboard or screen, students quickly move the desks, tables and chairs.

### Teaching Options

An Activator may include two or more options for how to conduct each Lesson Plan. Study the options carefully, and decide which one or combination will work best with your students, time constraints, classroom configuration and administrative support.

### Debriefing

A debriefing discussion of the action of the Activator is crucial to help students place the Activator lesson in the context of your course content and to ensure that they grasp the relevance of their experiences. Each Activator includes shorter and longer debriefing suggestions. Study these options carefully and select one or more that reinforce your teaching objectives, or develop your own debriefing topics.

- Consider dividing your class into cooperative learning groups to sort out the debriefing points you decide are appropriate. Take into account individual ability, gender balance, maturity and ethnic diversity in setting up these groups.
- For closure to the Activator lesson, an essay encompassing the event may be appropriate.

### Learning Logs

A Learning Log is a special section of students' notebooks. Teachers using the Learning Log process in their classes often set aside five minutes at the end of certain—sometimes all—class periods.

- Students may write down exactly what happened in class, what they specifically did and how they felt about what happened.
- Students may write in response to a writing prompt that you devise or that is provided in the Debriefing.

### Visual History

Note the suggestions found in the Resources to Consult section of the Setup Directions. Commercial films or television programs sometimes include memorable scenes recreated from history. Even without an overall story line, these scenes can effectively communicate complex and compelling history. When you know of such a scene in a film or documentary, consider obtaining the film and sharing the experience with your students. Limit the time involved to less than 15 minutes.

## Flourishes

Activators themselves might be considered flourishes that supplement regular classroom lectures and reading. Yet, additional touches can enhance each Activator Lesson Plan. Students tend to forget most of what we think are teacher gems; instead they latch onto some strange and clever magical moments. Consider the following suggestions:

1. Find some music representative of the historical era to play as the students arrange the classroom for the action of the Activator.
2. On the board provide a glossary of words from the **Background Essay**, the **Re-enactment/Reader's Theater**, or the **Postscript**. Ask for definitions after the activity.
3. If you have time, you or your students may create some historical ambiance with posters or graphics.
4. Assign one group to create an alternative scenario based on the events of the Activator.
  - Change history and explore a series of "what ifs?" (e.g., Roman Catholic rulers had sent supplies and soldiers to support Constantinople against the Ottoman Turks... the Aztecs had not been infested with smallpox, etc.)
  - Require that students present a different version of the **Postscript**.
  - Copy or scan from books dealing with the event and project five to 10 of these during the Debriefing.

## Evaluation

Although your students may expect to earn incentive certificates, classroom money or grades, attempt to adjust their expectations of assessment during involvement in the action of an Activator. Focus on more subtle means of assessing student achievements:

### ***Comments During Debriefing***

When your students make personal comments during debriefing about their anger, compassion or perception, other students will hear and usually respond. History becomes immediate and personal, not distant and impersonal.

### ***Learning Logs***

Require, or make it an extra credit option, that students write in their Learning Logs at the end of each Activator experience.

### When to Use Activators

Many experts in educational motivation believe that enrichment or experiential activity should happen after students study and “master” the material. Others believe that enrichment activity can be an effective motivator, stimulating students’ interest and generating enthusiasm prior to introducing material.

Every lesson presents its own demands for the appropriate dramatic and relevant moment for introducing a related Activator. Some Activators serve as review units, to sum up major events of a particular historical era. Other Activators serve to crystallize national or individual motivations that had a significant impact on the historical era.

In any case, these simple and easy-to-use World History Activators will spark your other lessons, enthuse your students and break up the routine of an academic classroom without requiring a large commitment of your preparation time or actual classroom time.

## The Siege of Constantinople

In this simulation, students re-enact the conquest of Constantinople by the Ottoman Turks. With the classroom set up to represent the geography around Constantinople—showing the Bosphorus, the Black Sea and the Sea of Marmara—students recreate the siege and conquest of the city, demonstrating how Sultan Mehmed II dragged his ships overland to bypass a barrier across the harbor, blockaded the city, and used cannons for the first time in the siege of a well-fortified city.

Students experience how difficult it was for Mehmed's soldiers to penetrate the walls of the city—even with their firepower—and how they finally succeeded in conquering the city.

Read through the procedure first, then read on to find the readings and additional information for this unit.

### Works to Consult

#### Books

- Babinger, Franz, and William C. Hickman. *Mehmed the Conqueror: And His Time*. Princeton, NJ: Princeton UP, 1978. Print.
- Freely, John. *The Grand Turk: Sultan Mehmet II, Conqueror of Constantinople and Master of an Empire*. New York: Overlook, 2009. Print.
- Runciman, Steven. *The Fall of Constantinople, 1453*. Cambridge, England: Cambridge University Press, 1990. Print.

#### DVDs

- *Byzantium: The Lost Empire*, TLC.
- *Empire of Faith, Part 3: The Ottomans*, PBS.
- *The Fall of Constantinople*, The History Channel.
- *Timeline: Fall of Byzantium, May 29, 1453*, Zenger Media.

## Procedure

### Setup

1. Use the **Character Assignment Chart** to assign roles to your students. The chart indicates how many students may be assigned to each role. Students may play more than one role. The props needed for each character are indicated on the list. Write the names of the students assigned to the different roles on the list, to be posted for the students' reference.
2. Photocopying
  - For **Option 2** below, photocopy a class set of the **Re-enactment**. [For **Option 1**, you will not give each student a copy of the **Re-enactment**. Instead, they will follow the action as described in the narration and as instructed by the DIRECTOR. (For this simulation, it is the teacher who adopts the role of the NARRATOR and also acts as DIRECTOR.) This option significantly reduces the amount of photocopying required.
  - For Option 1 below, prepare to project the **Background Essay** onto a screen or whiteboard via computer or projector.
  - For Option 2 below, photocopy a class set of the **Background Essay** for students to read for homework the day before the activity.
  - Photocopy enough pictures of **Ottoman Ships** and **Christian Ships** to provide one for each of the Ottoman and Christian sailors to hold up.
3. Props
  - Assign students to make their own props, using the **Character Assignment Chart** as a reference, or acquire the needed props and provide them for the students.
  - Weapons should be made of materials that cannot cause injury or harm. Students can make sturdy and safe swords, muskets, shovels and picks by layering foam board and wrapping it in packing tape or duct tape. Styrofoam pool noodles, cut down to the proper length, may also work well as weapons and tools.
  - Acquire or make the props listed under "Other props" on the **Character Assignment Chart**.

## 4. Costumes (Optional)

- If you would like to have students dress in costume, have them research the costumes of their characters, and work with your theater department to find costumes, props, shields, etc., that would be appropriate for the period.

## Day One: Preparation

### Option 1

20–25 minutes of instruction

*If you have a 70–90 minute block of time, Option 1 can be combined with the Activity in Day Two, and can be done in a single day.*

1. Project the **Background Essay** onto a screen or whiteboard and take turns reading it aloud. Review the information to make sure students understand the concepts.
2. Explain that in the next class period, students will be re-enacting the Siege of Constantinople by the Ottoman Turks and that they will be playing the roles of attackers or defenders.
3. Give students their role assignments, and post the **Character Assignment Chart** for the students' reference.
4. Project the **Classroom Diagram** on a screen or whiteboard and explain how the class will recreate the walls and geography of the city in the simulation.

### Option 2

10–15 minutes of instruction

1. Hand out a copy of the **Background Essay** to each student, and assign it to be read for homework, due in the next class period.
2. Explain that in the next class period, students will be re-enacting the Siege of Constantinople by the Ottoman Turks and that they will be playing the roles of attackers or defenders.
3. Give students their role assignments and post the **Character Assignment Chart** for students' reference.
4. Hand out the **Re-enactment** handouts, and assign students to highlight the actions of their characters and familiarize themselves with their roles for homework. The characters involved in the action are noted in parentheses at the beginning of each scene.
5. Project the **Schematic** (a diagram of the suggested **Schematic** may be found on page 29 of this unit) on a screen or whiteboard and explain

how the class will recreate the walls and geography of the city in the simulation.

### Day Two: Activity



50 minutes of instruction

#### Setup:

1. Arrange the classroom according to the **Schematic** as best you can (a diagram of the suggested **Schematic** may be found on page 29 of this unit).
  - The most important aspect is to arrange the city walls (desks or cones) in a triangular formation, with land on one side (where most of the attacks will take place), the Golden Horn (harbor) on another side, and the Sea of Marmara on the third side.
  - Mark off the ancient city of Pera (the neutral city across the harbor).
  - Use a paper chain or rope to indicate the chain boom that was stretched across the opening of the Golden Horn (from the wall of Constantinople to the coast of Pera) to block ships from entering the harbor.
  - Place a photocopy of the image of the Hagia Sophia inside the "walls" of Constantinople.
  - If you have access to a larger space, you could set up the scene on a stage, in a gymnasium or on a field, with orange cones forming the city walls, instead of desks.
  - Use tape on the floor to designate the coastline of the city, the Golden Horn and Pera. (If you are conducting the activator on a field, use rope on the ground, instead of tape, to mark the coastline.)
2. If you have access to a microphone and speaker, the narrator's voice could be amplified and would be easier to hear over the action. *(This is highly recommended, if it is at all possible.)*

#### Option 1:

1. The teacher takes on the role of the NARRATOR and also acts as DIRECTOR.
2. At the beginning of the re-enactment, students should be stationed as indicated on the **Schematic**. The characters involved in the action are noted in parentheses at the beginning of each scene. All others should be seated quietly in their positions on the ground.

3. Slowly read through the NARRATION. Direct the action of the students as they move through the re-enactment, making changes as necessary. After each action scene, call out "Freeze!" and hold up the "FREEZE!" sign. *Students must freeze in place and remain absolutely silent while you read the next narration, until you call "Action!" and hold up the "ACTION!" sign.*

The NARRATOR should be in a position so that he or she is clearly visible and audible to all students.

4. If available, a microphone and speaker would make the narrator's voice easier to hear over the action.
5. If possible, videotape this run-through.

### Option 2:

1. A student NARRATOR will read through the NARRATION slowly during the re-enactment as the other students move through the action. Either the student NARRATOR or the teacher should direct the action as the re-enactment progresses.
2. At the beginning of the re-enactment, students should be stationed as indicated on the **Schematic**. All others should be seated quietly in their positions on the ground. The characters involved in the action are noted in parentheses at the beginning of each scene.
3. When the action begins, the student NARRATOR reads through the NARRATION slowly as the characters act out their roles as described. Proceed through the action with either the teacher or the student NARRATOR directing. After each action scene, the NARRATOR should call out "Freeze!" and hold up the "FREEZE!" sign. Students must freeze in place and remain absolutely silent while the NARRATOR reads the next narration, until he or she calls "Action!" and holds up the "ACTION!" sign.
4. If available, a microphone and speaker would make the narrator's voice easier to hear over the action.
5. If possible, videotape this run-through.



### Important!

It is essential to choose a strong reader who can project his or her voice well for this role.

### Debriefing

Choose between the options of doing a shorter or a longer debriefing with your students, time permitting.

#### Shorter Debriefing

1. Review the events of the Siege of Constantinople, using the following questions:

- Why did other Christian rulers fail to send help to Constantinople, despite Constantine XI's many pleas for aid?

*Mistrust between the Eastern and Western Christian Churches, military and political distractions closer to home, denial about the magnitude of the Ottoman threat.*

- Mehmed II made several offers to Constantine XI, giving him the opportunity to surrender. Do you think he should have accepted any of the offers? Why or why not?

*Answers will vary.*

- What methods besides cannons did Mehmed II employ in his siege of Constantinople?

*Naval blockade, siege towers, undermining, scaling the walls, diplomacy*

- How did Mehmed II gain access to Constantinople's harbor, the Golden Horn?

*Since his ships could not cross the chain boom that was blocking the entrance, he had them hauled overland to go around it.*

- How effective were the Ottoman cannons at breaking through the walls of Constantinople?

*They did not break through easily. The defenders made effective repairs when the Turkish cannons blasted holes in the walls. However, with relentless bombardment of the weakest section of the wall, they were ultimately effective in breaching the Triple Walls of Theodosius, which had protected the city for over 1000 years.*

- What event turned the tide of the battle on the final day?

*Giustiniani's abandonment of his post after he was wounded.*

- If that event had not happened, do you think the battle would have turned out differently?

*Answers will vary.*

2. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class. Discuss the significance of the Ottoman siege and conquest of Constantinople, both to the Ottoman Empire and to Western Europe.
3. Have students write a Learning Log entry following the debriefing.

### Longer Debriefing

1. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class. Discuss the significance of the Ottoman conquest of Constantinople, both to the Ottoman Empire and to Western Europe.
2. Have students research different aspects of the Ottoman Empire. Assign them to write a paper, prepare a computer presentation, or make a web page or a brochure on their assigned topic. Suggested topics: Osman I, Ghazis, Selim I, Suleiman the Magnificent, Mimar Sinan, Lepanto, Janissaries, Ladinos, Siege of Vienna, *bashi-bazouks*, Whirling Dervishes, Topkapi Palace.
3. Assign each student to write an account of the siege of Constantinople from the point of view of the character that he or she played in the simulation. They should include a description of the events, as well as the character's feelings about what took place.
4. Have students write a Learning Log entry following the debriefing.

# Background Essay

**Place:** Constantinople (capital of the Byzantine Empire)

**Year:** 1453

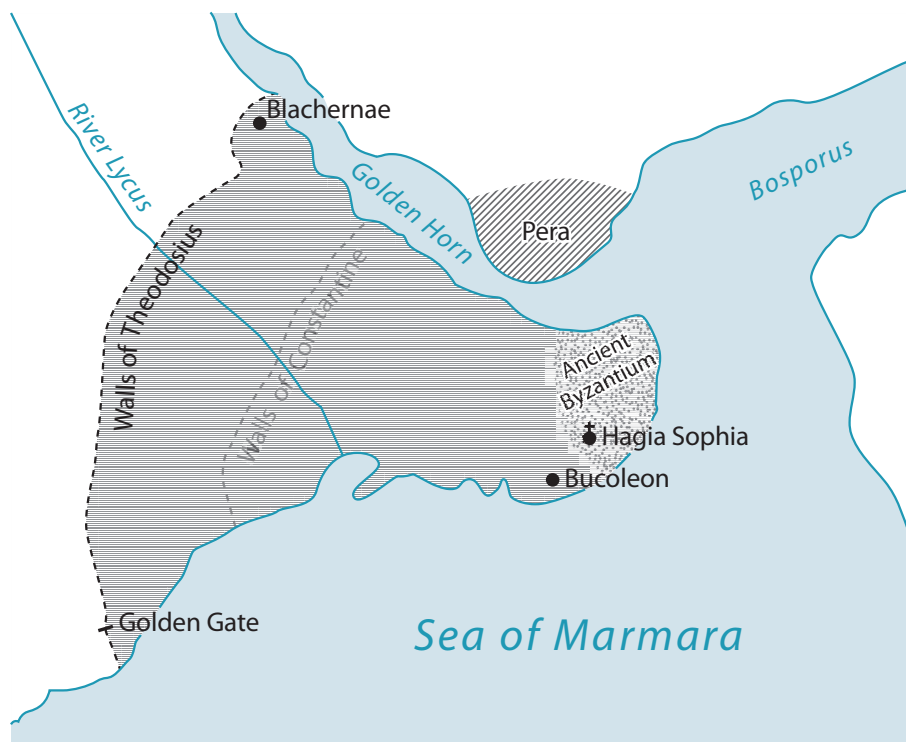
## The City of Constantinople

In 330 CE, the Roman Emperor Constantine I established a new city on the site of the ancient Greek colony of Byzantium, replacing Rome as the imperial capital; it came to be known as Constantinople. He chose a superbly strategic location, in terms of both trade and defense. The city was located both on the land route between Europe and Asia and on the Bosphorus, a strait connecting the Black Sea and the Aegean Sea, flanked by an excellent natural harbor, known as the "Golden Horn." In terms of protection, Constantinople stood on a triangular peninsula, and was thus protected on two sides by water. Befitting the new capital of the Roman Empire, Constantine I built a palace, a hippodrome (chariot racing stadium) that seated 80,000, a

bath complex, and a great boulevard that ran down the center of the city, called the Mese, or Middle Street. He also built defensive walls around the city protecting it from attack by land or sea. In the 5th century, Emperor Theodosius II enhanced the city's defenses by constructing a triple wall, which served as a formidable barrier against attack. Over time, the city became more Greek than Roman, and with the construction of the beautiful domed cathedral, the Hagia Sophia, or Church of the Holy Wisdom, the city became the center of the Eastern Orthodox Church.

For over 1000 years, the city of Constantinople withstood numerous sieges, protected by its natural geography, its triple walls, its Greek fire, and its heroic defenders. During that time, only the Christians of the Fourth Crusade managed

to capture the city in 1204, and they were assisted by treachery within the walls. The Crusaders established Constantinople as a short-lived Latin state, but the Greeks retook the city in 1261. However, the city suffered thereafter from nearly continuous attacks from various invaders, and to make matters worse, between 1346 and 1349, the Black Death killed nearly half of its population. By the mid-15th century, the Byzantine Empire had diminished to just the area around Constantinople, a few islands in the Sea of Marmara, and the



Map of Constantinople and Pera



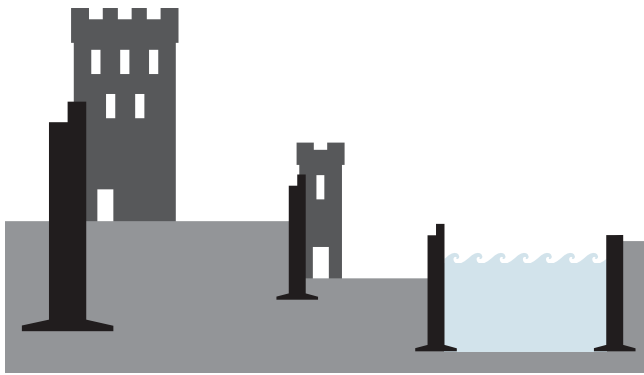
Eastern Mediterranean, 1450 CE

Peloponnesus (the southern section of Greece). The population of the city of Constantinople, which at one time had reached half a million inhabitants, had dwindled to about 50,000. Many of the buildings were in ruins and entire neighborhoods lay deserted. By 1453, Constantinople was merely a shadow of the city it had once been.

### ***Ottoman Sultan Mehmed II's Ambitions***

Meanwhile, the empire of the Ottoman Turks was growing in strength and size. Mehmed II became the sultan of the Ottoman Empire

in 1451 upon the death of his father Murad, who had pursued a policy of peace with the Byzantine emperor. In contrast, Mehmed was driven by an obsession to conquer Constantinople. From the day he ascended the throne, he began planning his assault. In the spring of 1452, he began the construction of a fortress at the narrowest point on the Bosphorus, the strait connecting Constantinople to its friendly trading partners in the Black Sea, where the waterway was only about 800 yards wide. When the castle, named Rumeli Hisar (but known as the "Throat Cutter"), was completed



Triple Wall of Theodosius

in August of 1452, Mehmed proclaimed that any ship passing through the strait would have to stop for inspection or it would be fired upon by the fort's great cannons. Two weeks later, when a Venetian ship refused to stop, it was sunk, its crew decapitated, and its captain impaled. The message was clear: Constantinople was blockaded. Mehmed had made his first move in his plan to conquer the city.

### ***Relative Strengths of the Byzantines and the Ottomans***

From a physical standpoint, Constantinople was a formidable target. Located on a peninsula, it was protected by water on two sides and by a triple wall on the third. To the south lay the Sea of Marmara, where, along the coast, a single wall and treacherous rocks shielded the city from invasion. Along the northern shore lay the city's harbor, the Golden Horn, and guarding Constantinople here stood a single wall, punctuated with wharves and gates, which would be vulnerable if an enemy were to gain access to the harbor. The emperor had a scheme, however, for safeguarding the harbor. In March of 1453, he had a great chain boom stretched across the entrance to the Golden Horn, preventing any ship from entering the harbor. On the third side of the triangle, to the west, the Triple Wall of Theodosius stretched about four miles from the Golden Horn to the Sea of Marmara. No invading army had penetrated this wall for 1000 years. Mehmed's warriors would first encounter a moat, 60 feet wide and 25 feet

deep, and then a low wall. If they made it past these barriers, they would have to make their way across a roadway, followed by the 25-foot Outer Wall, another roadway, and then the 40-foot Inner Wall. With every step, they would be subjected to a hail or a shower of stones, javelins, gunshots, Greek fire, boiling water, or any other projectile at hand. If they tried to climb the walls, their ladders would be pushed down, and they would be hacked with swords and hatchets if they reached the top. Taking Constantinople by siege would be no easy task.

The Christian defenders, however, found themselves severely undermanned. No Christian rulers had answered Constantine's pleas for help in any significant way. The Roman Catholic pope distrusted the Eastern Orthodox Christians almost as much as he did the Ottoman Muslims, and he had his own military and political distractions. Other Christian rulers found themselves equally preoccupied and either refused to send help or sent it too late. Some individuals came to offer assistance of their own accord. One Genoese hero, Giovanni Giustiniani Longo, arrived in January of 1453 with two ships and 700 of his countrymen willing to volunteer their services. Because of Giustiniani's experience defending a city under siege, the emperor put him in command of the forces protecting the Triple Wall. Individual Venetians and Genoese,



Contemporary depiction of the 1453 siege of Constantinople



Medieval Constantinople

both residents of the city and sailors on the ships in the harbor, volunteered to stay and help the Greeks defend their city. However, even with these reinforcements, when Constantine had one of his officials make a count of the defenders—Greek, Venetian, and Genoese—the total came to a discouraging number of just 7000 men. At sea, he had only 25 ships protecting the city.

Sultan Mehmed, on the other hand, had the resources and manpower of a vast empire to support his invasion. He had a regular army of approximately 80,000 men, supported by a vast force of irregulars, known as *bashi-bazouks*, who came from both Christian and Muslim countries and were paid with the plunder they would amass in victory. Finally, he brought his elite fighting force, the Janissaries, who were taken from their families (usually Christian), converted to Islam, and trained from boyhood

to be warriors—with loyalties to no one but the Sultan. In addition to the overwhelming manpower, Mehmed had 125 ships and, most importantly, the latest technology in artillery. One bronze cannon, named the Urban Cannon after its maker, measured 27 feet in length, weighed 20 tons, and had to be pulled by 60 pairs of cattle; it could fire a 1000-pound cannonball as far as one mile. Though the other guns were not as large, Mehmed stationed more than 50 cannons along the Triple Wall so that he could subject it to constant bombardment. He would concentrate his fire on the central section of the wall, where it ran through the Lycus River Valley and his cannons could fire upon it from the ridges above. Overwhelmingly outgunned and outmanned, the people of Constantinople appeared in need of divine assistance to withstand the Ottoman assault.

# Character Assignment Chart

(to be posted)

Name(s) of student(s)	Character(s)	# of students	Props (many of these may be pantomimed, if necessary)
	Narrator (for Option 2 only)	1	None
	Mehmed II	1	*Sword
	Turkish emissary (This student can also play a regular Turkish soldier in Scenes 3 and 8.)	1	Handwritten note from Mehmed, hand-written note from Constantine
	Janissaries	3–5	*Swords or *muskets
	Regular Turkish soldiers	3–5	*Swords or *muskets, *shovels for filling the moat
	Bashi-bazouks (irregulars)	3–5	*Swords, *shovels for filling the moat
	Cannon crew	3–4	Cannons (may be fabricated from rolled poster board mounted on a cardboard box or carried under the arm; one should be labeled with the name "Urban"), drums or other noisemakers to simulate cannon fire (Students can also just say "Boom!")
	Ottoman miners (These students can also play regular Turkish soldiers in Scenes 3 and 8.)	2–3	*Shovels or *picks for tunneling
	Ottoman sailors	3–5	Photocopied <b>Ottoman Ships</b> , mounted on sticks or rulers to represent the ships (to be held overhead by the sailors), paper towel rolls to represent small cannons, drums or other noisemakers to simulate cannon fire (Students can also just say "Boom!"), wadded paper for projectiles

	Imam (This student can also play a regular Turkish soldier in Scene 3.)	1	None
	Constantine XI	1	*Sword
	Giustiniani	1	*Sword
	Wall defenders (Designate each one to be Greek, Venetian or Genoese.)	4–6	*Swords, *hatchets, rocks (crumpled paper), *muskets, shields, debris for filling breaches in the wall (empty boxes, crumpled newspaper, bed sheets, etc.), a large picture frame, representing an icon of the Virgin Mary (You could print out a picture of an icon from the internet to put in the frame.)
	Byzantine miners (These students can also play wall defenders in Scenes 1, 3, and 8)	3	*Shovels or *picks for tunneling
	Christian sailors (mostly Venetian and Genoese)	3–4	Photocopied <b>Christian Ships</b> , mounted on sticks or rulers to represent the ships (to be held overhead by the sailors), wadded paper for projectiles, and Greek fire (shredded orange paper blown through cardboard paper towel tubes)

### Other props:

- Desks or orange cones to represent city walls
- Tape on the floor to designate the coastline
- Paper chain or rope to designate the chain boom blocking the entrance to the city's harbor (the Golden Horn)
- Copy of image of the **Hagia Sophia**, mounted and placed in the center of Constantinople (inside "city walls")

\* Weapons, shovels and picks may be fabricated from foam board or Styrofoam pool noodles. (Plastic swords are not recommended as they can cause injury.)

# Re-enactment

## Scene 1: Preliminary Diplomacy

**Characters:** Mehmed II, Constantine XI, Turkish emissary [All other characters sit silently on the ground in their positions.]

**Narration:**

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

On April 6th, 1453, Sultan Mehmed II pitches his red and gold tent outside the walls of Constantinople and gives the Byzantine Emperor Constantine the Eleventh his final chance to surrender. He sends a message: "I will, as the law commands, spare you and the citizens of this great city, and harm neither your families nor your belongings if you voluntarily surrender to me." Constantine rejects the offer.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Mehmed sends an emissary to Constantine with the message. The emissary returns with the response.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 2: The Siege Begins

**Characters:** Mehmed II, Constantine XI, cannon crew, Giustiniani, wall defenders, regular Turkish soldiers, and bashi-bazouks [All other characters sit silently on the ground in their positions.]

**Narration:**

Mehmed orders the bombardment of the walls of Constantinople to begin. Loudest of all is the blast from a 27-foot-long bronze cannon, the largest ever cast, which can fire a stone cannonball of around 1000 pounds approximately one mile. It is known as the Urban Cannon.

*[Call out "ACTION!" and hold up "ACTION!" sign.]*

*(Cannon crew should begin firing cannons at the walls of the city. They should beat drums or other noisemakers to simulate the sound of cannon fire, or shout "Boom! Boom!")*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

By nightfall, sections of the walls have been destroyed, and as the sun sets, Mehmed can see victory in his grasp. However, throughout the night, the citizens of Constantinople work feverishly to repair the walls, under the leadership of the Genoese commander Giovanni Giustiniani Longo, who came to help defend Constantinople with an army of 700 volunteers.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Giustiniani directs the defenders to rebuild breaches in the wall using the materials they have at hand—piling up boxes, crumpled newspaper, sticks, etc.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Citizens use stones, dirt, wooden beams, barrels filled with mud, and any other material they can find to fill in the sections that the cannons have demolished. By the time the sun rises, the breaches in the walls have all been filled. Furthermore, the makeshift repairs hold up surprisingly well against the fire of cannons. In fact, the earthworks help diffuse the force of the cannon strikes, as the cannonballs tend to sink into the dirt. The Sultan decides to wait for more cannons and orders his soldiers to start filling in the moat—a dangerous task, for the defenders on the city wall hurl rocks and javelins at them and even shoot at them with firearms.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Turkish regular soldiers and bashi-bazouks work on filling in the moat along the Outer Wall, as defenders throw crumpled paper at them.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

### Scene 3: Naval Warfare

**Characters:** *Turkish sailors and Christian sailors (Sailors hold up photocopied pictures of ships, mounted on sticks or rulers.) [All other characters sit silently on the ground in their positions.]*

#### Narration:

In order to protect the Golden Horn, Constantinople's natural harbor, Emperor Constantine has ordered that a great chain be stretched across the entrance, preventing the Turkish fleet from moving into the waterway. The boom is guarded by high-decked fighting ships, mostly Venetian and Genoese, powered by sail rather than oar. Turkish ships, low-lying galleys powered by rowers, attack these guard ships, bombarding them with cannons and hurling burning javelins at them.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Turkish sailors use noisemakers or shout "Boom! Boom!" to "bombard" the Christian ships and hurl wadded paper.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

However, mid 15th-century ships' cannons are not powerful enough to break through the strong wooden sides of the high-decked Christian ships. Meanwhile, the Venetians and Genoese, from the heights of their decks, inflict extensive damage on the Turkish vessels, using stone-throwing machines and the dreaded incendiary liquid known as "Greek fire."

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Christian ships hurl projectiles of wadded paper and blow orange confetti through cardboard tubes at the Turkish ships.)*

*[Call out “Freeze!” and hold up “FREEZE!” sign. Students freeze silently in place.]*

Despite being outnumbered 25 to 125, the Christian ships hold off the Turkish navy. Mehmed will have to think of another way to bring his ships into the Golden Horn.

*[Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 4: Attack on the Walls

**Characters:** *Janissaries, Giustiniani, and wall defenders [All other characters sit silently on the ground in their positions.]*

**Narrator:**

Mehmed decides to attempt a massive attack on the city walls at their weakest point, the low-lying central section of the land walls. On April 18th, two hours after sundown, Mehmed’s elite fighting force, the Janissaries, charges the rickety repaired sections of the walls. Using hooks attached to their lances, they try to pull down the wooden palisades that the defenders have erected where the walls have been destroyed. They scale the walls with ladders. Giustiniani leads the Christians in a valiant defense of the wall. After four hours of fighting, the Turks admit defeat and withdraw.

*[Call out “ACTION!” and hold up “ACTION!” sign.]*

*(Janissaries and defenders should act out this battle, including hand-to-hand sword fighting.)*

*[Call out “Freeze!” and hold up “FREEZE!” sign. Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 5: Hauling the Ships Overland

**Characters:** *Mehmed II, Turkish sailors, Constantine XI, wall defenders [All other characters sit silently on the ground in their positions.]*

**Narrator:**

Mehmed is furious and humiliated at his navy’s performance against the Christian ships. He decides that if his ships can’t enter the harbor across the boom, they’ll go around it. He orders his soldiers to construct a railway of greased planks overland north of the neutral walled city of Pera. On the morning of April 22nd, the defenders on the walls of Constantinople look across the Golden Horn to see an unbelievable and distressing sight—the sails of thirty Turkish ships drifting across the hills towards the inner sanctuary of Constantinople’s harbor.

*[Call out “Action!” and hold up “ACTION!” sign.]*

*(Holding the pictures of the Turkish ships high, the Turkish sailors cross behind the city of Pera in a line, and enter the interior of the Golden Horn, as Constantine and the defenders of the city stand at the wall watching helplessly.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Although the ships' cannons aren't powerful enough to damage the city's walls, the sailors on the ships can now attack the city from the harbor side. Constantine will have to divert some of his extremely limited manpower to protecting these walls.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Constantine directs one or two of his defenders to move from the defense of the land walls to the defense of the harbor wall.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Furthermore, the people of Constantinople can no longer fish in the harbor nor acquire supplies from the neutral city of Pera on the other side. Mehmed now decides to build a pontoon bridge across the Golden Horn made of 100 wine casks, making it possible to bombard the walls from a new vantage point, from platforms mounted on the bridge.

## Scene 6: Undermining

**Characters:** *Turkish miners and Byzantine miners [All other characters sit silently on the ground in their positions.]*

**Narrator:**

Mehmed attempts to build siege towers, but each time one is brought close to the city, the defenders sneak out in the middle of the night, place barrels of gunpowder underneath it, ignite the barrels, and set it afire. Finally, he abandons the construction of siege towers, in favor of digging tunnels under Constantinople's great walls. However, the Byzantines build countermines to intercept the Turkish tunnels. When they reach a Turkish mine, the defenders flood it, collapse it, fill it with Greek fire, or capture the miners.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Ottoman miners begin digging a tunnel. They represent this by going through the wall as they "shovel" or "pick" the dirt. Byzantine miners dig a tunnel toward the Turkish tunnel. When the tunnels meet, the Byzantines destroy the Turkish tunnel and take the miners hostage.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

On one occasion, they take the miners hostage and are able to get them to divulge, under torture, the locations of all the other mines. Mehmed then abandons his undermining operations.

*[Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 7: Omens

**Characters:** *Constantine XI, some of the wall defenders, and Christian sailors [All other characters sit silently on the ground in their positions.]*

**Narrator:**

Despite the many setbacks for the Turks, the situation is beginning to seem hopeless to the defenders of Constantinople. One of the emperor's ships returns with the news that the help they have been awaiting from the Christian rulers of the West is not coming after all. Furthermore, the people are beginning to starve. Now they begin to notice omens of disaster. People remember that an ancient prophecy foretold that the city that was founded by a Constantine would fall during the rule of another emperor named Constantine. Another prophecy predicted that the city would never fall as long as the moon shone in the sky, but on May 24th, there is a three-hour total eclipse of the moon that leaves many fearing the worst. The following day, the people of the city bring out the holiest icon of the city, a golden painting of the Virgin Mary, which they carry in a procession through the streets, until suddenly, the icon falls off its stand and crashes to the ground.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Constantine leads this procession, in which the defenders carry the icon, only to have it fall dramatically to the ground.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Finally, that night, the people witness an eerie light glowing above the dome of their most holy church, the Hagia Sophia. All the omens seem to predict doom for the city. The Christian sailors dock their ships, and are admitted to the city through the gates so they can help defend the walls in the final assault. They join the wall defenders.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Christian sailors enter the city through the walls along the Golden Horn and take up positions along the walls.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 8: Final Diplomacy

**Characters:** *Mehmed II, Turkish emissary, Constantine XI [All other characters sit silently on the ground in their positions.]*

**Narration:**

On May 25th, Sultan Mehmed sends a message to Emperor Constantine offering to end the siege. The condition is that the emperor must pay him an annual tribute of a hundred thousand gold bezants, more than the city can possibly afford to pay. Or, if they prefer, the wealthy citizens may

abandon the city and flee unharmed with their possessions. Constantine offers to give the Sultan all of his own possessions, except Constantinople. Mehmed then responds that Constantine has three choices: he can surrender, die, or convert to Islam.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(The Turkish emissary carries a message to Constantine, who gives him a message to bring back to Mehmed. Mehmed sends the emissary back with this new message, which Constantine rejects, sending the messenger away.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Diplomacy is over, and the stage is set for the final battle.

*[Characters who are not in the next scene should be seated and all should remain silent until the next call to action.]*

## Scene 9: The Fall of Constantinople

**Characters:** Mehmed II, cannon crew, Turkish sailors, bashi-bazouks, regular Turkish soldiers, Janissaries, Ottoman sailors, imam, Constantine XI, Giustiniani, wall defenders, Christian sailors (who are now defending the walls)

### Narration:

After a day of rest and atonement, at about 1:30 in the morning on May 29th, the Sultan orders the attack to begin.

Throughout the fight, Ottoman sailors attempt to penetrate the sea walls with little success, but they keep defenders busy so they can't help along the land wall, where the main battle is taking place.

Mehmed shouts, "Attack!" The defenders guarding the Outer Wall hear battle cries and the din of drums, trumpets and fifes. Suddenly, the first wave of Turkish attackers, the *bashi-bazouks*, rushes towards the barricades that are protecting the breaches in the walls. The Janissaries stand behind the *bashi-bazouks* with their scimitars, ready to cut down any coward that might decide to flee. Despite their greater numbers, the *bashi-bazouks* are overwhelmed by the Christians, who are better trained and better armed, and after about two hours, they withdraw.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Throughout the battle, Ottoman sailors on ships attack the sea walls, but the defenders fight them off successfully until the battle is clearly lost at the land wall. Cannons fire at the walls. The bashi-bazouks rush towards the center of the wall, but the defenders hold them off. None penetrate the Outer Wall. Janissaries stand behind them ready to kill anyone who loses his nerve. The bashi-bazouks withdraw.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

But there is no rest for the defenders, for the sultan then sends a second wave, this time his regular Turkish army. As the cannons blast at the walls, a fresh set of soldiers attempts to get through the makeshift stockade protecting the destroyed sections of the wall. Like the *bashi-bazouks*, the Turkish regular soldiers are turned back by the defenders, who hurl stones down at them, attack them with hatchets, push their ladders off the wall, and fight them hand-to-hand.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Mehmed orders the Turkish army to attack. The regular Turkish soldiers rush in. The cannons fire at the walls, as the Turkish soldiers rush towards the center of the wall, but the defenders hold them off as well. None penetrate the Outer Wall.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

At this point, the massive 27-foot cannon blasts open a great gap in a wooden stockade, and the Turks rush into the gap. But Constantine and Giustiniani rally their soldiers and they defend the breach, sending Turkish soldiers plummeting into the moat.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(With a great blast from the cannon, a hole opens in the wall and the soldiers rush into the breach, but the defenders push them back into the moat.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Finally, Mehmed sends in his elite force, the 12,000 Janissaries. He shouts, "The first man to stand on the top of the wall will receive land and wealth beyond his wildest dreams." But still the defenders fight them off.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(The Janissaries enter the fight, but they can't get past the defenders guarding the walls.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Finally, fortunes begin to change. Giustiniani receives a chest wound and loses his nerve. He insists on being removed from the front lines and on being carried onto a ship in the harbor to be treated.

Constantine pleads with him to stay with his men, but he refuses, and once their leader has retreated, the Genoese and Venetian soldiers abandon the walls and follow him to the harbor. This is the turning point. Mehmed cries, "The city is ours!" Janissaries charge the walls and a giant named Hassan reaches the top and shouts out in triumph, only to be cut down. Soon, Janissaries, Turkish soldiers and *bashi-bazouks* swarm over the walls, overwhelming the diminished defenders.

*[Call out "Action!" and hold up "ACTION!" sign.]*

*(Giustiniani is carried away, followed by the Genoese and Venetians, leaving just the Greeks to defend the walls. All of the Turkish soldiers swarm across the walls, and while the Greeks fight valiantly, they are overwhelmed by the numbers.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Emperor Constantine now knows the battle is lost. He cries out, "Isn't there a Christian here who will take my head?" He then casts off his cape with the imperial insignia, and throws himself into the battle, where he disappears into the fray. He is never seen again.

Soon the Turks are opening the gates and admitting their armies on land and at sea. They raise Turkish flags throughout the city. Many residents of the city flee to the Hagia Sophia, where their final hope lies in a prophecy that when the Ottomans enter the Church, an angel will descend from Heaven and hand a sword to a poor man, who will drive them from the city. But no such divine help arrives to spare them.

*[Call out "ACTION!" and hold up "ACTION!" sign.]*

*(Constantine casts off his cloak, and is cut down in a sword fight. Janissaries, regular Turkish soldiers, bashi-bazouks, and Turkish sailors enter the city, acting out the looting and taking of prisoners. The wall defenders retreat to the Hagia Sophia.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

Triumphantly, Mehmed enters the city known as Constantinople, and though his soldiers have obeyed his orders not to destroy the public buildings, their looting has left the landscape in death and ruin. He rides down the main street to the Hagia Sophia, where he dismounts before the gates, bends down to scoop up a handful of dirt, and pours it over his turban in a sign of humility before Allah. He then enters the church and commands his imam to chant the Proclamation of Faith. The imam calls: "There is no God but Allah, and Muhammad is his prophet."

*[Call out "ACTION!" and hold up "ACTION!" sign.]*

*(Mehmed and the imam enter the city and make their way to the Hagia Sophia. They perform the actions described.)*

*[Call out "Freeze!" and hold up "FREEZE!" sign. Students freeze silently in place.]*

The ancient church, the Hagia Sophia, has been converted into a mosque, just as the city of Constantinople is to become Istanbul.

# Postscript

In the end, around 4000 residents of Constantinople died in the siege, and many others were herded onto ships to be sold as slaves. After three days, Mehmed offered amnesty to any citizen still in hiding and even offered to restore their homes to them. While he transformed the Hagia Sophia into a mosque, he allowed the Christians of the city to practice their religion, preserving a number of other churches, and allowing the appointment of a new patriarch of Constantinople. However, he had wiped out the last remnant of the Byzantine Empire, and its ancient capital city was now the prize of the aggressively expanding Ottoman Empire. Mehmed recruited people from around his empire to repopulate the city.

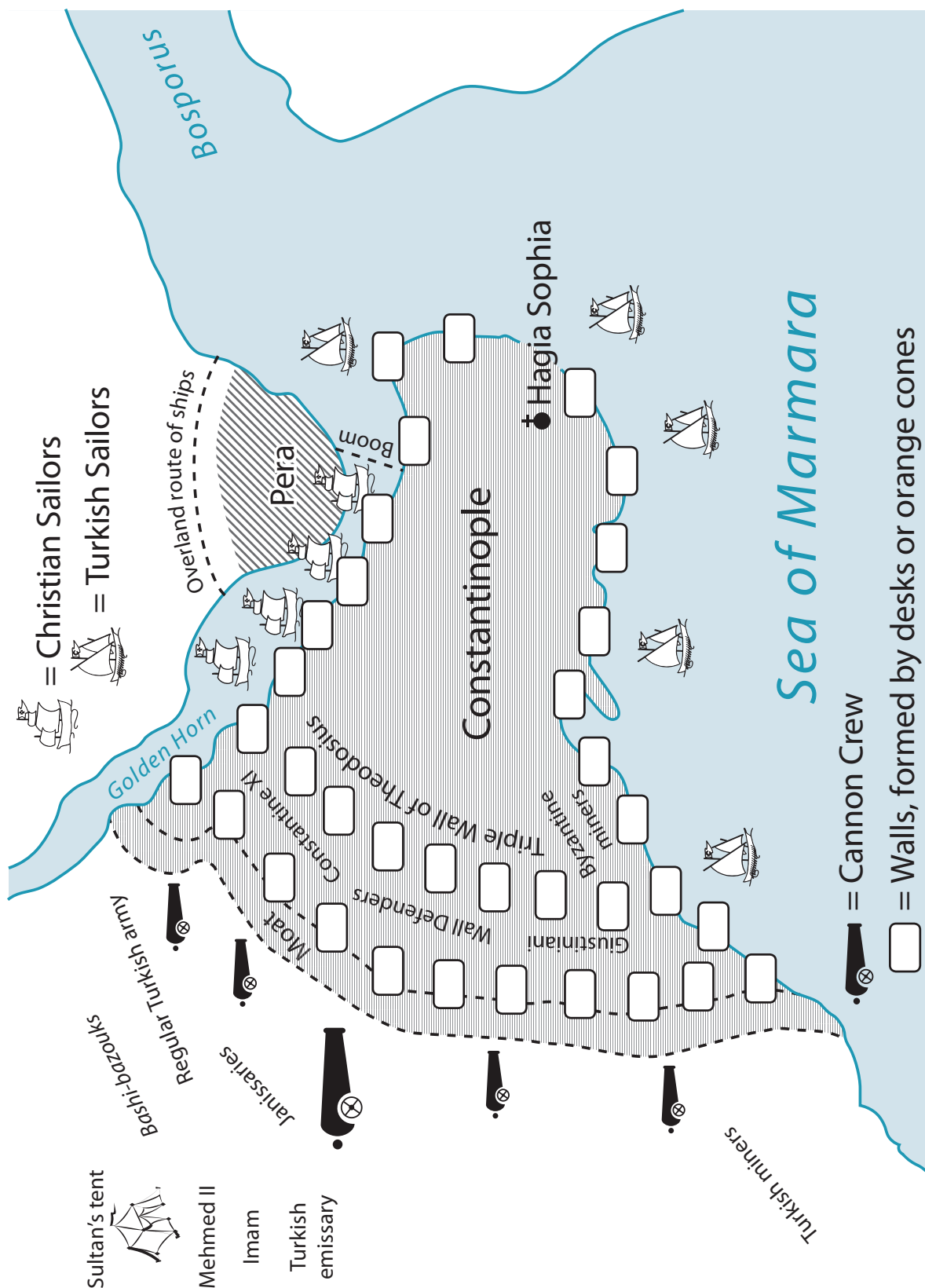
The siege of Constantinople changed the nature of warfare. Cannons had been in use for 100 years, but never before had they been powerful enough to bring down the impregnable walls of a great city. It was not yet the end of fortified cities, but city walls would be built shorter and thicker, to better withstand cannon fire, and to provide sturdier platforms on which to mount guns. The defenders of Constantinople actually had some cannons, but decided to stop using them when they discovered that the recoil from firing them caused too much damage to the walls. Eventually, as artillery became more and more powerful, walled cities would become obsolete.

For Mehmed II, his success was the fulfillment of his greatest desire, and he proved to those who had opposed him that he was a visionary

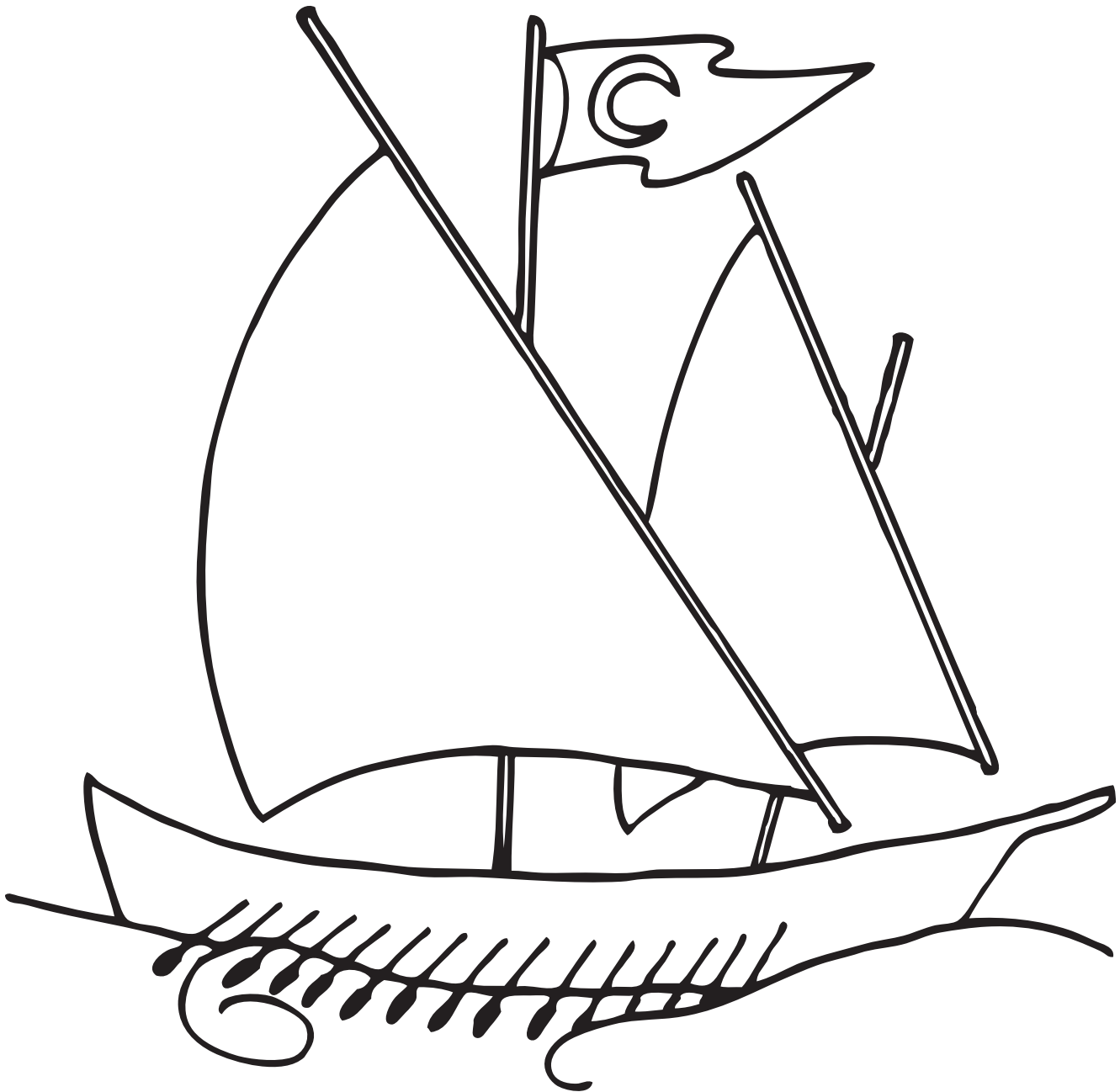
military leader. Thenceforth, he would be known as Mehmed the Conqueror, and he took the title *Kayser-i Rûm*, or Roman Emperor (Caesar). The capture of Constantinople removed a pocket of Christendom from the center of the Ottoman Empire, and provided the perfect location for a capital city befitting a great empire (although the name Istanbul was not made official until 1930).

For the Christian West, the fall of Constantinople marked a great turning point in history. It eliminated a significant obstacle to the expansion of the Ottoman Empire, which would continue to spread into Europe and even threaten Rome itself. The conquest of Constantinople may have also contributed to the rise of the Renaissance in Europe. The capture of the city caused a number of Greek scholars to flee from Constantinople to Europe, many of them finding a home in Italy. They brought with them documents from ancient Greece and Rome that provided reading material and ideas to inspire the humanists of the Renaissance. Furthermore, with the straits to the Black Sea under the control of the Ottoman Empire, the water route to the Silk Road was now under the Turks' control and they could charge exorbitant tariffs on ships passing through. Western Europeans would have to find another way to get to the spices and silks of Asia. Ultimately, they would be driven to embark upon the ambitious voyages of discovery. The Ottoman conquest of Constantinople jolted Western Europe out of the Middle Ages and launched it into the Renaissance and the Age of Exploration.

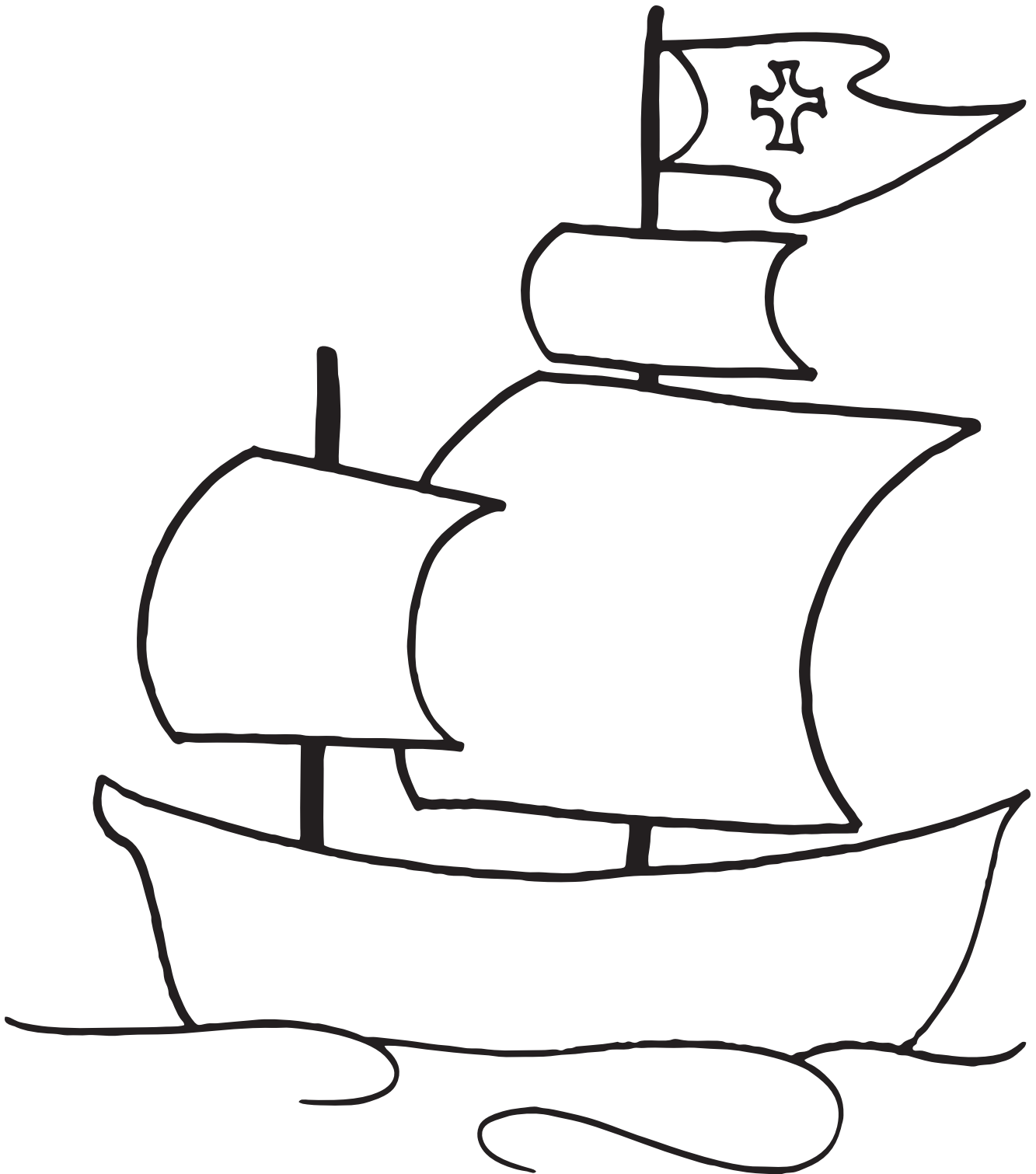
# Schematic



# Visual: Ottoman Ship



# Visual: Christian Ship



# Visual: Hagia Sophia



# Visuals: Action Signs

**FREEZE!**

**ACTION!**

### Masterpieces of the Renaissance: Living Tableaux

In this simulation, students will create living tableaux of Italian Renaissance masterpieces. As they attempt to recreate the scenes in the works of art as accurately as possible, the students will become familiar with the details of the compositions and the techniques used by the artists. Then, from within the paintings, they will discuss with their classmates the characteristics of Renaissance painting and of the particular artists.

Read through the procedure first, then read on to find the readings and additional information for this unit.

#### Masterpieces to be reproduced as living tableaux:

- *Primavera* (c. 1482), by Botticelli
- *The Last Supper* (1495–1498), by Leonardo da Vinci
- *The School of Athens* (1510–1511), by Raphael
- *The Last Judgment* (1536–1541), by Michelangelo

#### Works to Consult

##### Books

- Hale, J. R. *Renaissance*. New York: Time, 1965. Print.
- Ketchum, Richard M., and J. H. Plumb. *The Horizon Book of the Renaissance*. New York: American Heritage Pub., 1961. Print.
- Plumb, John H. *The Penguin Book of the Renaissance*. New York: Penguin, 2001. Print.

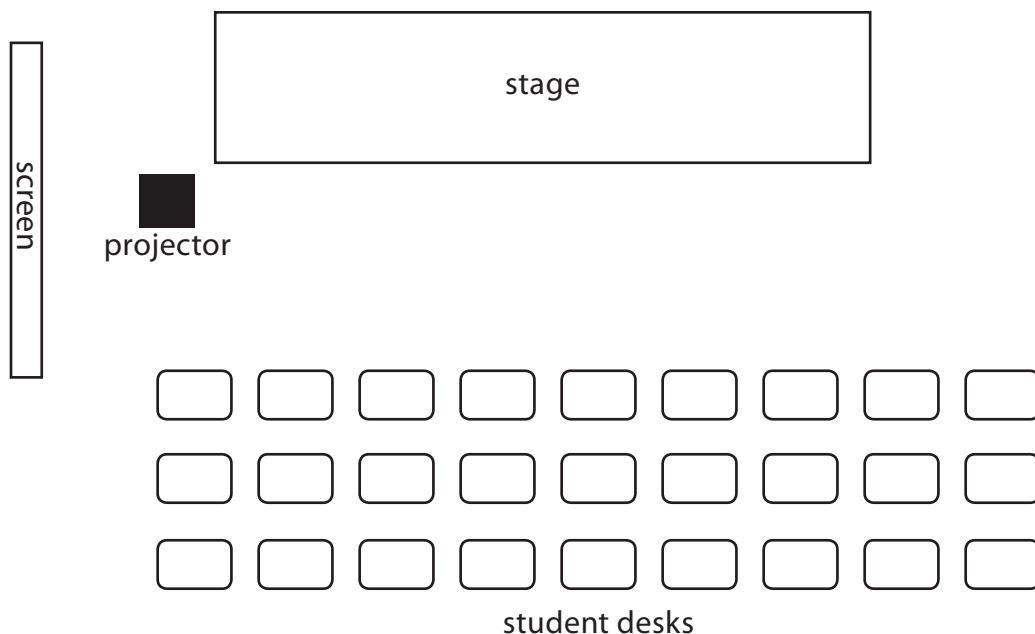
##### DVDs

- *The Renaissance: History through Art*, Clearvue & SVE.
- *The Renaissance*, Just the Facts Learning Series.
- *Renaissance: The Artist*, New Dimension.

## Procedure

### Setup

1. If you have 24 students or more in your class, divide your class into four groups, and assign each group one of the masterpieces on the list above. If you have 23 or fewer students, divide your class into two groups and assign each group two masterpieces.
2. Photocopy enough **Masterpiece Handouts** for the whole class. Each student should receive one copy of the **Masterpiece Handout** for the painting his or her group will be presenting. (If groups are doing two paintings, each student should receive a handout for each of his or her group's masterpieces.)
3. You will need a projector for this assignment.
4. Consult the Classroom Diagram below to get a better understanding of how your classroom should be set up for this activator.



### Activity

**Option 1** (one and a half 45-minute class periods) This is the preferred option, but if you are short on time, use Option 2.

#### Day One

1. Give each student a copy of the **Background Essay**. Either have the students read the essay to themselves, or read it aloud together.

Approximately 25–30 minutes

## Masterpieces of the Renaissance: Living Tableaux

### Procedure

2. Give each student a copy of the **Masterpiece Handout(s)** for his/her group's painting(s) only. (All of these paintings are readily available on the internet in the public domain. You will need these images to project on a side wall, board or screen for the second part of this activator.)
3. Read the instructions on the **Masterpiece Handouts** together and make sure the students understand the assignment.
4. Give students 5–10 minutes to read their **Masterpiece Handout(s)** carefully, paying attention to important details.
5. Give each group 15 minutes to plan their tableau(x). The students should be made aware that they have the option of including any props or costumes they would like to bring from home to make them more true to the original paintings.
6. Assign students to learn the information in their handouts carefully and (optional) do some additional research about the artist or painting as homework so they may add interesting details that are not included in the handout.

### Day Two

#### Option 1



Approximately 45 minutes

1. Give the students 10 minutes to get their groups organized, plan the composition of their tableaux, and put on any costumes they may have brought from home.
2. Have all students sit in their desks facing the "stage," with a projector directed on a wall, board or screen oriented 90 degrees to the stage. Give each student a **Students' Questions Handout** and make sure they understand the instructions on how they should follow through with this activity.
3. Call each group up by the painting title and the artist's name. While the students are arranging themselves, write the title of the painting and the artist's name on the board. Get ready with your image on the projector.
4. When they are ready, have the students perform their tableau in front of the class, and have them hold perfectly still for 20 seconds.

5. Then project an image of the painting on a different wall on a side wall, board or screen. The students should continue to hold the pose perfectly still for another 20 seconds while their classmates compare the two scenes.
6. Say "At ease!" meaning that the students should stay in position in their "painting," but they do not have to remain perfectly still.
7. Call on members of the class to ask questions to the figures in the tableau. They may use questions from the **Students' Questions Handout**, and as long as they remain on topic, they may ask reasonable questions of their own. (The teacher may decide whether to allow students in the tableau to refer to their **Masterpiece Handouts** during this time.)
8. After about six minutes of questions, have the students sit down and call up the next "masterpiece."
9. Continue until all groups have performed their tableaux and answered their classmates' questions.

One 45-minute class period



## Option 2

1. Assign students to read the **Background Essay** in advance of this class period. (If you have a block period of 60 minutes or more, you could project the **Background Essay** on a screen or whiteboard and read it together as a class before beginning the activity, rather than assigning it for homework.)
2. If you have 24 students or more in your class, divide your class into four groups, and assign each group one of the masterpieces on the list above. If you have 23 or fewer students, divide your class into two groups and assign each group two masterpieces.
3. Give each student a copy of the **Masterpiece Handout(s)** for his/her group's painting(s) only. (All of these paintings are readily available on the internet in the public domain. You will need these images to project on a side wall, board or screen for the second part of this activator.)
4. Read the instructions on the **Masterpiece Handouts** together and make sure the students understand the assignment.
5. Give students 5–10 minutes to read their **Masterpiece Handout(s)** carefully.
6. Give the groups 10 minutes to plan their tableaux, using the pictures of their paintings and the **Masterpiece Handout(s)** as guides.

## Masterpieces of the Renaissance: Living Tableaux

### Procedure

7. Have all students sit in their desks facing the "stage," with a projector directed on a wall, board or screen oriented 90 degrees to the stage. Give each student a **Students' Questions Handout** and make sure they understand the instructions on how they should follow through with this activity.
8. Call each group up by the painting title and the artist's name. While the students are arranging themselves, write the title of the painting and the artist's name on the board.
9. When they are ready, have the students perform their tableau in front of the class, and have them hold perfectly still for 20 seconds.
10. Then project an image of the painting on a side wall, board or screen. The students should continue to hold the pose perfectly still for another 20 seconds while their classmates compare the two scenes.
11. Say "At ease!" meaning that the students should stay in position in their "painting," but they do not have to remain perfectly still.
12. Call on members of the class to ask questions to the figures in the tableau. They may use questions from the **Students' Questions Handout**, and as long as they remain on topic, they may ask reasonable questions of their own. (The teacher may decide whether to allow students in the tableau to refer to their **Masterpiece Handouts** during this time.)
13. After about six minutes of questions, have the students sit down and call up the next "masterpiece."
14. Continue until all groups have performed their tableaux and answered their classmates' questions.

## Debriefing

Decide whether to use a shorter or longer debriefing. Here are some suggestions to help students acquire a better understanding of the art of the Renaissance.

### Shorter Debriefing

1. Have the class review the paragraph in the **Background Essay** on Renaissance art. Based on the information in the paragraph, list the characteristics of Renaissance painting on the board. Discuss the four masterpieces presented in this activator and examine the characteristics of Renaissance painting reflected in each one. In what ways do any of the paintings not follow the conventions of Renaissance art?

*Characteristics of Renaissance art should include the following: realistic settings; oil paint or fresco; use of the rules of perspective; "atmospheric haze," with landscape in the distance shown as bluer and blurrier; realistic anatomy; mythological and historical subjects as well as religious ones; humanism (appreciation for the human body and human abilities and achievements).*

Painting	Renaissance characteristics reflected in the painting	Ways the painting does not follow the conventions of Renaissance art
Primavera, by Sandro Botticelli	<ul style="list-style-type: none"> <li>• Realistic anatomy (humanism)</li> <li>• Celebration of human beauty and sensuality (humanism)</li> <li>• Realistic botany—over 500 species of plants depicted</li> <li>• Mythological subject</li> </ul>	<ul style="list-style-type: none"> <li>• Background not realistic; figures seem to float in front of a decorative background</li> <li>• No rules of perspective</li> <li>• No atmospheric haze</li> <li>• Tempera paint</li> </ul>
The Last Supper, by Leonardo da Vinci	<ul style="list-style-type: none"> <li>• Realistic anatomy (humanism)</li> <li>• Portrayal of human emotions (humanism)</li> <li>• Realistic setting</li> <li>• Linear perspective</li> <li>• Atmospheric haze in the window behind Jesus</li> <li>• Religious subject</li> </ul>	<ul style="list-style-type: none"> <li>• Oil-tempera medium that unfortunately did not adhere well to the wall</li> </ul>
The Last Judgment, by Michelangelo	<ul style="list-style-type: none"> <li>• Realistic anatomy (humanism)</li> <li>• Strong and beautiful human bodies (humanism)</li> <li>• Portrayal of human emotions (humanism)</li> <li>• Religious subject</li> <li>• Fresco</li> </ul>	<ul style="list-style-type: none"> <li>• Setting not very realistic</li> <li>• No rules of perspective</li> <li>• No atmospheric haze</li> </ul>

## Masterpieces of the Renaissance: Living Tableaux

### Debriefing

The School of Athens, by Raphael Santi	<ul style="list-style-type: none"><li>• <i>Realistic anatomy (humanism)</i></li><li>• <i>Beautiful humans (humanism)</i></li><li>• <i>Realistic setting</i></li><li>• <i>Use of linear perspective</i></li><li>• <i>Atmospheric haze in the arch behind Plato and Aristotle</i></li><li>• <i>Historical subject celebrating human achievements (humanism)</i></li><li>• <i>Fresco</i></li></ul>	
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2. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.
3. Have students write a **Learning Log** entry following the debriefing.

### Longer Debriefing

1. Have the class review the paragraph in the **Background Essay** on Renaissance art. Based on the information in the paragraph, list the characteristics of Renaissance painting on the board. Discuss the four masterpieces presented in this activator and examine the characteristics of Renaissance painting reflected in each one. In which ways do any of the paintings not follow the conventions of Renaissance art? (*See sample responses in the Shorter Debriefing*)
2. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class.
3. Introduce pictures of other Renaissance paintings, and discuss how they reflect the characteristics of the Renaissance. Some important paintings might include:
  - *The Mona Lisa*, by Leonardo da Vinci
  - *The Creation of Adam*, by Michelangelo
  - *The Birth of Venus*, by Botticelli
  - *The Money Lenders*, by Masaccio
  - *The Peasant Wedding*, by Pieter Brueghel
  - *Four Horsemen of the Apocalypse*, by Albrecht Dürer
  - *The Arnolfini Marriage*, by Jan van Eyck

4. Have the class create living tableaux of *The Money Lenders*, *The Peasant Wedding*, *Four Horsemen of the Apocalypse*, and *The Arnolfini Marriage* (make sure to include the four figures in the mirror). Students will need to do some research on the paintings in order to answer the **Students' Questions**.
5. Have students research some other artists and architects of the Renaissance. They could write papers or make computer presentations, oral reports, web pages, blogs, or brochures on their assigned artist or architect. This list of individuals might include the following:
  - Leone Battista Alberti
  - Fra Angelico
  - Giotto di Bondone
  - Lorenzo Ghiberti
  - Filippo Brunelleschi
  - Donatello
  - Massaccio
  - Fra Filippo Lippi
  - Michelangelo Buonarroti (focus on sculpture and architecture)
  - Donato Bramante
  - Titian
  - Andrea del Verrocchio
  - Domenico Ghirlandaio
  - Pieter Brueghel
  - Jan van Eyck
  - Albrecht Dürer
  - Hans Holbein the Younger



# Background Essay

**Place:** Italy

**Year:** Late 1400s–Mid 1500s

## ***Forces of Change in Late Medieval Europe***

In the 1300s, the forces of change were propelling Medieval Europe into a new age. Crusaders returning from the Near East brought spices, silks and intriguing manuscripts that reintroduced ideas of the ancient Greeks and Romans. As trade increased and towns grew, the political power of local landowning nobles declined and that of merchants grew, especially within the prosperous city-states of Italy. Also, the power of the Catholic Church, which had been the most stable institution in the Middle Ages, was suffering from corruption and political problems. During much of the 14th century, the pope was under the control of the king of France and was living in Avignon, rather than Rome; at one point, there were even two competing popes. In light of the Church's problems, people were growing more likely to question the teachings of the Church and some were beginning to call for reforms.

## ***The Beginning of the Renaissance***

After centuries of rejecting ancient thinking as pagan and backwards during the Middle Ages, scholars in the late 1300s and early 1400s began searching for Greek and Roman manuscripts in monastery libraries or from refugees from the collapsing Byzantine Empire, which was falling to the Ottoman Turks. Those who read the documents were fascinated by the ancient idea that people should examine the world around them to discover truth on their own, as opposed to relying on the Church to present God's revealed truth to them. Many of these thinkers rejected the medieval idea that people should just try to lead good lives so they could go to Heaven after death—instead, they focused

their attention on human experiences and capabilities during life on earth. Known as the humanists, these scholars believed that since humans were created by God in his image, they should try to accomplish all that they could, think for themselves by questioning the world around them, and appreciate the human form. These new ideas began a period known as the Renaissance (literally, "rebirth"), a time in which the spirit of humanism encouraged the rediscovery of ancient ideas and the cultivation of creative genius in the arts, architecture, science, philosophy and literature.

## ***Renaissance Art***

Like the scholars, artists also found the ancient Greeks and Romans fascinating. In the early 1400s, artists began to study the ancient ruins and artifacts in Rome. They examined and sketched sculptures and friezes, as well as architectural features such as arches, columns and domes, to understand the ancient artistic methods and their construction techniques. Based on what they learned from these studies and their interest in humanism, they developed new styles of art and architecture.

As early as the 1300s, the artist Giotto had begun making the people in his paintings more lifelike by using shading to make them look more rounded, unlike the flat figures of the medieval painters. In the 1400s, however, painting styles changed dramatically. Artists developed techniques that made the settings of their paintings more realistic. They developed rules of perspective, which gave a sense of depth, with figures and objects closer to the viewer shown as larger and those farther away shown as smaller. Architectural lines could be shown to converge



*Madonna and Child* by Giotto, c. 1320-1330

at a single point as they receded into the distance. In addition, artists noticed that objects and features in the landscape appeared blurrier and bluer the farther they were from the viewer, and they began to incorporate this “atmospheric haze” into their paintings. While medieval artists had worked in tempera paints, which dried very quickly and were thus difficult to blend, artists in Flanders (modern-day Belgium and the Netherlands) introduced a new medium—oil paints—and by around 1500 artists in Italy had adopted them as well. These dried more slowly, so artists could create subtle shades that made their images look more realistic. For painting on walls, Renaissance artists used a technique known as fresco, in which they applied color directly into wet plaster. As humanists, the Renaissance artists were interested in depicting the many different aspects of humanity: accurate anatomy, the beauty of the human body, human emotions, human accomplishments and human failings. Finally, while religious themes remained the primary focus of their work, Renaissance painters and sculptors also chose to depict

Greek and Roman myths and historical events, non-religious subjects that would have been unthinkable in the Middle Ages.

### ***The Italian Renaissance***

The Renaissance blossomed first in Italy, where the city-states were flourishing because of the increasing trade and business in the late Middle Ages. A class of wealthy, well-educated merchants in these cities was familiar with people from distant lands and was open to new ideas, including the new spirit of humanism. Leaders of the city-states sought to increase their prestige by commissioning the construction of new buildings and the creation of sculptures and paintings.

In the city of Florence, where an unfinished cathedral had sat open to the sky for nearly 50 years because no one knew how to build a dome large enough to cover it, the architect Filippo Brunelleschi took on the challenge. Using an ingenious plan that did not involve building scaffolding from the ground up (since the space was too high to do so), he built a vast and beautiful dome that still stands as symbol of Florence to this day. Florence became a magnet for artists, architects, and scholars throughout the 1400s, many of whom were supported by the Medici family, who ruled over the city at the time.

Throughout Italy, wealthy patrons employed artists to create sculptures and paintings, encouraging the development of creative geniuses. This activator focuses on the masterpieces of four painters: Botticelli, Leonardo da Vinci, Michelangelo and Raphael. While there were many important artists of the Renaissance, and while each of these four men created a number of significant pieces of art, we will look at one painting from each artist to investigate his techniques and the characteristics of his work that made him a Great Master of the Renaissance.

# Postscript

## ***The Renaissance in Northern Europe***

By the 15th century, the Renaissance had begun to spread from Italy to the rest of Europe. The invention of the printing press by Johannes Gutenberg in Mainz, Germany, in the 1440s, introduced the ideas of humanism to a vast number of people throughout Europe, who could now more easily afford to buy books. In some ways, the Northern European Renaissance differed from the Italian Renaissance. Because this region had a stronger feudal tradition, the kings and nobles played a more important role than the merchants and bankers as patrons of the arts. Also, the scholars of northern Europe took a more traditional view of religion than those in Italy; therefore, they focused more on early Christian writers than on Greeks and Romans. They tended to focus their studies on discovering the pure ideas of early Christianity.

Northern artists of the Renaissance were influenced by ideas from Italy to a certain degree, but they developed their own styles. They did not draw as much inspiration from the ancient Greeks and Romans as did the artists of Italy. However, like the Italian artists, they made full use of the technique of perspective and the new oil paints in their works. They were interested in depicting the world realistically and sometimes painted such intricate details that the scenes look almost like photographs. They also filled their paintings with objects rich in symbolic meaning.

Four of the most well-known northern Renaissance artists are Jan van Eyck, Pieter Brueghel, Hans Holbein the Younger, and Albrecht Dürer. Van Eyck was a Flemish painter who painted detailed, realistic paintings in rich colors, full of items with symbolic meaning. His most famous work is *The Arnolfini Marriage*. Another Flemish painter, Brueghel, depicted scenes of the lives of common people, such as

*The Peasant Wedding*. In England, Holbein the Younger painted portraits of nobles, kings and philosophers. Dürer, a German, was skilled in painting altarpieces, portraits and landscapes, as well as making woodcut prints.

## ***The Spirit of the Renaissance***

The spirit of creativity that emerged in the Renaissance was not just expressed in art and philosophy. Reformers were no longer willing to overlook corruption in the Catholic Church, and many looked for a more personal relationship with God. These sentiments led to the Protestant Reformation of the 16th century, which launched terrifying religious wars throughout the continent. Scientists began to use reason to explain the world around them, often in conflict with the teachings of the Church, and their inquiries led to discoveries about the natural world and the universe that we know of as the Scientific Revolution. More practically, new inventions and a spirit of investigation combined with a quest for profits created an environment in which adventurers were willing to risk their lives to explore unknown lands, and governments were eager to fund their expeditions, launching the Age of Exploration. All of these movements can trace their roots to the innovation and confidence in human abilities that arose during the Renaissance.



*The Peasant Wedding*, by Pieter Brueghel

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Students' Questions Handout

1. What is the subject of this painting? What is going on?
2. Who are the different figures in the painting, and what is the role of each one?
3. What techniques did the artist use to accomplish what he wanted to convey in the painting?
4. Are there any other interesting details about this piece that have not been mentioned?
5. Why do you think this work is considered a masterpiece?
6. What were the accomplishments of the artist during his lifetime?

# Masterpiece Handout:

## *Primavera*, c. 1482, by Botticelli

### Instructions

Using the information in this handout, organize your group into a “living tableau” of this painting. You should assume the positions of the figures in the painting as closely as you can, and, if possible, use props to make the tableau as close to the actual painting as possible. If you do not have enough people to represent all of the figures in the image, consult with your group and choose the most important ones to include. This should be a group decision. You will be asked to hold the pose in your painting for a total of 40 seconds (two sets of 20 seconds each—first with the class observing just your group as you hold your pose, and then with your teacher projecting the painting alongside your tableau for your classmates to compare with your composition). Your teacher will offer more information about these two sets of poses.

It is important to be very familiar with the information in this handout, because while you are still standing in your tableau “at ease,” your classmates will ask you questions about your painting and artist.



## Artist's Biography (1445–1510)

Sandro Botticelli lived and worked most of his life in Florence, a city in northern Italy, where he produced many paintings for the powerful Florentine family, the Medici. These included *The Adoration of the Magi*, in which he showed members of the Medici family and himself in the scene, and *The Birth of Venus*, a work that many saw as scandalous because the subject was Greek mythology and not the Bible, and because the painting clearly emphasized human sensuality, not spirituality. Later in life, Botticelli fell under the influence of the conservative religious reformer Savonarola and he painted religious subjects exclusively. Some say that in response to Savonarola's call for the Florentines to dispose of their sinful possessions, Botticelli threw some of his earlier non-religious paintings into a great "bonfire of the vanities," though it is not clear whether he actually did this.

## Background Information about the Painting

*Primavera*, which means "Spring," was commissioned by a member of the Medici family on the occasion of his wedding. The Medici, who ruled Florence in the late 1400s, supported humanist scholars, who were fascinated with the ideas of the ancient Greeks and Romans. This made them open to the mythological subject of the painting.

## Characteristics of the Artist's Style

- He used lines expertly to create his forms.
- He painted women with idealized beauty, with pale, porcelain skin tones.
- He clothed his figures in gracefully fanciful costumes.
- He did not emphasize realism in the space around his figures; instead, the figures seem to float in front of a decorative backdrop.

## The Scene

This scene symbolizes the beginning of spring, using mythological figures to represent the event. The goddess Venus stands in an orange grove celebrating the arrival of spring, attended by the Three Graces, who are dancing in a circle. On the left, the god Mercury enjoys the peaceful orchard, while on the right, the god Zephyrus attempts to kidnap the nymph Cloris, but she escapes by transforming into the goddess Flora.

## Arrangement of the Figures

(If you do not have enough students in your group to portray all of these figures, choose the ones you feel are the most important.)

### Top:

- **Cupid**, the god of love, flying above the scene, aims his arrow towards the Three Graces, symbolizing the season of love.

### Left to Right:

- **Mercury**, here the symbol of reason, with wings on his feet, reaches up with his caduceus (wand) to brush away some small clouds, representing the clearing of clouds from our minds.
- **The Three Graces** (the Roman goddesses of charm, nature, creativity and fertility, and handmaidens of Venus) dance in celebration of the coming of spring.
- **Venus**, the goddess of love and beauty, looks out at the viewer.
- **Flora**, the goddess of flowers and here the personification of spring, wearing a floral dress and garlands of flowers, looks out at the viewer and scatters flowers about the scene.
- **Cloris/Flora**, a nymph, is being seized by Zephyrus, but she escapes from him by transforming into Flora, the goddess of flowers (note the flowers coming out of her mouth), symbolizing the beginning of spring (so this figure is actually the same person as the figure to her left, but a moment earlier).
- **Zephyrus**, the god of the March wind, kidnaps Cloris, which causes her to transform into Flora, the goddess of flowers.

## Other Information

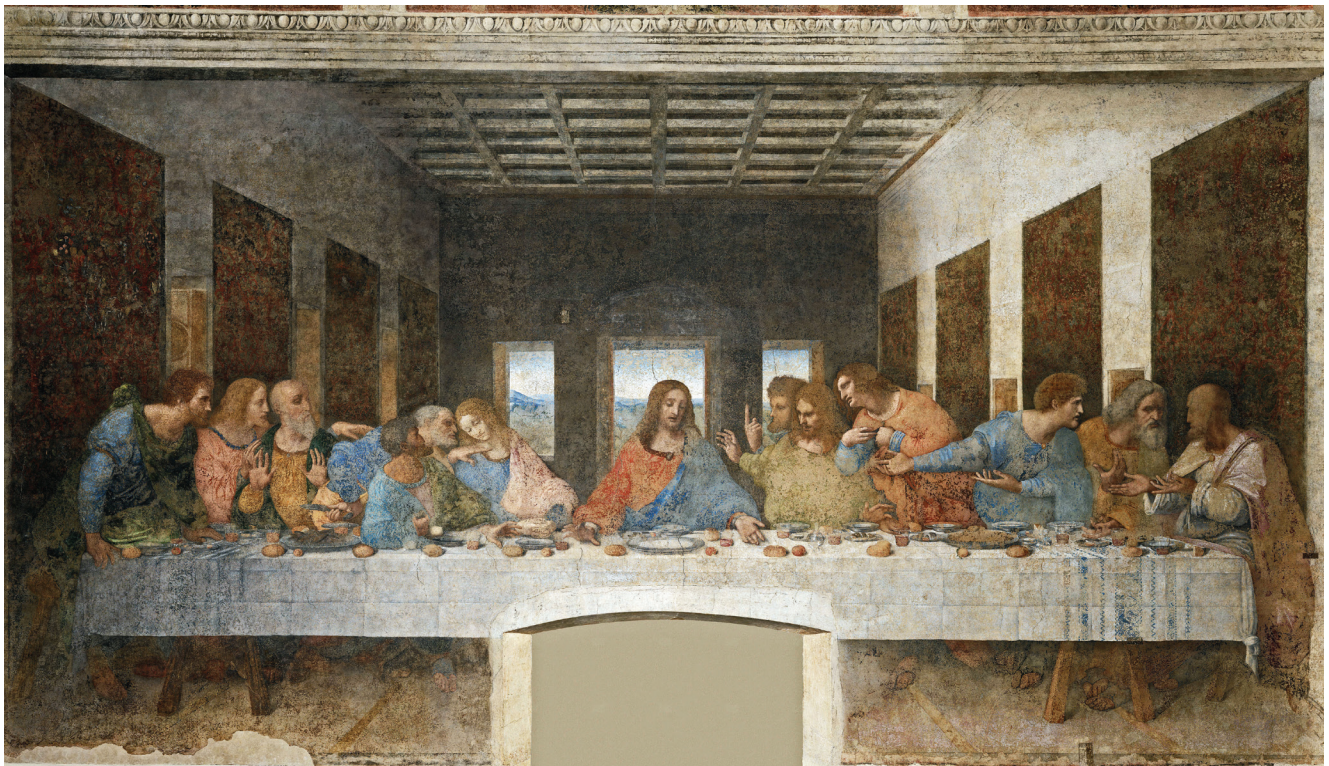
- The trees around Venus part to form an arch to frame her, drawing the viewer's eyes to her, and creating a sort of "halo" of space around her head, reminding the viewer of a Madonna. (Relating Venus to the Virgin Mary was a common idea among Italian Renaissance thinkers.)
- The garden in which the scene takes place is extremely lush. Experts have identified as many as 500 different species of plants depicted.
- In the spirit of humanism, Botticelli emphasizes human beauty and sensuality, not spirituality as the medieval artists had in their paintings.
- The work is painted in tempera on a wood panel, a medium that was common in the Middle Ages but was also used by early Renaissance artists like Botticelli before the widespread use of oil paints.

# Masterpiece Handout: *The Last Supper*, 1495–1498, by Leonardo da Vinci

## Instructions

Using the information in this handout, organize your group into a “living tableau” of this painting. You should assume the positions of the figures in the painting as closely as you can, and, if possible, use props to make the tableau as close to the actual painting as possible. If you do not have enough people to represent all of the figures in the image, consult with your group and choose the most important ones to include. This should be a group decision. You will be asked to hold the pose in your painting for a total of 40 seconds (two sets of 20 seconds each—first with the class observing just your group as you hold your pose, and then with your teacher projecting the painting alongside your tableau for your classmates to compare with your composition). Your teacher will offer more information about these two sets of poses.

It is important to be very familiar with the information in this handout, because while you are still standing in your tableau “at ease,” your classmates will ask you questions about your painting and artist.



## Artist's Biography (1452–1519)

Born in the northern Italian village of Vinci, Leonardo trained as a painter's apprentice in Florence, but throughout his lifetime, he demonstrated his genius in a variety of fields, including painting, sculpture, engineering, mathematics, anatomy, music and poetry. His notebooks contain drawings and notations of inventions and scientific ideas that were centuries ahead of his time. Unfortunately, he had a tendency to start projects without finishing them, and he left many of them uncompleted. His most famous painting is a portrait of a Florentine woman, known as the *Mona Lisa*.

## Characteristics of the Artist's Style

- He used a technique known as *chiaroscuro*, in which the painter makes forms seem three-dimensional by using contrasting light and shade.
- He created groups of figures perfectly balanced in a space, often using a triangular composition.
- He expressed the humanity and inner emotions of his subjects in their expressions and gestures.
- He showed that objects in the background were far away by making them hazier and bluer than objects and figures in the foreground.

## Background Information about the Painting

Leonardo painted this work on the wall of the dining hall of a monastery in Milan, Italy. Unfortunately, the painting is in poor condition because he decided to experiment with an untested oil-tempera blend of paint that did not adhere well to the wall. In fact, it began to flake off just a few years after he painted it.

## The Scene

Jesus and the 12 apostles are sitting together at Passover dinner, on the evening before the Romans arrest Jesus, which will lead to his crucifixion. The painting shows the moment when Jesus has just said to his apostles, "One of you will betray me," and they are each reacting in a different way. Since this scene was painted on the wall of a monastery's dining hall, it seemed as if Jesus and his disciples were dining with the monks. Even the plates matched those used by the monks.

## Arrangement of the Figures and their Expressions of Emotion

From left to right, with the apostles in groups of three (If you do not have enough students in your group to portray all of these, just choose the ones you feel are most important):

- **Bartholomew, James Minor, and Andrew** seem shocked to hear Jesus' statement.
- **Judas**, who was the one that would betray Jesus to the Romans (seated in front, in the shadows), shows defiance and holds a bag, perhaps containing silver pieces given to him by the Romans; **Peter** (in profile, leaning over) looks angry; **John** looks stunned, as if he is about to faint.
- **Jesus** sits in the middle, with a calm expression, showing that he has accepted his fate.
- **Thomas** is upset; **James Major** is startled; and **Philip** seems to be asking for an explanation.
- **Matthew and Thaddeus** seem to be turning to **Simon** (the last figure on the right) to explain the situation to them.

## Other Information

- The focal point of the linear perspective is Jesus' right eye. If you extend the lines in the architecture (on the ceiling and side door frames), they will converge in the center of Jesus' head.
- All the figures are seated on one side of the table so we can see their reactions, with the apostles arranged in groups of three.
- The composition of the architecture is designed to focus the viewer's attention on Jesus, the central figure in the scene.
- Instead of painting a golden halo on Jesus, as medieval painters would have done, Leonardo painted a bright window behind Jesus' head to serve as an architectural "halo."

# Masterpiece Handout: *The Last Judgment*, 1536–1541, by Michelangelo



## Instructions

Using the information in this handout, organize your group into a “living tableau” of this painting. You should assume the positions of the figures in the painting as closely as you can, and, if possible, use props to make the tableau as close to the actual painting as possible. If you do not have enough people to represent all of the figures in the image, consult with your group and choose the most important ones to include. This should be a group decision. You will be asked to hold the pose in your painting for a total of 40 seconds (two sets of 20 seconds each—first with the class observing just your group as you hold your pose, and then with your teacher projecting the painting alongside your tableau for your classmates to compare with your composition). Your teacher will offer more information about these two sets of poses.

It is important to be very familiar with the information in this handout, because while you are still standing in your tableau “at ease,” your classmates will ask you questions about your painting and artist.

## Artist’s Biography (1475–1564)

Michelangelo spent his early life in Florence, Italy, where he was invited to live in the home of the political leader and patron of the arts, Lorenzo de’ Medici, who recognized and helped to cultivate his talent at a young age. He was a creative genius in many fields, including sculpture, painting, architecture and poetry, though his passion was always sculpture. He is most well-known for his painting on the ceiling of the Sistine Chapel in Rome, his sculpture *David* in Florence, and his design of the dome of St. Peter’s Basilica in Rome.

## Characteristics of the Artist’s Style

- He painted strong and beautiful human bodies, especially male nudes, with careful attention to precise anatomical detail.
- He showed strength and energy in the bodies and faces of his figures, for he believed that the body was a reflection of the soul.
- He portrayed profound emotion through the bodies and faces of his figures.
- He focused on the human subjects, not the setting around them.
- He rejected strict rules of perspective and naturalism, preferring not to try to imitate nature exactly.

## Background Information about the Painting

At the end of his long life, Michelangelo painted *The Last Judgment* on the back wall of the Sistine Chapel, below the famous ceiling that he had painted over 20 years earlier. The Catholic Church and the city of Rome had gone through difficult times in those two decades. The Protestant Reformation had taken root and many people were challenging the authority of the Church, and in 1527 an army loyal to the Holy Roman Emperor Charles V had sacked the city of Rome, murdering thousands of people, destroying religious art and artifacts, and looting the city. In this troubled time, Michelangelo created a painting much more disturbing than his earlier works, one showing the day of the Last Judgment.

## The Scene

According to the Book of Revelations in the Bible, on the day of the Last Judgment, Jesus will return to Earth, and all people will rise from the dead and he will judge them, deciding whether they deserve to go to Heaven or Hell.

In this scene, Jesus stands in the sky, surrounded by angels and saints, sending the saved ones to Heaven on the left side of the painting and the condemned ones to Hell on the right side of the picture.

## Arrangement of the Figures

(If you do not have enough students in your group to portray all of these, just choose the ones you feel are most important):

- With a gesture of his hand, **Jesus** (upper center) raises the dead (see them rising from the ground at the lower left of the painting), and sends them either up to Heaven (on the left) or down to Hell (on the right). His expression is calm and firm, showing no mercy for the condemned ones.
- The **Virgin Mary** (to the left of Jesus) turns away in distress, helpless to change the fate of the condemned people and unable to look at the horrible scene.
- A **group of angels** (center) awakens the dead with their trumpets, while they read the names of the saved ones (who are going to up Heaven) from a small book and the names of the condemned ones (who are going down to Hell) from a large book.
- (Below and to the right of Jesus) **St. Bartholomew**, who was martyred by being skinned alive, holds a gruesome empty skin; the face on this skin is a self-portrait of Michelangelo.
- (Standing on the cloud to the left of Jesus, facing forward) **St. John the Baptist** looks over at Jesus.
- (Standing on the cloud to the right of Jesus, with the white beard) **St. Peter** holds the silver and gold keys to the Kingdom of Heaven.
- (Bottom right corner) When one of the pope's officials criticized the painting for having naked bodies in a religious scene, Michelangelo painted the official's features on the face of **Minos**, the Judge of the Underworld, naked, with the ears of a donkey and entwined by a great serpent.
- (Paddling the boat, bottom center) **Charon** is the devilish figure who takes the tortured souls of the condemned ones across the River Styx and into the Mouth of Hell at the bottom center of the painting.
- (In the space below Jesus, to the right) A **Condemned Man** covers one eye in dread as he is pulled down towards Hell.

## Other Information

- Every figure in the painting shows great emotion, with the saved ones showing ecstasy and the condemned ones showing terror.
- In the year that Michelangelo died, the leaders of the Church decided that the nude bodies were offensive, so they had a painter named Daniele de Volterra paint strips of cloth to cover the figures' private parts. The artist was given the nickname "The breeches-maker."
- Michelangelo painted this piece at the end of the Renaissance, and it reflects elements of a new style called Mannerism, such as the complex composition, the exaggerated muscles, and the twisted and tortured positions of the bodies.
- The medium is fresco, in which the pigment is applied into wet plaster.

# Masterpiece Handout: *The School of Athens*, 1509–1510, by Raphael

## Instructions

Using the information in this handout, organize your group into a “living tableau” of this painting. You should assume the positions of the figures in the painting as closely as you can, and, if possible, use props to make the tableau as close to the actual painting as possible. If you do not have enough people to represent all of the figures in the image, consult with your group and choose the most important ones to include. This should be a group decision. You will be asked to hold the pose in your painting for a total of 40 seconds (two sets of 20 seconds each—first with the class observing just your group as you hold your pose, and then with your teacher projecting the painting alongside your tableau for your classmates to compare with your composition). Your teacher will offer more information about these two sets of poses.

It is important to be very familiar with the information in this handout, because while you are still standing in your tableau “at ease,” your classmates will ask you questions about your painting and artist.



## Artist's Biography (1483–1520)

Born in Urbino in central Italy, Raphael was first trained by his father, a painter, Giovanni Santi. Later, he lived in Florence and Rome, where he was influenced by other Renaissance artists, such as Michelangelo and Leonardo da Vinci. He is famous for his paintings of the Madonna (pictures of the Virgin Mary and baby Jesus), with an unmatched tenderness in their expressions. In Rome, Raphael's artistic talents were in great demand, and he received commissions to paint rooms in the Vatican, as well as paintings for private patrons. He painted religious and mythological subjects, as well as portraits. His skill and charming personality won him the nickname "the prince of painters." Pope Leo X had such faith in Raphael's abilities that he put him in charge of the architectural design of the new St. Peter's Basilica in Rome after the death of the first architect and Raphael's friend, Bramante. Sadly, Raphael died at the early age of 37.

## Background Information about the Painting

Pope Julius II commissioned the 27-year-old Raphael to paint frescoes covering the four walls of the Stanza della Segnatura, the pope's library, in the Vatican Palace. Raphael painted *The School of Athens* on one of the four walls.

## Characteristics of the Artist's Style

- His compositions are balanced and harmonious.
- The people in his paintings are beautiful.
- The settings are realistic.

## The Scene

Ancient philosophers participate in philosophical and scientific discussions, while in the center, Plato and Aristotle, the two ancient Greeks most highly regarded by Renaissance humanists, engage in an intense dialogue. The scene takes place under a great vault based on the architect Bramante's design for St. Peter's Basilica, which was under construction at the time. By commissioning this painting in the Vatican Palace, the pope was showing that the Catholic Church respected the ideas of these mostly pre-Christian philosophers. Raphael painted some of the figures of his ancient scholars with the features of well-known Renaissance artists, scholars and other personalities.

## Arrangement of the Figures

(If you do not have enough students in your group to portray all of these, just choose the ones you feel are most important):

- (Center, figure on the left, pointing to the sky): Greek philosopher **Plato**, with the features of the Renaissance artist and scientist Leonardo da Vinci
- (Center, figure on the right, hand outstretched, palm down): Greek philosopher **Aristotle**
- (Bald man, seated on the stairs) Greek philosopher **Diogenes**

- (Dark-haired man in the foreground, sitting on the steps, leaning on a block of marble) Greek philosopher **Heraclitus**, with the features of the Renaissance artist Michelangelo
- (Balding man with beard in left foreground, half-sitting/half-kneeling, with slate and book): Greek mathematician **Pythagoras**
- (Balding man in right foreground, leaning over a slate on the ground): Greek mathematician **Euclid**, with the features of the Renaissance architect Bramante
- (Lower right, facing away from the viewer, holding a globe): Greek astronomer **Ptolemy**
- (Right side, facing Ptolemy, with a beard and black hat, holding a celestial sphere): Persian philosopher/prophet **Zoroaster**
- (Standing in front of the stairs, towards the left, in a white robe): **Hypatia of Alexandria**, female astronomer, mathematician and philosopher of the 4th century, who was killed by Christian leaders for her feminist and intellectual ideas, painted with the features of the pope's teenaged nephew Francesco Maria della Rovere to disguise her identity
- (Standing in front of the stairs to the left, in a yellow shirt): Greek philosopher **Parmenides**

## Other Information

- Even though the scene is filled with a crowd of people, Raphael uses their groupings, gestures and body positions to make the composition orderly and balanced.
- The lines of perspective in this painting converge at a point just between Plato and Aristotle, emphasizing the importance of these two figures. (You can check this by taking a ruler and drawing lines on the picture following the lines in the floor and on the side pillars back to the central point.)
- The gestures of Plato and Aristotle are significant: Plato is pointing towards the sky, because his philosophy was based on the importance of ideas existing in the heavenly realm, while Aristotle is pointing towards the ground, because his philosophy was based on his rational observations of the world around him.
- The medium is fresco, in which the pigment is applied into wet plaster.

## Images to Project

**Primavera, by Botticelli**



***The Last Supper, by Leonardo da Vinci***



## ***The Last Judgment, by Michelangelo***



**The School of Athens, by Raphael**



## ● Circumnavigating the Globe with Magellan ●

In this Readers' Theater, students will "circumnavigate" the classroom as they simulate the journey of Magellan's small fleet of ships that traveled around the globe. They will portray the hardships, the wonders, the mutinies and the tragedies experienced by Magellan and his men as they embarked on their daring odyssey into the unknown.

Read through the procedure first, then read on to find the readings and additional information for this unit.

### Works to Consult

#### Books

- Bergreen, Laurence. *Over the Edge of the World: Magellan's Terrifying Circumnavigation of the Globe*. New York: Morrow, 2003. Print.
- Joyner, Tim. *Magellan*. Camden, Me.: International Marine, 1992. Print.
- Levinson, Nancy Smiler. *Magellan and the First Voyage around the World*. New York: Clarion, 2001. Print.
- Steffoff, Rebecca. *Ferdinand Magellan and the Discovery of the World Ocean*. New York: Chelsea House, 1990. Print.

#### DVDs

- *Great Age of Exploration*, United Learning.
- *The Age of Discovery*, Just the Facts.
- *Great Explorers DVD Set*, History Channel.



## Procedure

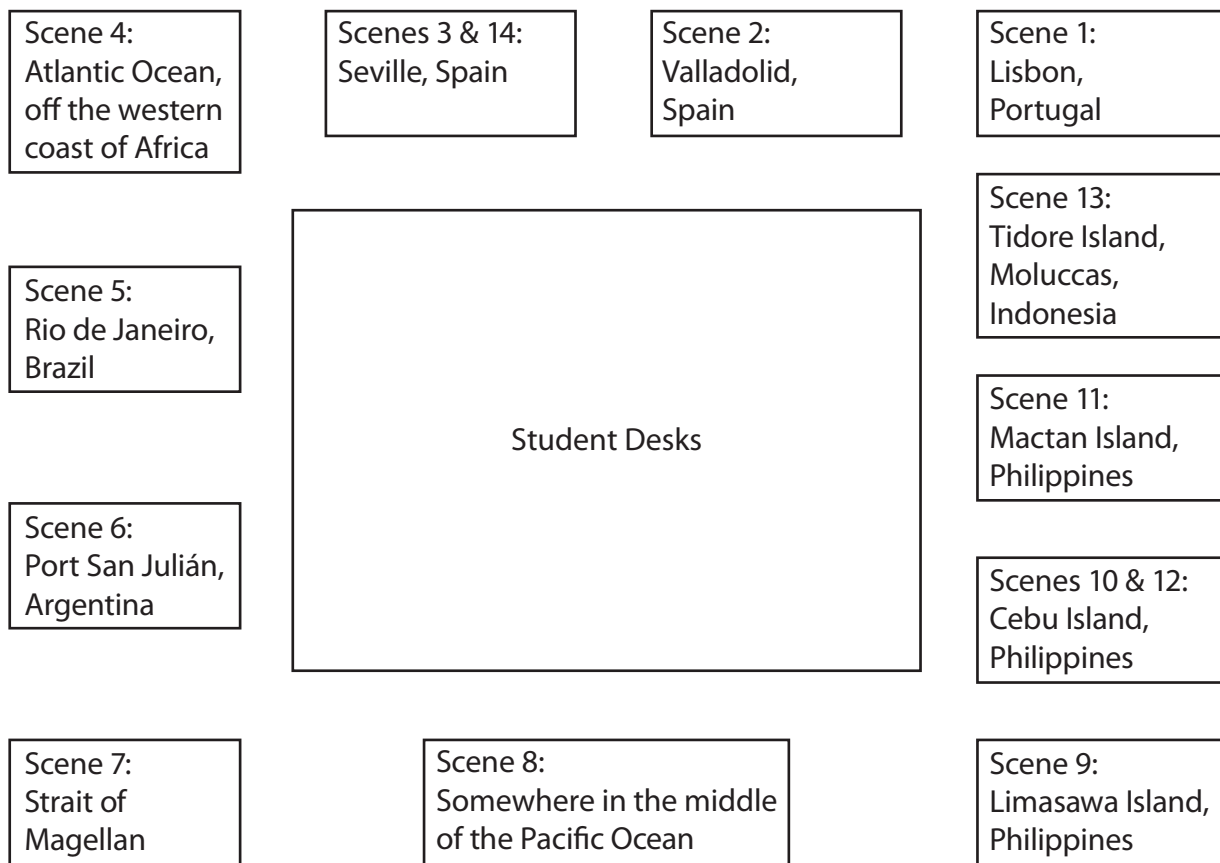
### Setup

1. Use the **Character Assignment Chart** provided to assign roles. The teacher may decide to assign the same character to different students in different scenes, in order to provide more equity in terms of participation. (For instance, several students might play Magellan and Pigafetta over the course of the Readers' Theater.) The number of words for each character in each scene is provided, to help in assigning roles as equitably as possible. A student may also play multiple roles.
2. Make a sign for the setting for each scene to post around the classroom as shown on the classroom diagram below to show the location of each scene in the Readers' Theater. You will need to make a sign for each of the following:
  - Lisbon, Portugal (Scene 1)
  - Valladolid, Spain (Scene 2)
  - Seville, Spain (Scene 3 and Scene 14)
  - Atlantic Ocean, off the western coast of Africa (Scene 4)
  - Rio de Janeiro, Brazil (Scene 5)
  - Port San Julián, Argentina (Scene 6)
  - Strait of Magellan, Chile (Scene 7)
  - Somewhere in the middle of the Pacific Ocean (Scene 8)
  - Limasawa Island, Philippines (Scene 9)
  - Cebu Island, Philippines (Scene 10 and Scene 12)
  - Mactan Island, Philippines (Scene 11)
  - Tidore Island, Moluccas, Indonesia (Scene 13)

*Alternative:* Place signs for the scenes around the school, instead of the classroom, and have the class "circumnavigate the school" as they move from location to location.

# Circumnavigating the Globe with Magellan

## Procedure



Classroom diagram

### Teaching tip

Alternative:

The map could be projected on a screen or whiteboard throughout the Readers' Theater.



### 3. Photocopying

- Photocopy a class set of the **Map of the Route of Magellan and Elcano**. This map shows the route taken by the ships, as well as the locations of the scenes in the Readers' Theater.
  - Photocopy a class set of the **Background Essay**.
  - Photocopy a class set of the **Readers' Theater** for the students. If you wish to reduce the amount of photocopying required, you might photocopy only enough to give students copies of the scenes they will be in.
  - Photocopy **Name Tags** for all of the characters in the Readers' Theater (or write the characters' names on adhesive name tags).
  - Photocopy five **Ship Flag** templates. Write the name of each of the ships in the blank space on the five templates: *Trinidad*, *Victoria*, *San Antonio*, *Concepción*, and *Santiago*.
4. **Optional.** If you would like to create a sense of the historical period, encourage students to dress in costume. Your school theater department might be able to help contribute costumes. Early 16th

century sailors wore outfits similar to what one might envision for a pirate—loose-fitting shirts, bandanas, sashes, loose-fitting pants, skullcaps, and boots. The islanders of the Philippines wore costumes of colorful cloth. Patagonians wore clothing made of guanaco (similar to llama) skins. Students can research the clothing of 16th century sailors and indigenous peoples on the internet for more information.

## Day One: Preparation


### Option 1

20–25 minutes of instruction

*If you have a 70–80 minute block of time, Option 1 can be combined with the Activity in Day Two, and can be done in a single day.*

1. Project the **Background Essay** onto a screen or whiteboard and take turns reading it aloud. Review the information to make sure students understand the concepts.
2. Explain that in the next class period, students will be re-enacting the voyage of Magellan.
3. Give students their role assignments and post the **Character Assignment Chart** for the students' reference.

### Option 2

5–10 minutes of instruction

1. Hand out a copy of the **Background Essay** to each student, and assign it to be read for homework, due in the next class period.
2. Explain that in the next class period, students will be re-enacting the voyage of Magellan.
3. Give students their role assignments and post the **Character Assignment Chart** for the students' reference.

## Day Two:

### Activity

45–55 minutes of instruction

1. Post the setting location signs around the classroom as shown on the classroom diagram.
2. Give students **Name Tags** for their characters so that they will be easy to identify in the Readers' Theater, and have them attach their name tags with tape, pins or clips.

## Circumnavigating the Globe with Magellan

### Procedure

3. Give each student a copy of the **Map of the Route of Magellan and Elcano**. Students should keep track of the route of the fleet on their maps as the Readers' Theater progresses by using a highlighter or marker to color each leg of the route from scene to scene.
4. Have the students in Scene 1 stand in front of the sign that says "Lisbon, Portugal (Scene 1)." They should read their lines and do any actions indicated in the Readers' Theater. At the end of the scene, the students in Scene 1 should sit down, and the students in Scene 2 should rise and stand in front of the sign that says, "Valladolid, Spain (Scene 2)." Continue likewise through all 14 scenes of the Readers' Theater.
5. The Readers' Theater should take 45–50 minutes to complete.



## Debriefing

### Shorter Debriefing

1. Review the details of the expedition with the class. Make sure the students understand Magellan's motivations, the events of the journey, and the route. Distribute the **Postscript** and have the students read it to themselves or read it aloud together. Go over the main points with the class. The following discussion questions will help the students think critically about the journey:

- Why did the Portuguese care so much about stopping Magellan's fleet from completing its journey?

*The Portuguese controlled the ocean trade route to the Spice Islands, traveling eastward around Africa and India. Since King Manuel of Portugal refused to give Magellan command of an expedition to the Spice Islands, he offered his services to Spain, Portugal's primary rival, with a plan to search for a westward route to the Spice Islands, and King Charles of Spain agreed to give him a command. The Portuguese did not want Magellan to succeed in finding an alternate trade route to the Spice Islands for Spain because they wanted to maintain their monopoly on the spice trade.*

- If you were a captain of one of the other ships in Magellan's fleet, would you have mutinied? Why or why not?

*Answers will vary but should include a discussion of the following facts: Magellan had strong leadership qualities, or he would not have been able to keep the expedition together until his death; if the mission were a success, it could be very profitable for members of the crew; Magellan did not seem to know where he was going most of the time, especially when he was searching for a passage through South America; Magellan's fanaticism in converting the islanders of the Philippines to Christianity seemed irrational; many of the crew members on the Armada of the Moluccas were dying; and Magellan's loyalty to Spain was questionable, since he was Portuguese.*

- Some people think that Captains Barbosa and Serrano chose not to help Magellan at the Battle of Mactan Island because they were happy to be rid of him. What do you think? (They didn't last long afterwards, since they were both killed in the massacre on Cebu.)

*Answers will vary, but students should note that Barbosa and Serrano were frustrated with the fact that Magellan seemed to be obsessed with converting the indigenous people to Christianity at the risk of the lives of his crew and the success of the primary goal of the expedition, which was to buy spices in the Moluccas.*

## Circumnavigating the Globe with Magellan

### Procedure

- Discuss the difficulties of living on a ship in the 16th century: violent weather, spoiling food, nowhere to sleep but on the deck, back-breaking work, scurvy, lack of fresh water. Why do you think people did it? If you were living at that time, do you think you would have gone to sea?

*Answers will vary but may include the following: the possibility of making money, the lack of jobs or other opportunities on land, a quest for adventure, and the desire to explore the unknown.*

- Was the expedition a success or a failure?

*Answers will vary, but students should weigh the benefits of the knowledge gained as a result of the voyage against the cost in terms of the lives lost. Financially, the voyage broke even.*

- How do you think Magellan's expedition affected the way people saw the world?

*Answers will vary but may include the following: the world was knowable (less mysterious); the world was proven to be round; maps would improve; people better understood the size of the Earth; explorers would be encouraged to venture out to learn more about the world; people better understood the sizes of the American continents and the Pacific Ocean; people had a better understanding of the real dangers of traveling around the world; etc.*

- How does Magellan's expedition compare with the experience of astronauts leaving the planet Earth to explore space today?

*Answers will vary but should include a discussion of venturing into the unknown, motives for exploration, competition among nations, national pride, expense, a quest for knowledge, danger, and communication—or lack thereof—with people at home.*

2. Discuss the encounters Magellan's fleet had with the indigenous peoples they encountered.

- List some of the different interactions that took place between Magellan's crew and the local people.

*Friendly relations and trade with the Guaraní people of Rio de Janeiro; initially friendly relations with the Patagonians until the Spaniards kidnapped one, and then the Patagonians attacked and harassed them; friendly relations with Rajah Humabon and the Limasawans, who agreed to be baptized as Christians; conflict with Lapu-Lapu and the Mactanese, in which Magellan and seven others were killed; and initially friendly relations with Rajah Kolambu and the Cebu Islanders*

until after the Spanish defeat at Mactan Island, when the islanders massacred all 27 Spaniards that had gone ashore.

- Why do you think they had such a variety of experiences?

*Answers will vary, but may include the following: Most indigenous people of South America had never encountered Europeans before. As long as the Europeans did not pose a threat, the locals were friendly. Once the Spaniards kidnapped one of the Patagonians, his tribesmen became hostile. As for the people of the Philippines, the indigenous people were more familiar with Europeans and were trying to determine the most advantageous way to deal with them. Some felt they would benefit by going along with the Europeans and their religion, while others resisted them.*

- What do you think the indigenous people thought of the Europeans? Why?

*Answers will vary but may include the following: They were suspicious of the Europeans; they were open to good relations as long as the Europeans treated them well; they were impressed by the Europeans' weapons and armor; they resented how the Europeans looked down on them, tried to take advantage of them, and forced Christianity on them; etc.*

- What do you think was the Europeans' attitude towards the indigenous people? Why?

*Answers will vary but may include the following: They found them exotic, uncivilized, childlike, or uneducated; they were fascinated by the lifestyles and cultures of the indigenous people; they saw the indigenous people as heathens whose souls needed to be saved by being baptized as Christians.*

Today the people of Mactan celebrate Lapu-Lapu's defeat of Magellan every year with a festival and a re-enactment of the battle. A heroic statue of Lapu-Lapu stands on the beach honoring him for fighting off the Spanish invaders.

3. Have students write a Learning Log entry following the debriefing.

### Longer Debriefing

1. Assign students to write journal entries from the points of view of their characters in the Readers' Theater describing several important days on the journey. The journal should include the events as well as the character's feelings about what is happening.
2. Search the internet to find images of early maps to project or photocopy for the class. Discuss how people's views of the world changed as they gathered more information from merchants and explorers. Note how unhelpful the world maps of his time would have been to Magellan. Some interesting ones to investigate include the following:
  - The Ptolemy World Map (c. 150 CE)—considered the authoritative world map after a manuscript of Ptolemy's *Geographica* was translated from Greek into Latin c. 1300
  - Al-Idrisi's *Tabula Rogenriana* (1154)—drawn by the Arab geographer Al-Idrisi using information gathered from Arab merchants
  - The Hereford Mappa Mundi (1300)—based on a standard medieval mapmaking layout, known as the T-and-O format, in which the T is the Mediterranean Sea, dividing Asia, Africa and Europe, and the O is the surrounding "Ocean River"
  - Martellus World Map (1490)—reflects information from Portuguese explorers and merchants of the African and Indian coastlines
  - Behaim's *Erdapfel* (Earth apple) globe (1490)—includes information similar to the Martellus world map, but being made prior to Columbus' voyage, it has no indication of the American continents
  - Cantino World Map (1502)—includes information from Spanish and Portuguese discoveries in the New World, but South America trails off into uncertainty at the bottom of the map
  - Caverio World Map (1505)—includes information from Spanish and Portuguese discoveries in the New World, but South America trails off into uncertainty at the bottom of the map

3. Assign students to research other explorers of the Age of Exploration. They could present their findings in a paper, blog, website, or computer presentation.

- |                         |   |
|-------------------------|---|
| ▪ Bartolomeu Dias       | ▪ Henry Hudson                            |
| ▪ Christopher Columbus  | ▪ Francis Drake                           |
| ▪ Vasco da Gama         | ▪ Walter Raleigh                          |
| ▪ Pedro Álvarez Cabral  | ▪ Francisco Pizzaro                       |
| ▪ John Cabot            | ▪ Hernán Cortés                           |
| ▪ Sebastian Cabot       | ▪ Jacques Cartier                         |
| ▪ Hernando de Soto      | ▪ Samuel de Champlain                     |
| ▪ Amerigo Vespucci      | ▪ Jacques Marquette                       |
| ▪ Juan Ponce de León    | ▪ Francisco Vasquez de Coronado           |
| ▪ Vasco Nuñez de Balboa | ▪ René-Robert Cavalier, Sieur de la Salle |
| ▪ Giovanni da Verrazano |   |



# Background Essay

**Place:** The Route of Magellan's Voyage around the Earth

**Years:** 1513–1521

The seafarers of the Renaissance were not the first travelers to venture out beyond their known world. Humankind has been exploring our frontiers since long before recorded history, when our ancestors crossed from Africa to Europe, Asia, and the Americas. Phoenicians, Polynesians, and Vikings traveled vast distances, and the Norsemen even established settlements in North America long before Columbus. In the 15th and 16th centuries, however, Europeans began to explore the world with unprecedented zeal. Driven by the lure of fabulous riches and the desire to spread Christianity, monarchs, merchants and seafarers were motivated to take extreme risks to venture into the unknown in what we now call the Age of Exploration.

More than anything else, economics motivated exploration. In the 15th century, Europeans craved spices, like pepper, cloves, cinnamon, nutmeg, and ginger. In an era without refrigeration, meat spoiled quickly. The best way to preserve it was to cure it with salt and pepper, but although salt was easy to come by in Europe at the time, pepper was not. Spices helped to cover the taste of spoiling meat and made food taste better overall. However, the European climate was too cold and dry to grow them, so they had to be imported all the way from what was known as the "Indies," which included India and Southeast Asia. A group of islands called the Moluccas, which today are part of Indonesia, were known in the 15th century as the Spice Islands, because spices grew there in such abundance.

Spices were incredibly expensive in Europe, however, because the trade route was controlled by Muslim traders and merchants from the Italian city-state of Venice. The Muslims carried the spices from the Indies to the eastern coast of the Mediterranean Sea, and from there Venetians purchased them and brought them to Europe. The goods changed hands many times, and each of the middlemen raised the prices, so that a shipload

of spices sold in Europe for 100 times what it cost to buy in the Moluccas. European kings and merchants began to look for a way to break the Muslim-Venetian monopoly (exclusive trade) by finding a different route to the Spice Islands.

Explorers from Portugal traveled farther and farther south along the western coast of Africa, until they rounded the southern tip and reached India. Once they had mastered the sea route around Africa, the Portuguese seized seaports along the eastern coast of Africa and major trading posts in India, building forts and establishing a naval presence throughout the Indian Ocean. Ending the Muslim-Venetian monopoly, the Portuguese took control of the trade route to Asia.

There was, however, another possible route to the Spice Islands. Most people of the 15th century knew that the Earth was a sphere, but, based on the estimates of the 2nd century Greek astronomer Ptolemy, who was considered at the time to be the supreme expert on the subject, they believed it was much smaller than it actually is. Christopher Columbus, sailing for Spain, proposed that by sailing west across the Atlantic Ocean, known at the time as the "Ocean Sea," he could reach the Indies, which, according to Ptolemy's estimate of the size of the Earth, should have been only about 3,000 miles away. When he reached the Caribbean islands off the coast of North America, he was convinced he had reached the Indies. It turned out, however, that between Europe and Asia lay a continent previously unknown to the Europeans. (The Viking settlements remained only in Norse legends.) This New World offered a vast realm for exploration, but it seemed to block any western route from Europe to Asia—that is, unless a passage could be found through it. The intrepid explorer Ferdinand Magellan was convinced that a channel existed through South America, and in 1519, he set out to locate and sail through it, to travel west from Europe to the Moluccas.

# Readers' Theater

## Scene 1: [Lisbon, Portugal]

PIGAFETTA: I wish to tell of the treacherous yet wondrous odyssey of the Armada of Captain-General Ferdinand Magellan, and how the men on this journey became the first to travel around the world and return to the spot where they began. I am Antonio Francesco Pigafetta, of Milan, Italy, passenger and chronicler of the expedition, and although many may speak ill of our great Captain-General and say that he was unbalanced, excessively harsh or even treasonous, I ask you to hear my tale and make your own decision.

PIGAFETTA: Ferdinand Magellan was a member of the Portuguese nobility, and by the age of 36, he had served his country bravely, and even walked with a limp from a knee wound he had received in battle. However, King Manuel disliked him and didn't appreciate his sacrifices or his offers to serve the crown.

KING MANUEL: Who is the next petitioner?

PORTUGUESE COURT ATTENDANT: Ferdinand Magellan.

KING MANUEL: Not again! This country squire is constantly asking for something! Last time, he was accused of selling horses captured in battle back to the enemy. Instead of asking for mercy, he asked for an increase in his pay.

PORTUGUESE COURT ATTENDANT: True. But he was cleared of all charges.

KING MANUEL: Maybe he was. Let's see what he wants this time.

*[MAGELLAN enters, limping, and bows.]*

MAGELLAN: Your Majesty, you know I've put my life in peril for Portugal many times. I fought in India and North Africa and I traveled to the Moluccas, the Spice Islands—a treacherous journey—but one that brought great rewards for Portugal.

PORTUGUESE COURT ATTENDANT: Yes, of course, our navies have seized control of the spice trade from the Arabs, and the royal coffers are beginning to swell with the profits.

KING MANUEL: Well, what do you want this time?

MAGELLAN: First, I humbly request an increase in rank and pay. I only have the rank of a gentleman-in-waiting, but while I've been away risking my life, all these quill-pushers around the court have been getting raises and promotions.

KING MANUEL: *[Angrily]* You're wasting the time of the king asking for more money! Who do you think you are? No!

MAGELLAN: Your Highness, please forgive me. But if you will not raise my pay, then I beg that you appoint me captain in the royal navy, and provide me with a ship and men so that I can lead an expedition to the Moluccas. There I will set up a Portuguese trading post so we can control the spice trade from the eastern end of the route.

KING MANUEL: You're the last person I would send. This audience is finished!

MAGELLAN: Your Highness, do I then have your permission to offer my services to another king?

KING MANUEL: Do whatever you please! It's of no interest to me. Leave me now!

*[MAGELLAN reaches out to kiss the king's ring, but the king snatches his hand away, causing MAGELLAN to stumble on his bad leg. KING MANUEL and the PORTUGUESE COURT ATTENDANT laugh.]*

PORTUGUESE COURT ATTENDANT: Be on your way, Clubfoot!

### **Scene 2: [Valladolid, Spain]**

PIGAFETTA: Magellan was humiliated, but he was a stubborn man. If he couldn't sail for the king of Portugal, he would find another way. A friend told him that on a journey to the New World, he had seen the entrance to a passage through South America, and showed him a globe that marked its position. Magellan knew there was an ocean on the other side of the New World, because three years earlier the Spanish explorer Vasco Nuñez de Balboa had crossed Panama and had seen it. So if Magellan could just find the passage, he could sail through the continent to the ocean on the other side, cross the ocean and reach the Moluccas from the east. Magellan moved to Spain, married the daughter of a Spanish nobleman, and brought his idea to the king of Spain, Charles the First.

SPANISH COURT ATTENDANT: There is a Portuguese navigator here who wishes to see the king.

KING CHARLES: But the Portuguese are our rivals at sea. Are you sure this isn't some kind of a trick?

SPANISH COURT ATTENDANT: I suggest we listen to what he has to say.

KING CHARLES: He may enter.

*[MAGELLAN enters, carrying a homemade globe.]*

MAGELLAN: Your Highness, I have come to offer my services to Spain. I would like to lead an expedition to the Moluccas so that Spain can establish a trade route to the Spice Islands.

KING CHARLES: But why are you not sailing for Portugal?

MAGELLAN: King Manuel wasn't interested. He told me I could offer my services to another king.

KING CHARLES: But Portugal already controls the trade route to the Moluccas. Your ships would just be attacked along the way by the Portuguese navy.

MAGELLAN: No, they wouldn't, because I plan to sail west, instead of east. Let me show you.  
[MAGELLAN points to his globe.] I would sail across the Ocean Sea to the New World. I believe there is a passage through the continent that will take me to the ocean on the other side.

SPANISH COURT ATTENDANT: This is all just guesswork, Your Majesty. He doesn't know what he's talking about.

KING CHARLES: What makes you think this passage is really there?

MAGELLAN: I know a navigator who saw it with his own eyes, but he had to return to Portugal before he could explore it.

SPANISH COURT ATTENDANT: If you were to find this passage, how far do you think it would be across the ocean on the other side to the Moluccas?

MAGELLAN: Based on the most scholarly estimates of the distance around the Earth, the ocean can't be very wide. It would take a few weeks at the most—certainly much shorter than crossing the Ocean Sea.

SPANISH COURT ATTENDANT: [Stage whisper to KING CHARLES] I don't like the idea of sending such an important expedition under the command of a Portuguese captain. I don't trust him, and neither will the men.

KING CHARLES: [Stage whisper] Don't worry, I'll make sure there are plenty of Spaniards in his fleet.  
[To MAGELLAN] Ferdinand Magellan, I hereby bestow upon you the rank of Captain-General and give you the command of five vessels to travel to the New World in search of a passage to reach the Spice Islands. I now charge you to acquire your ships, supplies and crew.

MAGELLAN: You will not be disappointed, Your Majesty. This expedition will bring great profit and prestige to the Spanish crown. [MAGELLAN leans down and kisses KING CHARLES' ring.]

### Scene 3: [Seville, Spain]

PIGAFETTA: The Captain-General assembled his ships and crew in the port city of Seville, Spain. He worked with his slave Enrique, who was his closest confidant and whom he paid a salary equivalent to that of a ship's officer. Magellan had acquired Enrique in his earlier travels to the Moluccas, and in his will, Magellan promised to set him free. They encountered one problem after another.

ENRIQUE: Certainly, you must hire the most skillful captains you can find to command your ships.

MAGELLAN: I wish I could, but I've been forced to hire three Spanish captains who are inexperienced and whom I don't trust. Gaspar de Quesada will be captain of the *Concepción*; Luis de Mendoza of the *Victoria*; and Juan de Cartagena of the *San Antonio*.

ENRIQUE: Do you have any loyal captains?

MAGELLAN: I'm only certain of the loyalty of one of my captains—Juan Serrano, a fellow Portuguese and captain of the *Santiago*. I'll be in command of the *Trinidad*. [*Captains QUESADA, MENDOZA, CARTAGENA and SERRANO hold up the flags of their respective ships. MAGELLAN holds up the flag of the Trinidad.*]

ENRIQUE: There is a Portuguese man here to see you.

[*PORTUGUESE AGENT enters.*]

PORTUGUESE AGENT: Ferdinand Magellan, I have a message from King Manuel of Portugal.

MAGELLAN: Let me hear it.

PORTUGUESE AGENT: He commands you to return to your home country.

MAGELLAN: But he told me to take my services elsewhere.

PORTUGUESE AGENT: His Majesty has decided he wants you to embark on a journey of exploration for your own country. He will provide you with ships and a command to search for the passage through the New World for Portugal.

ENRIQUE: [*Stage whisper to MAGELLAN*] How do we know he won't just throw you in jail when you return to Portugal?

MAGELLAN: I am a loyal Spanish citizen now. I have a Spanish wife and child and I work for the king of Spain. Tell King Manuel that he had his chance.

PORTUGUESE AGENT: You are a traitor! And you will suffer a traitor's death! Your little fleet will never be safe from the Portuguese navy! [*The PORTUGUESE AGENT leaves.*]

MAGELLAN: How is the recruitment of the crew coming?

ENRIQUE: Not well. Even the most daring of sailors don't want to sign up for a dangerous journey when we won't tell them where they're going.

MAGELLAN: Well, send out more calls for men. Tell them that if we're successful, they'll acquire riches beyond their imaginations.

ENRIQUE: Here comes the Italian fellow I was telling you about.

[*PIGAFETTA enters.*]

MAGELLAN: Hello, sir. How can we help you?

PIGAFETTA: My name is Antonio Francesco Pigafetta, and I would like to join your expedition.

MAGELLAN: What are your qualifications?

PIGAFETTA: I am a scholar from Venice, and I ask that you take me on as a passenger so that I might observe and record the events of your journey.

MAGELLAN: We could use someone like you. Welcome aboard.

PIGAFETTA: *[To the audience]* What the Captain-General didn't know was that Portuguese agents had bribed the suppliers to cheat him. He didn't discover until we got to Brazil that the ships' holds contained only one-third of the supplies listed on the receipts from the suppliers.

**Scene 4: *[Traveling south in the Atlantic Ocean along the western coast of Africa]***

PIGAFETTA: On the 10th of August, in the year of our Lord 1519, our small fleet, called the Armada of the Moluccas, set sail. When we put into port at the Canary Islands, a swift ship from Spain brought the Captain-General a message from his father-in-law, warning him that a man had been overheard boasting in a tavern that the three Spanish captains were planning to kill him and take over the fleet. Now on his guard, the Captain-General set off. Everyone expected us to sail straight west to the New World, but Magellan feared that the Portuguese navy was waiting to the west, so to avoid an ambush, he ordered our fleet to head south along the African coast. One evening, the ships' captains met together to dine on board the *Trinidad*.

*[QUESADA, MENDOZA and CARTAGENA enter.]*

QUESADA: This clubfooted Portuguese scoundrel is crazy! He's going to get us all killed.

MENDOZA: He won't listen to reason. He says he wants to sail to the New World, so what does he do? He sails south?! It seems to me he's just taking us right into Portuguese territory. I knew he was working for the Portuguese all along.

QUESADA: First, he sails us through the worst storm I've ever experienced. Then he takes us right into the doldrums—three weeks with no wind at all, just sitting there on the calm sea eating through our supplies and going nowhere.

CARTAGENA: He's incompetent and dangerous. He won't even tell us exactly where we're supposed to be going once we get to the New World. Obviously, he doesn't know what he's doing. He's leading us all to certain death. Are you all prepared to go forward with our plan?

MENDOZA: I'm in.

QUESADA: Yes. Let's do it.

CARTAGENA: Here come Magellan and his lackey Serrano.

*[MAGELLAN and SERRANO enter.]*

MAGELLAN: Let's sit down for dinner.

MENDOZA: Why won't you tell us where we're going once we reach the New World?

SERRANO: The Captain-General doesn't have to answer your questions.

QUESADA: Why don't we just head east and go to the Moluccas the normal way? We can fill the ships with spices and return to Spain to make our fortunes.

MAGELLAN: Because that's not the plan! I'm the Captain-General and your job is to follow my orders.

CARTAGENA: Well, I refuse to follow your idiotic commands any longer! *[CARTAGENA pulls out his dagger.]*

MAGELLAN: That, sir, is mutiny! *[SAILORS 1 and 2 rush in and seize CARTAGENA.]* Do either of you have anything else you would like to say? *[QUESADA and MENDOZA shake their heads.]*

SAILOR 1: What should we do with him?

MAGELLAN: Put him in the stocks so all can see what happens to a mutineer.

SAILOR 2: Yes, sir, Captain-General!

PIGAFETTA: Magellan gave the command of the *San Antonio* to a fellow Portuguese and loyal supporter, Captain Álvaro de Mesquita.

*[MESQUITA takes the flag of the San Antonio from CARTAGENA.]*

### **Scene 5: [Rio de Janeiro, Brazil]**

PIGAFETTA: When we finally escaped the doldrums, the Armada of the Moluccas made good time crossing the Ocean Sea. Once we reached land, we traveled along the coast to a bay with white sand beaches and green forests. It was the mouth of a river that the explorer Amerigo Vespucci had named Rio de Janeiro.

SAILOR 1: Look, the Indians are paddling towards us in their canoes!

SAILOR 2: We should prepare to fight. I've heard there are cannibals here!

SAILOR 1: They don't look vicious. They seem to have brought goods to trade.

SAILOR 2: Let's get out our merchandise.

*[Two GUARANÍ INDIANS enter carrying chickens, fish, parrots and sweet potatoes. The SAILORS pull out mirrors, playing cards, combs and fishhooks. The two sides use sign language to barter.]*

SAILOR 1: I can't believe they gave me six chickens for one King of Hearts.

SAILOR 2: I could stay here for a while.

PIGAFETTA: We stayed with these friendly people for two weeks, enjoying their hospitality.

**Scene 6: [Port San Julián, Argentina]**

PIGAFETTA: The Armada of the Moluccas traveled ever southward, sailing into every inlet to see if it was the passage through the New World. Winter was approaching, and every day the temperature dropped. Once, we spotted a great opening. Magellan was certain that we had found the passage his friend had told him of and had shown him on the globe. Sadly, when we sailed into it, we found it was just the mouth of a large river. For two more months, we headed south into a sea of bitter cold and misery. Finally, the Captain-General ordered the ships to spend the winter in a frigid and dreary harbor that he named San Julián. Once again, the Spanish captains plotted mutiny.

*[QUESADA, CARTAGENA and MENDOZA gather to discuss the mutiny.]*

CARTAGENA: At midnight, we will send a longboat of armed men to the *San Antonio* and seize it from Magellan's minion Captain Mesquita. Then I will be in control of my old ship again.

MENDOZA: Then we will have three ships under our control. What about Serrano, captain of the *Santiago*? He's Portuguese, but he's just as frustrated as we are with this endless search in this treacherous, frozen wasteland for a passage that doesn't exist.

QUESADA: No doubt, when he sees that we have three ships under our control, he will join us.

CARTAGENA: May God be with us all.

*[Each captain stands with his ship's flag. A group of four MUTINEERS and CARTAGENA "row" over to the San Antonio and attack Captain MESQUITA. MUTINEER 1 ties his hands together. CARTAGENA takes the flag from MESQUITA.]*

CARTAGENA: Now I will send a letter to Magellan demanding that he turn the fleet over to us.  
*[CARTAGENA hands a note to the group of MUTINEERS, who "row" over to the Trinidad. They hand the note to MAGELLAN.]*

MAGELLAN: Master-at-arms Espinosa, seize these men. *[ESPINOSA points to the ground and the MUTINEERS sit.]* I will send a boatload of my own men with a letter to Captain Mendoza on the *Victoria*. When you approach the boat, act as if you are sympathetic to the rebellion, and when they invite you aboard, give Captain Mendoza my note. If he resists, kill him.

ESPINOSA: Then we will seize control of the vessel.

MAGELLAN: Go with God.

*[ESPINOSA and three SAILORS "row" over to the Victoria.]*

ESPINOSA: *[Calling]* May we come on board? We want to join you. We've had enough of the Captain-General's insane quest.

MENDOZA: Come aboard. Soon we'll be heading out of this wretched place.

ESPINOSA: *[Hands MENDOZA the letter]* Here's a message from the Captain-General.

MENDOZA: What? *[Reads the letter quickly and laughs. He crumples the letter and throws it overboard.]*  
Do you think I...? *[Before he can finish his sentence, ESPINOSA grabs him and plunges a dagger into his throat.]*

ESPINOSA: We now take control of this ship. *[ESPINOSA takes the flag of the Victoria from the hands of the dead MENDOZA.]*

PIGAFETTA: Once the Captain-General had control of the *Victoria*, it was clear that Serrano on the *Santiago* would remain loyal and Magellan had the advantage of three ships to two. The three ships blocked the entrance to the bay. When Captain Quesada commanded the *Concepción* to try to slip by, the *Trinidad* and *Victoria* blocked the ship and boarded it, seizing the captain and other leaders of the mutiny. *[SAILOR 2 seizes the flag of the Concepción, and ties QUESADA's hands together.]*

MAGELLAN: *[Calls to the San Antonio]* Juan de Cartegena, you now stand alone. Who are you for?

CARTAGENA: *[Giving up]* For God! For the King!... and for Magellan... *[CARTAGENA hands over the flag of the San Antonio to MAGELLAN, and SAILOR 3 ties his hands together.]*

PIGAFETTA: The Captain-General held a court-martial of the three ringleaders, even Mendoza, whose corpse was propped up in a chair to stand trial. In order to demonstrate his authority, the Captain-General had to be harsh. He ordered Quesada to be beheaded and Cartagena to be left stranded on shore when our ships departed. He was never seen nor heard from again.

PIGAFETTA: During our stay at Port San Julián, while the conditions were harsh, I found the land and its people fascinating to study.

SAILOR 1: What are those birds? They look like black geese with white bellies. And they don't fly but they swim like bullets in the water. *[penguins]*

SAILOR 2: And how about those large grey beasts? They bark like dogs and swim like fish, but on the land, they can hardly walk. *[sea lions]*

SAILOR 3: And those small camels, with no hump and incredibly thick, soft wool? That fur will certainly help keep us warm in this frigid weather. *[guanacos]*

PIGAFETTA: One day, a giant came down from the hills, dancing and throwing sand on his head.

*[The PATAGONIAN dances and throws sand on his head.]*

MAGELLAN: Sailor, go and dance just like he is doing to gain his trust. *[SAILOR 1 dances and throws sand on his head. The PATAGONIAN continues dancing.]*

PIGAFETTA: We befriended his people and I wrote down many words from their language. The giant learned some Spanish as well, and we taught him how to recite some simple prayers. Magellan called these people Patagonians, meaning "people with big feet." For a while, we enjoyed their friendship.

MAGELLAN: We must take one of these giants home with us to Spain. *[To the PATAGONIAN]* Come and join me in my cabin, where I have gifts for you. *[MAGELLAN gestures for the PATAGONIAN to follow. The PATAGONIAN follows him.]* Take these bracelets. *[MAGELLAN puts iron shackles on the PATAGONIAN's wrists. It takes him a moment to realize he has been tricked, and then he begins to struggle.]*

PIGAFETTA: After that, the friendly relations with the giants ended, and they continually harassed and attacked our camp trying to get their tribesman back.

PIGAFETTA: Before leaving Port San Julián, we had one last devastating mishap. When the Captain-General sent the *Santiago* on a scouting mission to the south, it was caught in a terrible storm, and was hurled into the rocks. Only the grace of God spared the lives of the crewmen, but they had to make their way for 70 miles through snow-covered mountains and across a three-mile-wide river back to our camp. *[SERRANO puts down the flag of the Santiago.]* We now had only four ships. Mesquita remained the captain of the *San Antonio*. Magellan gave command of the *Concepción* to Serrano and he gave the *Victoria* to his faithful friend Duarte Barbosa. *[MESQUITA holds up the flag of the San Antonio, SERRANO holds up the flag of the Concepción, BARBOSA holds up the flag of the Victoria.]* Finally, he had loyal captains in command of all his ships.

### Scene 7: *[The Strait of Magellan, Chile]*

PIGAFETTA: On the 21st of October, the year of our Lord 1520, we entered a bay, much like the hundreds we had explored previously. The Captain-General ordered the *Concepción* and the *San Antonio* to explore the inner reaches. They found that no matter how far in they sailed, the water was still salty. We had found the passage! Magellan named it the All Saints' Channel. But this was no clear passageway like the Strait of Gibraltar.

*[CAPTAINS take their ships on a mazelike path.]*

SERRANO: Will this maze never end?

MESQUITA: We've scouted hundreds of bays and inlets just to find the way through.

BARBOSA: We've already traveled over 300 miles in this strait.

PIGAFETTA: One day, Magellan sent the *Concepción* and the *San Antonio* on a scouting mission. Only the *Concepción* returned.

SERRANO: When we arrived at the rendezvous point, the *San Antonio* didn't show up.

MAGELLAN: We must search everywhere for her. *[They look all around, but don't find the San Antonio.]*

PIGAFETTA: What we didn't know at the time was that the crew had mutinied, taken Captain Mesquita hostage, and sailed back to Spain. When we finally reached the ocean on the other side, we were looking forward to a short journey to the Moluccas, where we would load up with spices and head home.

MAGELLAN: Look how peaceful this ocean is. I shall call it the Pacific Ocean. In a couple of weeks, we will be in the Spice Islands.

**Scene 8: [Somewhere in the middle of the Pacific Ocean]**

*[SAILORS are lying on the deck. All are sick and weak.]*

PIGAFETTA: The Pacific Ocean was calm, but it was much, much bigger than Captain-General Magellan had expected it to be.

SAILOR 1: It's been three months since we saw land. I thought Magellan said it would only take two weeks to cross this sea.

SAILOR 2: Maybe the world isn't round. Maybe this ocean just goes on forever.

SAILOR 3: We haven't had decent food in months. The meat is rotten. We've even eaten all the rats.

SAILOR 1: The water is brown and putrid, yet it's all we have to drink.

SAILOR 2: And the biscuits are nothing but worms and powder.

SAILOR 3: Last night I ate the leather wrappings from the mast.

SAILOR 1: I can't eat anyhow because of the scurvy. My gums are swollen and I'm losing my teeth.

SAILOR 2: Nineteen men are dead already, including the Patagonian giant we brought along to show to the King of Spain.

SAILOR 3: We've come so far, only to become food for the sharks in this endless sea.

**Scene 9: [Limasawa Island, Philippines]**

PIGAFETTA: Finally, we reached land. We had traveled 108 days and 13,000 miles since leaving the New World. We managed to get food and water, but our interactions with the local people didn't always go well. Then we reached an island, Limasawa, with friendly natives who welcomed us.

MAGELLAN: Here comes a canoe with a delegation of tribesmen. Enrique, perhaps they will understand your native language. Try to hail them and tell them that we come in peace.

ENRIQUE: Greetings! We mean you no harm. We come as friends and not as enemies.

KOLAMBU: You are welcome on our island. We have goods to trade and we too wish to be your friends.

MAGELLAN: He understands your language! We must be close to the Moluccas!

ENRIQUE: We must be near the island where I was born.

MAGELLAN: If that's true, then you're the first person to circle the globe.

KOLAMBU: We invite you to join us for a feast in celebration of your arrival.

SAILOR 3: Look, he's wearing gold jewelry and silk clothes. This must be a rich land.

PIGAFETTA: The chief of this island was Rajah Kolambu, and he and the Captain-General became great friends. To Magellan's great joy, the rajah and many of his people agreed to be baptized as Christians. Meanwhile, the sailors traded for gold and food and enjoyed their stay on Limasawa immensely.

**Scene 10: [Cebu Island, Philippines]**

PIGAFETTA: Rajah Kolambu told the Captain-General of the richest, most powerful rajah in the island chain, Rajah Humabon of Cebu. Magellan eagerly led the fleet to Cebu so he could meet this ruler and convert his people to Christianity as well.

SERRANO: What is Magellan doing? We should be heading for the Moluccas to get our spices, but instead we're wandering about these God-forsaken islands trying to convert the natives.

BARBOSA: You and I have both supported the Captain-General in all of his crazy decisions, but we're so close to the Spice Islands, I can practically smell the cloves and cinnamon. We really need to get moving, but whenever I suggest this to Magellan, he refuses to discuss the matter.

SERRANO: I would never mutiny, but King Charles didn't charge us to Christianize the islanders. He sent us out to sail to the Moluccas, buy spices and return to Spain. Our Captain-General has lost sight of his mission.

*[MAGELLAN enters.]*

MAGELLAN: Rejoice! Rajah Humabon has agreed to a great ceremony to baptize all of his people! We will place a large cross on the hill by the bay so any ship can see that this is a Christian land.

BARBOSA: That's wonderful news. When the ceremony is finished, will we proceed to the Spice Islands?

MAGELLAN: All in good time. But we have important work to do here. The chief of the nearby island of Mactan refuses to accept Christianity, so we will show him the power of our true God.

SERRANO: And how are we going to do that?

MAGELLAN: We will sail our ships to Mactan. I will take volunteers, and we will row ashore and show Chief Lapu-Lapu the might of our weapons!

BARBOSA: Captain-General, with all due respect, we've lost many men to scurvy and other hardships on our journey. We can't afford to lose any more in a battle against some insignificant native tribe.

MAGELLAN: How dare you question my orders! Don't you remember what happened to the mutinous captains at Port San Julián?

BARBOSA: Pardon me, Captain-General. I didn't mean to be insubordinate.

### **Scene 11: [Mactan Island, Philippines]**

*[SERRANO and BARBOSA hold up the flags of the Concepción and the Victoria, with ELCANO holding the flag of Magellan's ship, the Trinidad, representing the ships in the harbor. MAGELLAN, PIGAFETTA, ENRIQUE, and three SAILORS, representing the 60 that volunteered, prepare to "row" ashore. LAPU-LAPU waits facing them "on shore" with 10 MACTANESE WARRIORS with spears, representing the 1500 in the Mactanese force.]*

PIGAFETTA: Because the Captain-General was completely confident in our superior weapons and God's grace, he wasn't concerned that we had only 60 soldiers to Lapu-Lapu's 1500 men. So certain was he of success that he told his ally Kolambu not to allow his warriors to interfere in the battle—that they should just watch the power of the Christian God at work. We began to row ashore.

*[The SAILORS start rowing, but they can't move.]*

SAILOR 1: The longboat is stuck!

SAILOR 2: We're caught on this reef. We can't row in any further. What should we do?

MAGELLAN: Out of the longboats! We will walk ashore!

SAILOR 3: He's crazy. It's 200 yards away and we're wearing heavy armor.

MAGELLAN: Obey my orders! We go ashore!

ENRIQUE: Follow the Captain-General!

*[As soon as the sailors climb out of the boats, the MACTANESE WARRIORS start hurling spears at them.]*

SAILOR 1: The spears are harmless. They're bouncing off our armor!

SAILOR 2: Aargh! That heathen got me in the leg!

PIGAFETTA: The warriors soon began aiming for our legs, which were not protected by armor, and our men began to fall. *[SAILORS begin falling as MACTANESE WARRIORS throw their spears.]* The Captain-General called for a retreat, and he covered the retreating soldiers, fighting off as many of the warriors as he could. First, he was struck by a lance in the arm, then in the leg, then in the throat. The warriors fell upon him and they slew him—our leader, our compass,

our great Captain-General. *[MACTANESE WARRIORS attack MAGELLAN, as he falls face down, dead.]* Finally, rescue boats from our ships arrived and collected the survivors. Thanks to Magellan's brave actions, only seven men died in the battle. *[All of the men except for Magellan make it back to the ships.]*

### Scene 12: [Cebu Island, Philippines]

PIGAFETTA: When we returned to the ships, Captains Serrano and Barbosa were chosen to share the leadership of the Armada of the Moluccas. Soon trouble arose between Captain-General Barbosa and Enrique.

BARBOSA: Slave, I command you to go ashore and negotiate with Rajah Humabon for some of his men to guide us to the Spice Islands.

ENRIQUE: I am no longer a slave. Captain-General Magellan's will freed me upon his death.

BARBOSA: That's ludicrous. I have no intention of giving you your freedom. You will return with us to Spain, where you will be the slave of Señora Magellan, your lawful owner.

ENRIQUE: You have no right to treat me this way. I will not do as you ask.

BARBOSA: Then I'll have you flogged!

ENRIQUE: All right. How many guides did you say you needed?

PIGAFETTA: Enrique went ashore, but he did not negotiate for guides. Instead, he convinced Rajah Humabon that the Europeans were dangerous and could not be trusted. The chief invited the leaders of the expedition ashore for a banquet, attended by both Serrano and Barbosa. Just as the feast was about to end, Humabon's warriors attacked the men, killing all 27 who had gone ashore, including both of our new Captains-General. By the grace of God, I was unable to attend due to a head wound I had received in the Battle of Mactan. We did not even have enough crewmen to sail three ships, so we burned the *Concepción*, chose two new captains—João (Joh-OW) Carvalho and Juan Sebastián de Elcano—and sailed to the Spice Islands in the *Trinidad* and the *Victoria*. *[CARVALHO and ELCANO hold up the flags of the Trinidad and the Victoria respectively.]*

### Scene 13: [Tidore Island, Moluccas]

PIGAFETTA: Finally, the two ships arrived in the Spice Islands. They loaded their cargo holds with a fortune's worth of cloves, cinnamon, nutmeg and other spices, and prepared to sail for Spain.

CARVALHO: Heave ho!

ELCANO: Hoist the sails!

CARVALHO: Wait! We're taking on water! We have a leak!

PIGAFETTA: On inspection, the crew discovered that the *Trinidad* was unfit to sail. It would have to remain in the Moluccas for a month or more for repairs.

ELCANO: We must get these spices back to Spain as quickly as possible. Sitting here in the harbor loaded with spices, we're targets for pirates. We're going to have to split up.

CARVALHO: But it's treacherous for a vessel to travel alone, such a distance, through stormy waters and enemy territory.

ELCANO: It's true. We'll be sailing through seas controlled by the Portuguese navy from here to Spain. If they capture us, they'll seize our cargo and show no mercy to our men. But it's an even greater risk to sit here in the harbor loaded up with spices.

CARVALHO: Once we've made repairs, I'll sail the *Trinidad* back to the east, across the Pacific Ocean to Panama. We'll take the spices overland to the Spanish settlements on the other side, and bring them home across the Ocean Sea.

ELCANO: I'll take the *Victoria* to the west, staying far south of India, avoiding the Portuguese navy. Then we'll sail around the tip of Africa and home to Spain.

CARVALHO: Go with God, my friend.

ELCANO: You as well.

#### **Scene 14: [Seville, Spain]**

PIGAFETTA: I chose to travel on the *Victoria* with Captain Elcano, thanks be to God, for the Portuguese captured the *Trinidad* and imprisoned her crewmen. [CARVALHO puts down the flag of the *Trinidad*.] Only four men from the *Trinidad* eventually made their way back to Spain. But those on the *Victoria* suffered a harrowing and deadly journey home as well. Weak from starvation and scurvy, only 18 of 60 men who left the Moluccas on the *Victoria* reached Spain on the 6th of September, the year of our Lord 1522.

SAILOR 1: (Weakly) I can see the city of Seville. We're in Spain!

SAILOR 2: (Weakly) And none too soon. We couldn't have survived much longer.

SAILOR 3: (Weakly) When we sell our spices, we'll be rich, and it'll all be worth it.

ELCANO: God be praised! We shall visit the shrine of Santa Maria de la Victoria to give thanks for delivering us home!

PIGAFETTA: Led by the fearless Captain-General Ferdinand Magellan until his tragic death and by Captain Juan Sebastián de Elcano, who finished the journey, these 18 men had accomplished a feat that no European before them had done. Never again would men wonder if they might fall off the edge of the world, for these sailors had traveled to the west and returned from the east. In circumnavigating the globe, they had cast a path of light through the vast darkness of the unknown.

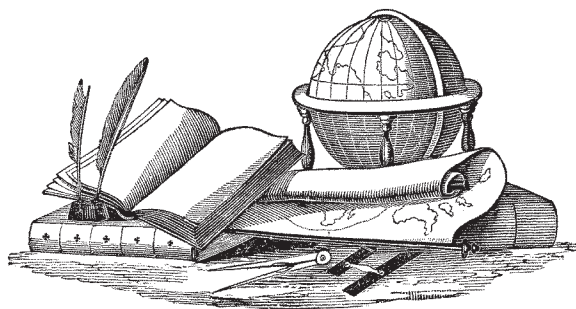
# Postscript

Ferdinand Magellan did not circumnavigate the globe, nor did he even reach the Spice Islands, the goal of his expedition. When the *Victoria* returned to Spain with only 18 survivors, the profits from the load of spices it carried barely covered the cost of the expedition. Yet the journey of Magellan's fleet changed the way Europeans would look at the world.

Before the return of the *Victoria*, however, Magellan's expedition was considered a failure and its captain a criminal. In March of 1521, the *San Antonio* returned to Spain after its crew had mutinied, held Captain Mesquita prisoner, and abandoned the rest of the fleet in the Strait of Magellan. On their way home, the leaders of the mutiny had concocted stories to save themselves from imprisonment, and these stories incriminated Magellan and Mesquita. The Captain-General was unbalanced and cruel, they said, and he had executed the Spanish captains just so he could promote his Portuguese allies. They had had no choice but to seize the ship and return home. In Spain, Mesquita was thrown into prison, where he was to remain until the *Victoria* returned a year and a half later to clear his name. In 1524, Antonio Pigafetta published

his memoir of the odyssey of the Armada of the Moluccas. Instantly popular, his book, which was highly favorable to Magellan, was widely read throughout Europe, and many began to realize the importance of the expedition.

The Age of Exploration took place during the Renaissance, a time when Europeans displayed a sense of curiosity about the world around them and a drive to investigate the unknown. While few people still thought the world was flat, once the *Victoria* had sailed around it, there was no denying the fact that it was round. Magellan's expedition had shown that a ship could sail continuously to the west and eventually return to the place from which it began. Europeans were now aware that a vast expanse of water lay between the New World and Asia and that all the oceans of the world were connected. They knew, to their dismay, how large the circumference of the Earth was. Finally, cartographers, who had once drawn fanciful creatures and vague borders at the edges of their maps, could begin to fill in the empty spaces so that future explorers could follow these guides on their voyages of discovery. Never again would the world be quite such a mysterious place.



# Character Assignment Chart

(to be posted)

Character	Scene #: Number of words in scene	Props needed (Except for the ships' flags, these could be represented through pantomime)	Name(s) of student(s) portraying this character
Pigafetta, Italian nobleman, chronicler of the journey	1: 142, 2: 137, 3: 147, 4: 153, 5: 65, 6: 471, 7: 145, 8: 19, 9: 93, 10: 44, 11: 165, 12: 161, 13: 59, 14: 167	<ul style="list-style-type: none"> <li>Sword** (Sc. 11)</li> </ul>	
Magellan, captain-general of the expedition, captain of the <i>Trinidad</i>	1: 160, 2: 173, 3: 160, 4: 52, 6: 242, 7: 31, 9: 52, 10: 117, 11: 14	<ul style="list-style-type: none"> <li>Homemade globe (Sc. 2)</li> <li>Flag of the <i>Trinidad</i> (Sc. 3–11)</li> <li>Handwritten note (Sc. 6)</li> <li>Chains or handcuffs representing iron shackles (Sc. 6)</li> <li>Sword** (Sc. 11)</li> </ul>	
King Manuel of Portugal	1: 102	<ul style="list-style-type: none"> <li>Crown (Sc. 1)</li> <li>Ring (Sc. 1)</li> </ul>	
Portuguese Court Attendant	1: 41		
Spanish Court Attendant	2: 89		
King Charles of Spain	2: 120	<ul style="list-style-type: none"> <li>Crown (Sc. 1)</li> <li>Ring (Sc. 1)</li> </ul>	
Enrique, slave and confidant of Magellan	3: 80, 9: 24, 11: 3, 12: 40	<ul style="list-style-type: none"> <li>Sword** (Sc. 11)</li> </ul>	
Portuguese Agent	3: 81		

Quesada, Spanish captain of the <i>Concepción</i>	3: 0*, 4: 86, 6: 17	<ul style="list-style-type: none"> <li>Flag of the <i>Concepción</i> (Sc. 3–6)</li> </ul>	
Mendoza, Spanish captain of the <i>Victoria</i>	3: 0*, 4: 63, 6: 58	<ul style="list-style-type: none"> <li>Flag of the <i>Victoria</i> (Sc. 3–6)</li> </ul>	
Cartagena, Spanish captain of the <i>San Antonio</i>	3: 0*, 4: 64, 6: 64	<ul style="list-style-type: none"> <li>Flag of the <i>San Antonio</i> (Sc. 3–4)</li> <li>Dagger** (Sc. 4)</li> <li>Handwritten note (Sc. 6)</li> <li>Flag of the <i>San Antonio</i> (Sc. 6)</li> </ul>	
Serrano, Portuguese captain of the <i>Santiago</i> , second captain of the <i>Concepción</i>	3: 0*, 4: 8, 6: 0*, 7: 18, 10: 45	<ul style="list-style-type: none"> <li>Flag of the <i>Santiago</i> (Sc. 3–6)</li> <li>Flag of the <i>Concepción</i> (Sc. 6–12)</li> </ul>	
Sailor 1	4: 6, 5: 35, 6: 24, 8: 54, 11: 12, 14: 10	<ul style="list-style-type: none"> <li>Trade goods, such as beads, small mirrors, playing cards (Sc. 5)</li> <li>Sword** (Sc. 11)</li> </ul>	
Sailor 2	4: 3, 5: 23, 6: 23, 8: 40, 11: 26, 14: 10	<ul style="list-style-type: none"> <li>Trade goods, such as beads, small mirrors, playing cards (Sc. 5)</li> <li>Flag of the <i>Concepción</i> (Sc. 6)</li> <li>Sword** (Sc. 11)</li> </ul>	
Sailor 3	6: 24, 8: 42, 9: 14, 11: 11, 14: 14	<ul style="list-style-type: none"> <li>Approximately 3' length of rope (Sc. 6)</li> <li>Sword** (Sc. 11)</li> </ul>	
Mesquita, Portuguese, second captain of the <i>San Antonio</i>	4: 0*, 6: 0*, 7: 12	<ul style="list-style-type: none"> <li>Flag of the <i>San Antonio</i> (Sc. 4 - 7)</li> </ul>	
Guaraní Indian 1	5: 0*	<ul style="list-style-type: none"> <li>Trade goods, such as chickens, fish, parrots, sweet potatoes (Sc. 5)</li> </ul>	
Guaraní Indian 2	5: 0*	<ul style="list-style-type: none"> <li>Trade goods, such as chickens, fish, parrots, sweet potatoes (Sc. 5)</li> </ul>	

Espinosa, Master-at-Arms	6: 21	<ul style="list-style-type: none"> <li>Dagger** (Sc. 6)</li> <li>Flag of the <i>Victoria</i> (Sc. 6)</li> </ul>	
Mutineer 1	6: 0*	<ul style="list-style-type: none"> <li>Approximately 3' length of rope (Sc. 6)</li> </ul>	
Mutineer 2	6: 0*		
Mutineer 3	6: 0*		
Mutineer 4	6: 0*		
Patagonian, giant Native South American	6: 0*		
Barbosa, Spanish, second captain of the <i>Victoria</i>	6: 0*, 7: 9, 10: 106, 12: 60	<ul style="list-style-type: none"> <li>Flag of the <i>Victoria</i> (Sc. 6–12)</li> </ul>	
Kolambu, Rajah of Limasawa Island	9: 33		
Lapu-Lapu, ruler of Mactan Island	11: 0*	<ul style="list-style-type: none"> <li>Spear** (soft pool "noodle" or just pantomime for safety) (Sc. 11)</li> </ul>	
10 Mactanese warriors	11: 0*	<ul style="list-style-type: none"> <li>Spears** (soft pool "noodles" or just pantomime for safety) (Sc. 11)</li> </ul>	
Elcano, Spanish, final captain of the <i>Victoria</i>	11: 0*, 12: 0*, 13: 112	<ul style="list-style-type: none"> <li>Flag of the <i>Victoria</i> (Sc. 12–14)</li> </ul>	
Carvalho, Portuguese, final captain of the <i>Trinidad</i>	12: 0*, 13: 73	<ul style="list-style-type: none"> <li>Flag of the <i>Trinidad</i> (Sc. 12–14)</li> </ul>	

\*If 0 lines are listed, the character has an action to perform in the scene, but no lines.

\*\*All weapons should be Styrofoam, foam board or cardboard facsimiles, or just represented in pantomime

# Name Tags

PIGAFETTA

CAPTAIN  
CARTAGENA

CAPTAIN-  
GENERAL  
MAGELLAN

CAPTAIN  
SERRANO

KING MANUEL

SAILOR 1

PORTUGUESE  
COURT  
ATTENDANT

SAILOR 2

SPANISH COURT  
ATTENDANT

SAILOR 3

KING CHARLES

CAPTAIN  
MESQUITA

ENRIQUE

GUARANÍ  
INDIAN 1

PORTUGUESE  
AGENT

GUARANÍ  
INDIAN 2

CAPTAIN  
QUESADA

ESPINOSA

CAPTAIN  
MENDOZA

MACTANESE  
WARRIOR

MUTINEER 1

MACTANESE  
WARRIOR

MUTINEER 2

MACTANESE  
WARRIOR

MUTINEER 3

MACTANESE  
WARRIOR

MUTINEER 4

MACTANESE  
WARRIOR

PATAGONIAN

MACTANESE  
WARRIOR

CAPTAIN  
BARBOSA

MACTANESE  
WARRIOR

RAJAH  
KOLAMBU

MACTANESE  
WARRIOR

CHIEF  
LAPU-LAPU

MACTANESE  
WARRIOR

CAPTAIN  
ELCANO

MACTANESE  
WARRIOR

CAPTAIN  
CARVALHO

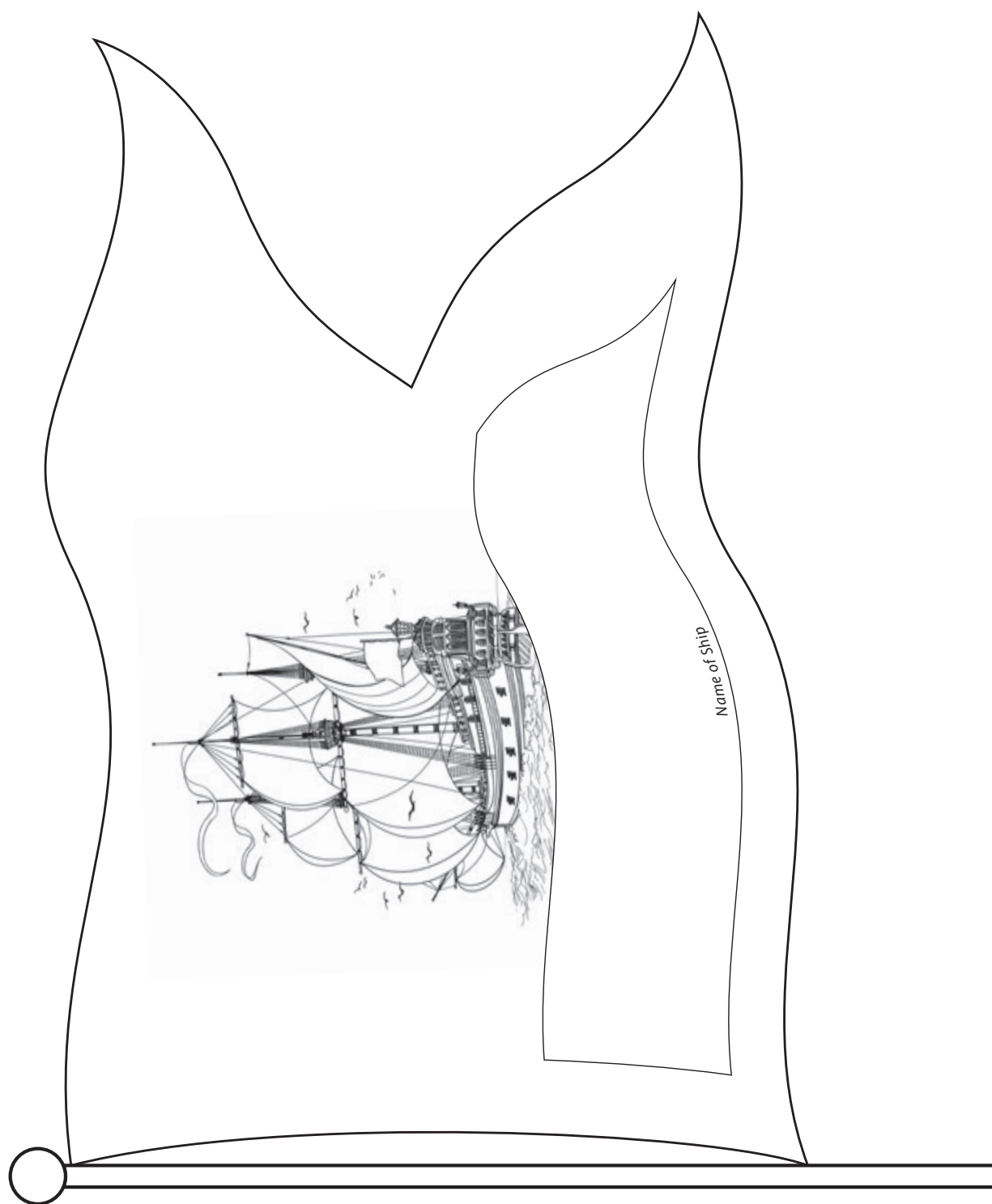
MACTANESE  
WARRIOR

# Map of the Route of Magellan and Elcano



- Scene 1: Lisbon, Portugal  
 Scene 2: Valladolid, Spain  
 Scenes 3 and 14: Seville, Spain  
 Scene 4: Atlantic Ocean  
 Scene 5: Rio de Janeiro, Brazil  
 Scene 6: Port San Julián, Argentina  
 Scene 7: Strait of Magellan, Chile  
 Scene 8: Pacific Ocean  
 Scene 9: Limasawa Island, Philippines  
 Scenes 10 and 12: Cebu Island, Philippines  
 Scene 11: Mactan Island, Philippines  
 Scene 13: Tidore Island, Moluccas
- Route of the Armada of the Moluccas

# Flag



The ships' flags will help students keep track of the captains. Each captain should hold up his ship's flag as long as he is in command of that ship. If he is replaced, the flag passes to the new captain, who should hold it up as long as he commands the ship.

## Cortés and Montezuma

In this activity, students experience the Spanish invasion of the Aztec Empire and the encounter between the conquistador Hernán Cortés and the Aztec emperor Montezuma. Between re-enactments of each stage of the expedition, students role-play the Spaniards, the Aztecs and the non-Aztec indigenous peoples, and they discuss and recommend each group's next moves, based on the interests of that group at the time. As the narrative progresses, students compare their recommendations with the unfolding historical events.

Read through the procedure first, then read on to find the readings and additional information for this unit.

### Pronunciation Guide

- Montezuma (in the Nahuatl language): Moh-tay-coo-zoh-mah
- Tenochtitlán: Ten-och-teet-lahn
- Cuitláhuac: Queet-law-woc
- Cuauhtémoc: Quaw-tay-moc
- Tlaxcalans: Tlaks-cah-lahns
- Xicotenga: Shee-coh-ten-cah
- Quetzalcoatl: Ket-sahl-koh-aht-l
- Malinche: Muh-lin-chay
- La Noche Triste: Lah Noh-chay  
Trees-tay

### Works to Consult

#### Books

- Berdan, Frances. *The Aztecs*. New York: Chelsea House, 1989. Print.
- Koestler-Grack, Rachel A. *Hernando Cortés and the Fall of the Aztecs*. Philadelphia: Chelsea House, 2006. Print.
- Levy, Buddy. *Conquistador: Hernán Cortés, King Montezuma, and the Last Stand of the Aztecs*. New York: Bantam, 2008. Print.
- Marks, Richard Lee. *Cortés: The Great Adventurer and the Fate of Aztec Mexico*. New York: A.A. Knopf, 1993. Print.

#### DVDs

- *Conquistadors*, PBS, with Michael Wood
- *The Explorers: Hernán Cortés: Conqueror of Mexico*, Discovery Education
- *Cortés: Conqueror of Mexico*, The History Channel

## Procedure

### Setup

1. Using the list below, assign the following roles to students in the class. Write the students' names on the **Character Assignment Chart**, to be posted on the day the activator is first presented.
  - Narrator 1 (Scene 1 and Scene 3)
  - Narrator 2 (Scene 2 and Scene 3)
  - Montezuma (Scene 1 and Scene 3)
  - Aztec High Counselor (Scene 1)
  - Aztec Priest 1 (Scene 1)
  - Aztec Priest 2 (Scene 1)
  - Aztec Spy 1 (Scene 1)
  - Aztec Spy 2 (Scene 1)
  - Hernán Cortés (Scene 1, Scene 2 and Scene 3)
  - Tendile (Scene 1)
  - Malinche (Muh-lin-chay) (Scene 1 and Scene 3)
  - Velázquez de León (Scene 1, Scene 2 and Scene 3)
  - Pedro de Alvarado (Scene 1, Scene 2 and Scene 3)
  - Cuitláhuac (Queet-law-woc) (Scene 3)
2. Divide all members of the class into three groups and assign each student to be in one of the three groups: Aztecs, Spaniards or Non-Aztec Indigenous Peoples. (A student's membership in one of these groups is not related to his or her role in the re-enactment. When they participate in the group discussions after each scene, students who have roles in the scenes will "change hats" when they become members of their groups.) Write the names of the students in the three groups on the **Group Assignment List** to be posted in class on the day the activator is first presented.
3. **Photocopying**
  - Make 12 copies of Scene 1 of the **Re-enactment**, four copies of Scene 2 of the **Re-enactment**, and eight copies of Scene 3 of the **Re-enactment**, one for each student with a role in each scene. (Do not give out the entire script to the class, or they will know what

happens, and this knowledge will influence their decisions and recommendations when they meet as different affiliation groups after each scene in the activity.)

- Make enough copies of each **Group Discussion Handout (A, B, and C)** to give to one-third of the class (the members of each affiliation group).
- The **What Actually Happened Information Sheet** is designed for the teacher to read aloud to the class, but if you choose, you could project it for the class to read, or photocopy a class set to hand out to the students after the activator is finished.
- For Option 1 below, prepare to project the **Background Essay** onto a screen or whiteboard via computer or projector.
- For Option 2 below, photocopy a class set of the **Background Essay** for students to read for homework the day before the activity.



### Important!

Do not hand out the **What Actually Happened Information Sheet** before students do the activity, because reading it ahead of time could influence their discussions.

## Day One: Preparation

### Option 1:

20–25 minutes of instruction



*If you have a 70–90 minute block of time, Option 1 can be combined with the Activity in Day Two, and can be done in a single day.*

1. Project the **Background Essay** onto a screen or whiteboard and take turns reading it aloud. Review the information to make sure students understand the concepts.
2. Explain that in the next class period, the class will be re-enacting the expedition of the conquistador Cortés and his conquest of the Aztec Empire in Mexico and discussing it from the point of view of the Aztecs, the Spaniards and the non-Aztec indigenous peoples.
3. Post the **Character Assignment Chart** and the **Group Assignment List** and have students write down their character and scene number and whether they are in Group A: Aztecs, Group B: Spaniards, or Group C: Non-Aztec Indigenous Peoples.
4. Pass out the **Re-enactment** handouts, giving each student only the script for the scene in which his or her character appears, and assign students to highlight their parts and practice their lines for homework. (They do not have to memorize their lines, as the re-enactment will be performed in Readers' Theater format.)

### Option 2:

10 minutes of instruction



1. Hand out a copy of the **Background Essay** to each student, and assign it to be read for homework, due in the next class period.

## Cortés and Montezuma

### Procedure

2. Explain that in the next class period, the class will be re-enacting the expedition of the conquistador Cortés and his conquest of the Aztec Empire in Mexico and discussing it from the point of view of the Aztecs, the Spaniards and the non-Aztec indigenous peoples.
3. Post the **Character Assignment Chart** and the **Group Assignment List** and have students write down their character and scene number and whether they are in Group A: Aztecs, Group B: Spaniards, or Group C: Non-Aztec Indigenous Peoples.
4. Hand out the **Re-enactment** handouts, giving each student only the script for the scene in which his or her character appears, and assign students to highlight their parts and practice their lines for homework. (They do not have to memorize their lines, as the re-enactment will be performed in Readers' Theater format.)



50 minutes of instruction

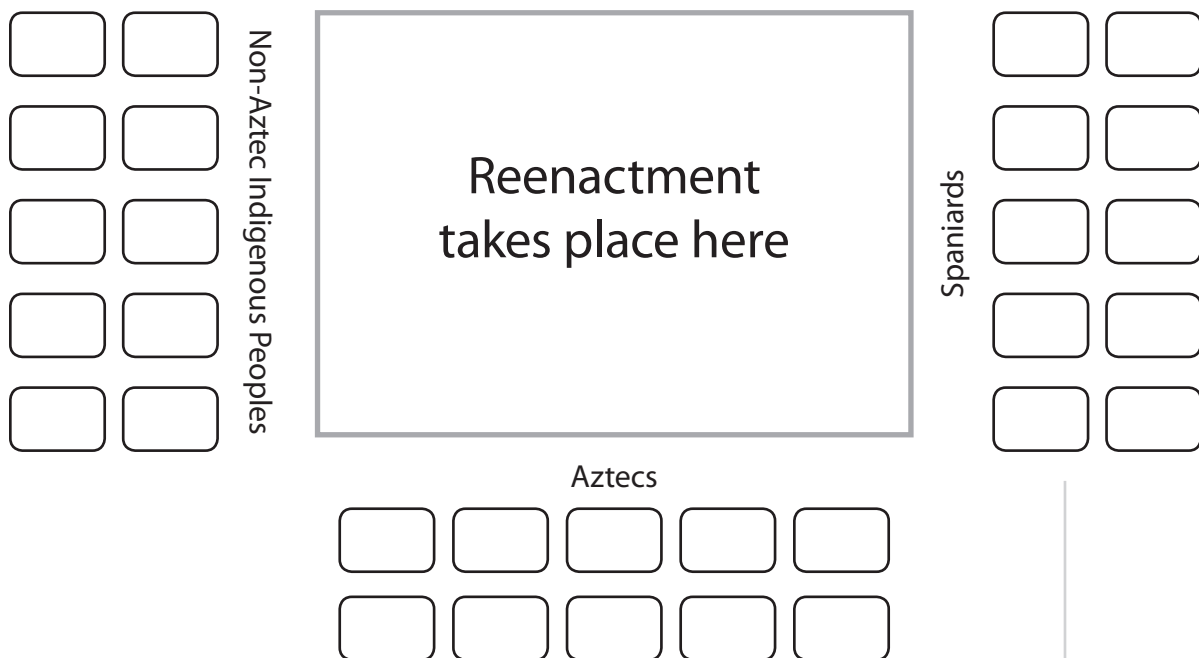
### Day Two: Activity

1. Before class begins, set up the classroom as shown on the classroom setup diagram on the next page.
2. Students in each group (Group A: Aztecs, Group B: Spaniards, and Group C: Non-Aztec Indigenous Peoples) should sit in the section of the classroom designated for their group.
3. Give each student the **Group Discussion Handout** appropriate for his or her group. (Students in Group A should receive the handout for the Aztecs, Group B the Spaniards and Group C the Non-Aztec Indigenous Peoples.)
4. Each group should choose a scribe and a reporter.
5. Explain how the activator will run:
  - There will be three scenes, and after each one, students will meet with their groups to discuss what their groups' next moves should be.
  - The group members should carefully read the "Considerations" and "Choices" on their **Group Discussion Handouts** and discuss their options, and the scribes should write down their groups' recommendations on the lines provided.
  - After 5–10 minutes of discussion, the reporters will present their groups' recommendations to the entire class.

- Then the teacher will read what in fact occurred from the **What Actually Happened Information Sheet**.
  - After the final scene and recommendations, the teacher will read the final outcome of the expedition and students will have the opportunity to compare their own recommendations with the historical decisions and events.
6. Call the actors for Scene 1 forward. They should perform it with scripts as a Readers' Theater.
  7. After Scene 1 is completed, give the groups five minutes to meet, discuss, and write down their recommendations. When the five minutes are up, have each group report what they would recommend for their group's next move(s) at this point.
  8. After all three groups have made their recommendations, the teacher should read the section of the **What Actually Happened Information Sheet** for "Scene 1: The Arrival of the Spaniards."

Repeat steps 6–8 for Scenes 2 and 3. (For Scene 3, students in the Aztec Group should wad up pieces of scrap paper (representing rocks) to throw at Montezuma when he comes out to try to call off the Aztec attack on the Spanish compound.)

### Classroom Setup Diagram



## Debriefing

### Shorter Debriefing

1. Review the students' recommendations in light of how the different groups behaved in the historical events. In which cases did the history differ from the students' recommendations? Why might the historical people have taken different actions? How might the outcomes have been different?

*Answers will vary, but may include the following:*

*Aztecs: Montezuma could have been more aggressive in attacking the Spaniards from the beginning, when they first landed and began heading inland, and when the Spaniards reached Tenochtitlán, he could have attacked them instead of inviting them into the city. Montezuma might have behaved as he did because of the prophecy about Quetzalcoatl or because he saw that the Spaniards had superior weapons and he wanted to avoid unnecessary risk by fighting them, or maybe he did not see the Spaniards as a great threat. In fact, if the Aztecs had not been devastated by smallpox, it is difficult to imagine how Cortés' small group of Spaniards could have defeated them.*

*Spaniards: The Spaniards might have succeeded in forcing Cortés to return to Cuba so that they could return with more ships and a larger invasion force. Cortés prevented this action by burning his ships so his men had to follow his plan of marching to Tenochtitlán to force Montezuma to pay tribute to King Charles of Spain. If they had succeeded, a new expedition probably would have returned with more ships and manpower and a different commander. It is impossible to know if that man would have been a strong leader, but it is unlikely that he would have been as persistent or as resourceful as Cortés.*

*Non-Aztec Indigenous Peoples: These peoples were in a difficult dilemma. They had to choose between helping the Aztecs, who either ruled them or were trying to conquer them, and who took their people to sacrifice to the gods, or helping the Spaniards, who were a threat to their religion and way of life. The Totonacs might have attacked the Spaniards instead of helping them, but the Spaniards probably would have attacked them in return with their superior weapons, with brutal consequences. Likewise, the Tlaxcalans might have continued to resist the Spaniards, and it is possible that they might have defeated them. If that had happened, Cortés' expedition would never have even arrived at Tenochtitlán. More Spanish expeditions likely would have followed, but the Aztecs might have been better prepared to resist those invasions. We will never know.*

2. Have students write down the reasons why a group of 500 Spaniards were able to defeat an empire of over a million Aztecs ruling over 10 million subjects. Write the reasons that they generate on the board.

*Reasons for the Spanish victory should include the following: infection of the Aztecs by European diseases, especially smallpox; assistance to the Spaniards from non-Aztec tribes like the Tlaxcalans and the Totonacs; superior Spanish weapons, including muskets, cannons and horses; persistence by their leader Cortés; and indecision by Montezuma, perhaps because of the prophecy of the return of Quetzalcoatl.*

3. Have students read the **Postscript**, then conduct a discussion based on the activity, using any of the following questions.

- Historians have debated how much the prophecy of Quetzalcoatl influenced Montezuma's decisions. What do you think? Do you think he really believed Cortés was the god fulfilling the prophecy? Do you think he would have behaved differently had there been no prophecy?
- Historians often debate the impact of individuals on history. Do you think the personalities of Montezuma and Cortés affected the outcome of the Spanish invasion of the Aztec Empire? Had there been a different emperor or a different conquistador, would the Spaniards still have conquered the Aztecs?
- Smallpox and other European diseases devastated indigenous populations. According to historians Ian and Jenifer Glynn in *The Life and Death of Smallpox*, the indigenous population of Mexico, which was between 15 and 30 million when Cortés arrived in 1519, dropped to around 1.6 million by 1620. Do you think Cortés would have been able to conquer the Aztecs if they had not been infected with smallpox? What if the indigenous peoples had passed a lethal disease to the Europeans, rather than the other way around? How might world history have been different?
- Malinche is a very controversial figure in Mexican history. She was the daughter of an Aztec noble, but after her father's death, her mother and stepfather had sold her into slavery. She was able to speak both the Aztec language and the Mayan language. Cortés' expedition had a Spaniard who could speak Mayan, so at first communications actually had to go through two translators. Malinche was very skilled at learning languages, however, and learned Spanish quickly. She became very close to Cortés and advised him on customs and dealings with the Aztecs. Many Mexicans see her as a traitor to her people, while others view her as a sympathetic figure. What do you think?

4. Find pictures of Tenochtitlán on the internet and show students images of the beautiful city. You might also show images of the Templo Mayor, Quetzalcoatl, the Aztec calendar, examples of an Aztec codex, and paintings of the encounter between Cortés and Montezuma.
5. Have students write a Learning Log entry following the debriefing.

### Longer Debriefing

1. Have the students research various aspects of Aztec life: Tenochtitlán, farming techniques, gods, religious practices, temples, codices (picture-writing), road system, causeways and the aqueduct in Lake Texcoco, art, calendar, clothing or jewelry.
2. In the interest of time, a significant twist in this story was omitted. After Cortés had been in Tenochtitlán for a few months, a fleet of eighteen ships arrived at the coast from Cuba with orders to arrest him. Cortés had embarked on his expedition illegally. Although the governor of Cuba, Diego de Velázquez (a relative of Captain Velázquez de León, who accompanied Cortés) had initially appointed Cortés to command the expedition, he had changed his mind and had sent several messengers to relieve Cortés of his commission before his departure. Cortés had ignored the messages and had embarked on the expedition anyhow. The arrival of the fleet from Spain was extremely inconvenient and dangerous for Cortés, since his situation in Tenochtitlán was perilous as it was, holding Montezuma prisoner in the middle of the island city surrounded by 200,000 resentful Aztecs.
  - Ask the students how they would recommend that each of the three groups should act in this situation. Should Cortés stay in Tenochtitlán and wait for the Spanish army to come arrest him? Or should he march to the coast? Should the Tlaxcalans stay loyal to Cortés now that they have heard that his own government considers him an outlaw? Should the Aztecs take this opportunity to attack the Spanish compound?

What actually happened was the following:

Cortés took about 200 men, leaving the rest in Tenochtitlán under the command of Captain Pedro de Alvarado to guard Montezuma. He sent messengers ahead to bribe as many new arrivals as possible to join him, offering Aztec gold and promises of much more. Then he attacked the army encampment at night in a rainstorm. Because of the surprise attack and the promise of treasure, most of the new arrivals did not even put up a fight. They joined Cortés and marched back to Aztec territory under his command.

In Cortés' absence, the situation in Tenochtitlán had deteriorated. Pedro de Alvarado, fearing that the Aztecs were preparing to kill and sacrifice the Spaniards, had opened fire in the midst of a religious festival, killing hundreds of unarmed celebrants. This action led to the Aztecs' rejection of Montezuma, their selection of a new leader, and their ultimate attack on the Spanish compound.

In the end, the arrival of the eighteen ships from Spain provided several advantages for Cortés. It was on these ships that a sailor infected with smallpox arrived and brought devastation to the indigenous peoples of Mesoamerica. This was why smallpox did not afflict the Aztecs until after Cortés returned from the coast with his new recruits. Also, with the new ships, Cortés had plenty of materials to build his fleet of thirteen ships on Lake Texcoco, and he did not have to rebuild the ships he had set on fire when he first arrived.



# Background Essay

**Place:** Mexico

**Year:** 1519

## ***Montezuma and the Aztecs in Mexico***

In the year 1503 of the Christian calendar, a new ruler took the throne of the greatest empire in the Americas. He is known most commonly today by the name Montezuma, but in his native Nahuatl (*Nah-waht-l*) language, his name was pronounced *Moh-tay-coo-zoh-mah*, and while we refer to his people as the Aztecs, they called themselves the Mexica. His empire included most of modern-day Mexico and Central America, and his subjects numbered anywhere from 10 to 15 million.

Montezuma demanded that his subjects make heavy payments of gold, jadestone, turquoise, and food, as well as quetzal and macaw feathers



Montezuma, as drawn by André Thevet in 1584

in brilliant colors (which were far more prized than gold). The most dreaded tribute payment of all, however, was the demand for men, women and children to be sacrificed to the gods, for the Aztecs believed that without the nourishment of human blood, their gods could not cause the sun to rise each day and the universe would end.

Montezuma ruled his empire from the spectacular capital city of Tenochtitlán (*Ten-och-teet-lahn*). Located in the high Valley of Mexico, at an elevation of nearly 8000 feet above sea level, the city spread out upon an island in the center of Lake Texcoco. To connect the city to the mainland, the Aztecs built three main causeways (land bridges), which contained numerous gaps covered by removable bridges. These gaps allowed canoes to cross the causeways easily and provided protection from attack, and an aqueduct carried fresh water from mountain springs on the mainland to the people on the island. Hundreds of canals crisscrossed the city, making it truly the “Venice of America.” Throughout the city stood pyramidal temples and palace complexes built by rulers and wealthy nobles. With a population of over 200,000, Tenochtitlán was more than twice as large as any European city of the time.

## ***Hernán Cortés and the Spaniards in the New World***

In 1504, one year after Montezuma came to the throne of the Aztec Empire, nineteen-year-old Hernán Cortés arrived on the Caribbean island of Hispaniola, in the Spanish outpost of Santo Domingo, the first European settlement in America. The son of a low-ranking Spanish nobleman, Cortés was eager to make his fortune in the New World. He joined the expedition of

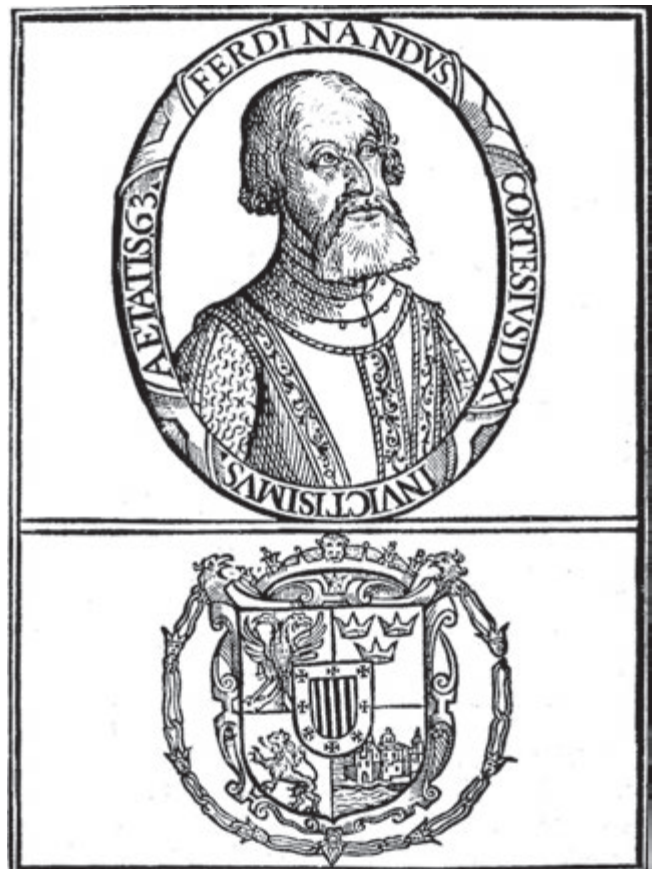


The meeting of Cortés and Montezuma as depicted by a 20th-century artist

a Spaniard named Diego de Velázquez, who set out to conquer Cuba. When the conquest was successful, Cortés received a large ranch, known as an *encomienda*, which was run by using native people as slaves.

When they first arrived in the New World, the Europeans had no maps of the lands they were encountering. They soon realized this unknown place was not Asia, but they still did not know anything about the land that lay to the west. Clearly, they needed to explore the mainland. Diego de Velázquez, now the governor of Cuba, sent out two exploratory expeditions. Both encountered fierce resistance from the native peoples and heard stories of human sacrifice, but they also brought back news of vast quantities of gold and other riches.

Velázquez decided to send a third expedition to explore the mainland, claim what he could for Spain, make contact with the native people, and try to convert them to Christianity. As the official who sent the expedition, he expected to reap the riches and glory. He chose Cortés to lead the expedition, but required him to pay for it himself. By finding a few financial backers and mortgaging everything he owned to borrow the necessary funds, Cortés assembled a fleet of five ships and an army of about 500 men. When Velázquez saw how ambitious and efficient Cortés was, he began to worry, for he was afraid that Cortés would take control of the mission and cut him out of the profits. Before the expedition embarked, Velázquez sent several messages relieving Cortés of his command, but Cortés ignored the messages and set sail for the Yucatán Peninsula. It was the year 1519 in the Christian calendar, and the year One Reed in the Aztec calendar.



Top right: Hernán Cortés, who called himself "Hernando" or "Fernando" during his lifetime. Bottom right: The coat of arms awarded to Cortés by the Holy Roman Emperor Charles V.

# Character Assignment Chart

(to be posted)

Character	Description	Name of Student
Narrator 1 (Scene 1)		
Narrator 1 (Scene 3)		
Narrator 2 (Scene 2)		
Narrator 2 (Scene 3)		
Montezuma (Scene 1)	Emperor of the Aztecs	
Montezuma (Scene 3)		
Aztec High Counselor (Scene 1)	Advisor to Montezuma	
Aztec Priest 1 (Scene 1)	Aztec priest and interpreter of omens	
Aztec Priest 2 (Scene 1)	Aztec priest and interpreter of omens	
Aztec Spy 1 (Scene 1)	Aztec spy, who brings information about the strange newcomers	
Aztec Spy 2 (Scene 1)	Aztec spy, who brings information about the strange newcomers	

Hernán Cortés (Scene 1)	Commander of the Spanish expedition	
Hernán Cortés (Scene 2)		
Hernán Cortés (Scene 3)		
Tendile (Scene 1)	Aztec noble and envoy of Montezuma to the Spaniards	
Malinche (Muh-lin-chay) (Scene 1)	Slave woman of Aztec birth, given to the Spaniards by a coastal tribe; she serves as a translator	
Malinche (Muh-lin-chay) (Scene 3)		
Velázquez de León (Scene 1)	Spanish captain, a relative of Governor Diego de Velázquez; he is not always supportive of Cortés' decisions	
Velázquez de León (Scene 2)		
Velázquez de León (Scene 3)		
Pedro de Alvarado (Scene 1)	Spanish captain; he is impetuous, but very loyal to Cortés	
Pedro de Alvarado (Scene 2)		
Pedro de Alvarado (Scene 3)		
Cuitláhuac (Queet-law-woc) (Scene 3)	Montezuma's brother, who is resentful and distrustful of the Spaniards; eventually, he will replace Montezuma and lead the Aztecs to drive the Spaniards out of Tenochtitlán (the Aztec capital)	

# Group Assignment List

*(to be posted)*

List the names of the students in the groups.

*(Students' memberships in these groups are not necessarily related to the identities of their characters in the re-enactment.)*

<b>Group A: Aztecs</b> <i>(Mexico)</i>	<b>Group B: Spaniards</b>	<b>Group C: Non-Aztec Indigenous Peoples</b> <i>(Totonacs in Scene 1; Tlaxcalans in Scenes 2 and 3)</i>

# Re-enactment

## Scene 1: The Arrival of the Spaniards

[MONTEZUMA enters with his high counselor, priests, and spies. TENDILE, MALINCHE, CORTÉS, PEDRO DE ALVARADO, and VELÁZQUEZ DE LEÓN wait off stage.]

NARRATOR 1: Montezuma, ruler of the Mexica—known to us as the Aztecs—was worried. He called his advisors to a meeting in his majestic capital city of Tenochtitlán (*Ten-och-teet-lahn*).

MONTEZUMA: I have called you together to discuss the distressing omens and prophecies that appear to warn of the impending destruction of our civilization. First, counselor, please describe some of the signs that people in our city have been reporting.

AZTEC HIGH COUNSELOR: There have been many. First, a brilliant long-tailed star [a comet] appeared in the sky—clearly, this is a message from the gods. Then lightning struck our Great Temple, and started a fire that could not be doused with water. Just last week, a storm caused the waters of Lake Texcoco, which surrounds our city, to churn as if it were boiling. And there have been many other foreboding omens.

MONTEZUMA: Priests, why is this date so significant?

AZTEC PRIEST 1: Long ago, our gods had a great fight, and the god Quetzalcoatl (*Ket-sahl-koh-aht-l*), who created humankind, was driven out of these lands. He fled, escaping on a raft of woven snakes across the sea to the east, but swore that he would return in the year One Reed to rule our people once again. This is the year One Reed, which comes only once every 52 years.

AZTEC PRIEST 2: We will recognize him easily, for he does not look like us mortal humans. His skin is white, and on his face he wears a beard.

MONTEZUMA: And now our spies have returned from the coast with some startling information.

AZTEC SPY 1: We saw things that have never been seen before on this Earth.

AZTEC SPY 2: We saw five great houses that moved on the water [ships].

AZTEC SPY 1: And out of these houses came men with white skin and beards, but their chests and legs gleamed in the sun [armor].

AZTEC SPY 2: And with them were fantastic creatures. They had ferocious, panting, fur-covered beasts with teeth like obsidian blades [dogs]. But most amazing were the great deer, as tall as a house, and when a man sprang upon the back of a great deer, it was as if they became one [horses].

AZTEC SPY 1: Their weapons are like nothing we've ever seen. They have sticks that create lightning [muskets]. Some of the sticks are as large as the trunk of a tree, and they send out bolts as bright as the sun [cannons].

MONTEZUMA: The Empire of the Mexica is the greatest in history. If the god Quetzalcoatl (*Ket-sahl-koh-aht-l*) has returned, we must treat him properly, but if these newcomers are here to cause trouble, certainly they are no match for our mighty warriors.

*[MONTEZUMA and his advisors exit. TENDILE, MALINCHE, CORTÉS, PEDRO DE ALVARADO, and VELÁZQUEZ DE LEÓN enter.]*

NARRATOR 1: Montezuma sent envoys to meet with the Spaniards at the coast to see if he could discover who they were, what their plans were, and how he should respond to them.

TENDILE: We bring greetings from Montezuma, ruler of the vast Empire of the Mexica, which contains millions of subjects and stretches from the eastern sea to the western sea.

MALINCHE: *[To TENDILE]* I am Malinche (*Muh-lin-chay*), translator for the Spanish visitors. *[To CORTÉS]* He represents Montezuma, king of the Aztecs, ruler of a great empire that reaches from the east coast to the west coast of this land. He collects tribute from millions of subjects.

CORTÉS: I have been sent by the Great King Charles of Spain, a powerful country across the sea, to meet with your emperor.

*[TENDILE looks to MALINCHE for the translation.]*

MALINCHE: He comes from a land across the sea called Spain, and his ruler, King Charles, has sent him to visit the great Montezuma.

VELÁZQUEZ DE LEÓN *[whispers to PEDRO DE ALVARADO]*: That's not true. We'd never even heard of this Montezuma until we landed on these shores.

TENDILE: We offer these gifts to demonstrate the power of the Mexica, and with the acceptance of these gifts, we ask that you leave our lands.

*[CORTÉS looks to MALINCHE for the translation.]*

MALINCHE: Montezuma sends these lavish gifts with the expectation that you will take them and depart.

NARRATOR 1: The gifts were beyond the Spaniards' wildest imagination—plates, jewelry and sculptures of pure gold, jadestones, pearls and turquoise.

PEDRO DE ALVARADO *[To CORTÉS]*: Ask if they have more gold!

CORTÉS: Do you have more gold? Because my men and I suffer from a disease of the heart that can only be cured by gold. *[Cortés actually said this!]*

MALINCHE: Have you more gold?

TENDILE: Yes we do.

MALINCHE: They do.

*[The Spaniards respond greedily to this information.]*

CORTÉS: My king would be very disappointed if I did not meet with the great emperor Montezuma.

MALINCHE: He says that his king will be very upset unless he comes to see Montezuma in person.

*At this point, the class meets in their three groups. Each group discusses what they would recommend that their group should do next. After about five minutes, each group reports their recommendations to the class. Then the teacher reads what actually happened from the **What Actually Happened Information Sheet**.*

### **Scene 2: The Battle with the Tlaxcalans**

NARRATOR 2: On the evening after the first day of battle with the Tlaxcalans (*Tlaks-cah-lahns*), the Spaniards discussed the situation.

CORTÉS: These Tlaxcalans (*Tlaks-cah-lahns*) are unlike any of the other native people we have yet encountered, and on top of it all I am plagued with fever and pains in my stomach.

PEDRO DE ALVARADO: These warriors aren't afraid of our horses. Even though each Spanish horseman kills dozens of them at a time, they swarm around him and grab his lance and his reins, and then they slash at the neck of the horse with their obsidian bats. We lost three of our 15 horses today and the rest are wounded.

VELÁZQUEZ DE LEÓN: How can we expect to fight the Aztecs when we can't even defeat this insignificant tribe? There are only 400 of us and there are thousands of them. If we don't turn back now, we will be human sacrifices tomorrow. Of course, we would be much better off if you hadn't burned those ships!

CORTÉS: If we turn back now, the Totonacs would turn against us. Montezuma's subjects would attack us from all sides. And when we got to the coast, do you think we would have time to rebuild the ships before we were annihilated? Our only path is forward, to Tenochtitlán (*Ten-och-teet-lahn*).

*At this point, the class meets again in their three groups. Each group discusses what they would recommend that their group should do next. After about five minutes, each group reports their recommendations to the class. Then the teacher reads what actually happened from the **What Actually Happened Information Sheet**.*

### **Scene 3: The Spaniards in Tenochtitlán**

NARRATOR 1: The Spaniards continued on to Tenochtitlán (*Ten-och-teet-lahn*) with 4000 Tlaxcalan (*Tlaks-cah-lahn*) warriors. It was a difficult journey, through pouring rain, across dry plains and over frigid mountain passes. When they first looked down upon the city of Tenochtitlán, the Spaniards were amazed.

NARRATOR 2: It was the most beautiful city they had ever seen. Built on an island in the middle of Lake Texcoco, it was connected to the mainland by three causeways, which had gaps covered by removable bridges. Magnificent pyramids rose toward the sky and canals crisscrossed the city like watery streets.

NARRATOR 1: They were looking at a city that, with 200,000 residents, was more than twice as large as any European city of the time.

NARRATOR 2: The meeting between Cortés and Montezuma was polite, but strained, and the emperor invited the Spaniards to stay in a palace compound that had been built by his father.

NARRATOR 1: However, after less than a week, Cortés received a message that the men he had left to guard his settlement on the coast had been attacked by allies of the Aztecs and seven Spaniards had been killed.

NARRATOR 2: Cortés worried that he was beginning to lose the loyalty of some of the allies he had won since arriving on the mainland. He decided to kidnap Montezuma.

*[CORTÉS and his men enter MONTEZUMA's audience chamber. The Spaniards are armed with muskets and swords.]*

*[The translation by MALINCHE has been omitted here in the interest of time.]*

MONTEZUMA: I hope you are enjoying your stay in our beautiful city.

CORTÉS: Very much, but I have received information that disturbs me greatly.

MONTEZUMA: What have you learned?

CORTÉS: One of your subject tribes has attacked our settlement on the coast and has killed seven of my men.

MONTEZUMA: I had nothing to do with this. I will send for their chief and have him punished.

CORTÉS: How can I be sure you are really sending for him? You must come with me and my men to our palace compound until I am satisfied that you are not betraying me.

CUITLÁHUAC: How dare you speak to the mighty emperor of the Mexica like that?

MONTEZUMA: I will not come with you. That is unacceptable!

VELÁZQUEZ DE LEÓN: *[To MALINCHE]* Tell him that either he comes with us or we knife him!

MONTEZUMA: *[To MALINCHE]* What is he saying? What do you think I should do?

MALINCHE: I believe that if you come with them, they will treat you with respect and allow you to continue ruling, but if you refuse, they will kill you.

MONTEZUMA: I will come with you, but only until my men return with the chief who killed your men.

*[VELÁZQUEZ DE LEÓN and PEDRO DE ALVARADO take MONTEZUMA by the arms and lead him off.]*

CUITLÁHUAC: This is an outrage! Our people will not stand for such treatment of their emperor.

NARRATOR 1: The Spaniards didn't release Montezuma. They kept him prisoner in their compound, and while he was allowed to have all of the servants and comforts he was used to, he became a puppet ruler, issuing the orders that Cortés dictated, on threat of death.

NARRATOR 2: Over the next several months, the situation grew ever more tense. Finally, the Aztec people turned against Montezuma and chose a new king, Cuitláhuac (*Queet-law-woc*), Montezuma's brother. Warriors launched a fierce attack on the compound where the Spaniards were living. Soon, the situation looked desperate for the 400 Spaniards trapped in the island city, surrounded by 200,000 vengeful Aztecs.

*[Enter CORTÉS, MONTEZUMA, PEDRO DE ALVARADO, and VELÁZQUEZ DE LEÓN.]*

VELÁZQUEZ DE LEÓN: We're trapped in this compound and we'll never hold out against this horde.

PEDRO DE ALVARADO: Send Montezuma out to tell these savages to withdraw.

CORTÉS: Emperor, you must go to the roof and order your people to call off their attack.

MONTEZUMA: I will not go. I wish only to die.

VELÁZQUEZ DE LEÓN: Force him to go.

MONTEZUMA: They will not listen to me. It is of no use. We will all die in this place.

CORTÉS: Seize him and take him to the roof. Make him speak to his people.

*[PEDRO DE ALVARADO and VELÁZQUEZ DE LEÓN drag MONTEZUMA forward. He tries to speak, but is drowned out by the noise of the crowd. The members of Group A (the Aztecs)—playing the crowd—should jeer and shout and throw wads of paper (representing stones) at MONTEZUMA. MONTEZUMA falls unconscious and is carried off.]*

NARRATOR 1: Montezuma died within the next few days. The Spaniards reported that he did not survive his injuries, while the Aztec sources say that the Spaniards, having no more use for him, stabbed him to death. We will never know the truth.

NARRATOR 2: The Spaniards and Tlaxcalans (*Tlaks-cah-lahns*) had to fight their way out of the city. Since the Aztecs had removed the bridges from the gaps in the causeways, Cortés' men made a portable bridge from the ceiling beams in their compound. However, the bridge got wedged into the first gap in the causeway and couldn't be moved, so the fleeing Spaniards and Tlaxcalans were trapped.

NARRATOR 1: Hundreds of Spaniards and thousands of Tlaxcalans (*Tlaks-cah-lahns*) were killed or captured as they struggled through the streets and across the lake. Some made it across the gaps in the causeway by swimming, jumping or stepping on the drowned bodies that piled up in the shallow waters.

NARRATOR 2: Nearly half of the Spaniards and more than three-quarters of the Tlaxcalans (*Tlaks-cah-lahns*) died that night. The Spaniards lost most of their gunpowder, all of their cannons, and nearly all of the treasure they had collected.

NARRATOR 1: The next morning, from the shore of Lake Texcoco, the Spaniards who had escaped watched as their comrades who were unfortunate enough to be captured alive were sacrificed at the top of the Great Temple.

NARRATOR 2: The Spaniards came to call the night of the flight from Tenochtitlán (*Ten-och-teet-lahn*) *La Noche Triste* (*Lah Noh-chay Trees-tay*), or “The Sad Night.”

NARRATOR 1: As he took stock of who had survived the night, Cortés asked about one man. “Did the shipbuilder, Martin Lopez, survive?” he asked. When he was told that Lopez was wounded but would live, he said, “Well, then, let’s go, for we lack nothing.”

*At this point, the class meets again in their three groups. Each group discusses what they would recommend that their group should do next. After about five minutes, each group reports their recommendations to the class. Then the teacher reads what actually happened from the **What Actually Happened Information Sheet**.*

Names: \_\_\_\_\_ Date: \_\_\_\_\_

# Group A—Aztecs (Mexico)

## Group Discussion Handout

After the re-enactment of each stage of the expedition, you will meet with your group to decide on a recommendation for your group's next move.

### Scene 1: The Arrival of the Spaniards

#### Considerations:

- There have been foreboding omens and prophecies: the comet, the lightning strike on the Great Temple, "boiling" water in Lake Texcoco, the prophecy of the return of the god Quetzalcoatl (*Ket-sahl-koh-aht-l*) in the year One Reed (this year).
- According to our spies, there are only about 500 of these newcomers, compared to over a million Aztecs and over 10 million subjects of our empire. No matter how powerful their weapons are, it seems unlikely that they could overcome those numbers.
- On the other hand, many of our subjects resent paying tribute to us, and might join these newcomers against us.

#### Choices:

- Send an army to attack the newcomers.
- Order subject tribes in our empire to attack the newcomers.
- Invite the newcomers to come visit Montezuma.
- Send magicians to curse the newcomers so that some natural disaster or disease overcomes them.
- Come up with other options. (*optional*)

Discuss and write the group's recommendation here:

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## Scene 2: The Battle with the Tlaxcalans

### Considerations:

- The newcomers have made it all the way to Tlaxcalan territory, and the Tlaxcalans (*Tlaks-cah-lahns*), our enemies, seem to be holding them off, at least for now.
- Nothing we have done seems to have stopped the newcomers from approaching Tenochtitlán (*Ten-och-teet-lahn*) (the magicians, the gifts, the attacks by subject tribes).

### Choices:

- Wait and see what happens. Maybe the Tlaxcalans will defeat the newcomers and take care of our problem.
- Send warriors to help the Tlaxcalans and offer them a peace treaty if they make an alliance with us against the Spaniards.
- Send another delegation to the Spaniards and offer to pay their king annual tribute payments if they would leave and go home. (Once they are gone, there's no guarantee we would actually pay, of course.)
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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### Scene 3: The Spaniards in Tenochtitlán

**Considerations:**

- The Spaniards are at the weakest they have been since they arrived. More than half of them were killed in their attempt to escape from Tenochtitlán. They left all their cannons and many of their swords behind (though we don't have the gunpowder or the know-how to actually fire the cannons).
- We are thrilled by the victory over the Spaniards, but they left behind a weapon far worse than any we have encountered before—a deadly plague-like disease [smallpox]. Our people have no immunity and thousands of Aztecs are dying every day.
- Within months, the disease has taken our inspiring new leader Cuitláhuac (*Queet-law-woc*). He is replaced by a young emperor, Cuauhtémoc (*Quaw-tay-moc*).

**Choices:**

- Organize a war party to attack the Spaniards outside of the city.
- Wait here in the city, hope the Spaniards go home, but build up the city's defenses in case they attack.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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Names: \_\_\_\_\_ Date: \_\_\_\_\_

# Group B—Spaniards

## Group Discussion Handout

After the re-enactment of each stage of the expedition, you will meet with your group to decide on a recommendation for your group's next move.

### Scene 1: The Arrival of the Spaniards

#### Considerations:

- We have only about 500 Spaniards, compared to a vast unknown number (probably millions) of indigenous peoples in Montezuma's empire.
- We are far from home and have a limited amount of ammunition and other supplies.
- There is some indication that not all of the subjects in the empire are loyal to the Aztecs, and they might be convinced to join us against their overlords. On the other hand, they could turn against us at any time if things are not going our way.
- We are called by God to bring the native people of this land to Christianity and save their souls. Every day that we wait, they sacrifice human victims to their gods.
- Cortés wants to march inland, but his decision is clearly influenced by the fact that he would probably be arrested if he returned home now, since he left Cuba ignoring Governor Velázquez's orders for him to give up his command.

#### Choices:

- March inland immediately, trying to get subject tribes to turn against the Aztecs and join us, and then attack the capital city, Tenochtitlán.
- Attempt to negotiate with Montezuma, intimidating him with our superior weapons, and then force him to pay tribute to King Charles of Spain.
- Sail back to Cuba to gather a much larger army, and then return and invade the Aztec Empire with greater strength.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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## Scene 2: The Battle with the Tlaxcalans

### Considerations:

- It's crazy for a force of 400 to try to invade a vast empire. It's much bigger than we ever expected, with more people and warriors.
- We can't even defeat the Tlaxcalans (Tlaks-cah-lahns), who have barely been able to hold out against the Aztecs. How are we ever going to conquer the Aztecs? Or even walk into the center of their empire without being completely annihilated?
- Now that the Tlaxcalans have seen that our horses can die and we can be wounded, they know, and the Aztecs will soon know, that we are mortal humans just like they are, and not gods.
- Only one Spaniard died of his wounds today. Great armies don't go home when the going gets tough. We should go back tomorrow and fight another day.
- If we try to go back to the coast, we'll never make it. The Totonacs will turn against us, and the Aztecs' subjects will attack us. Even if we do make it to the coast, we have no ships to sail home in, and we won't be able to build new ones because we'll be under attack.

### Choices:

- Return to the fight tomorrow, and if we are victorious, continue on to Tenochtitlán.
- Return to the coast and try to rebuild the ships so we can return to Cuba.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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### Scene 3: The Spaniards in Tenochtitlán

**Considerations:**

- Cortés asks about Martin Lopez, the shipbuilder, because he has a plan. He wants to build 13 small ships (brigantines) to take control of Lake Texcoco. He has previously sent for more ships from Spain, which will hopefully soon start to arrive, with more men and more supplies.
- He also plans to cut the city's aqueduct, to cut off the water supply.
- This plan would require the Spaniards to conquer the Aztec suburbs around Lake Texcoco, which would not be easy to do.
- Most of the treasure of the Aztecs was lost when the Spaniards tried to carry it out of the city, much of it probably at the bottom of Lake Texcoco.
- Now that we Spaniards have been so thoroughly defeated, it is likely that many of our Indian allies will turn against us in fear of what the Aztecs will do to them for helping us.

**Choices:**

- Go back to the coast, and hope that ships arrive to take us home.
- Follow Cortés' plan: conquer the suburbs around Lake Texcoco, build a fleet of ships to launch on Lake Texcoco, and place Tenochtitlán under siege.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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Names: \_\_\_\_\_ Date: \_\_\_\_\_

# Group C—Non-Aztec Indigenous Peoples (Totonacs in Scene 1, Tlaxcalans in Scenes 2 and 3) Group Discussion Handout

After the re-enactment of each scene, you will meet with your group to decide on a recommendation for your group's next move.

## Scene 1: The Arrival of the Spaniards

For Scene 1, your group will represent the Totonacs, a local tribe that lived on the eastern coast of Mexico in a town called Cempoala (*Sem-pwo-ah-lah*). The Totonacs were subjects of the Aztecs, and were required to pay heavy tribute to Montezuma. The Totonacs had heard of the Spaniards' arrival and travels along the coast of Mexico. They had also heard rumors that these newcomers were planning to move inland, possibly through Totonac territory, perhaps heading for the center of the Aztec Empire.

### Considerations:

- These newcomers might be able to help free us from Aztec rule, and the Aztecs have been demanding oppressive tribute payments, including our best young men and women to be sacrificed to their gods.
- If the Aztecs find out that we are helping these newcomers attack them, they might punish us mercilessly. They have been known to massacre entire villages for betraying them.
- These newcomers have no respect for our gods. In one town, they smashed the sacred statues of the gods in the temple and replaced them with the figures of a woman and a baby [Virgin Mary and Baby Jesus]. Would they force us to renounce our gods?

### Choices:

- Send a messenger to the newcomers telling them that if they want to attack the Aztecs, we will help them.
- Attack the newcomers so that the Aztecs know that we are loyal subjects and so they don't punish us for helping their enemies.
- Do nothing and try to stay out of the conflict, and hope the newcomers don't come into our territory. If they do, just try to stay neutral.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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## Scene 2: The Battle with the Tlaxcalans

For Scenes 2 and 3, you will be representing the Tlaxcalans (*Tlaks-cah-lahns*), a proud tribe in central Mesoamerica that has held out against the Aztecs.

### Considerations:

- Since these newcomers are heading for Tenochtitlán (Ten-och-teet-lahn), it seems like they are friendly with the Aztecs, so they must be our enemies.
- Although the Aztecs have not conquered us, they rule over all of the tribes around our territory and have cut off much of our trade. This has made it very difficult for us to obtain necessities, such as cotton and salt.
- Because of the constant warfare with the Aztecs, many of our brave warriors have been carried off to become human sacrifices at the tops of their temples.
- We have received messages from these newcomers saying that they are going to fight against the Aztecs. They are asking for peace and for our friendship and help.
- We can defeat these newcomers. We have seen them die and we have killed some of the great beasts they ride upon. We outnumber them 100 to 1.
- It is extremely difficult to kill the newcomers. Their bodies and heads are covered with metal armor, which our obsidian weapons can't pierce. And our blades shatter when struck by their metal blades.
- Our priests have consulted the stars and have determined that while these newcomers are not gods, they get their power from the sun. They recommend that we launch a night attack, when their powers will be weaker, though our warriors are not accustomed to fighting at night.

### Choices:

- Continue the fight and try to defeat the newcomers.
- Accept the newcomers' offer of friendship and join them in their fight against the Aztecs.
- Launch a night attack.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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### Scene 3: The Spaniards in Tenochtitlán

For this scene, you are still representing the Tlaxcalans and, once again, you need to decide whether to stay loyal to Cortés and the Spaniards, even after their devastating defeat in *La Noche Triste* (*Lah Noh-chay Trees-tay*).

#### Considerations:

- Over 3000 Tlaxcalans were killed helping the Spaniards in their unsuccessful attempt to take over Tenochtitlán.
- Now our people have been struck by a devastating plague, which the Spaniards call “smallpox,” but while they seem to have brought the disease, few of them seem to suffer from it.
- Now that the Aztecs have thoroughly defeated the Spaniards, there seems to be little point in staying loyal to them.
- Cortés has a crazy plan to build 13 small ships, using mostly Tlaxcalan labor. He then plans to launch these ships in Lake Texcoco and take control of the lake, cutting off all food and water to Tenochtitlán.

#### Choices:

- Abandon the Spaniards, go home, and take care of our sick.
- Stay with the Spaniards, help them build the ships, and attempt to break the power of the Aztec Empire.
- Come up with other options. (optional)

Discuss and write the group's recommendation here:

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# What Actually Happened

## Information Sheet

For each scene, after the group discussions and reporting of recommendations to the class, the teacher will read the section of this information sheet describing what actually happened. Then the class should continue with the re-enactment for the next scene, followed by group discussions and recommendations, etc.

### **Scene 1: The Arrival of the Spaniards**

Cortés announced that he would take 400 of his soldiers and march inland to Tenochtitlán (*Ten-och-teet-lahn*), the capital of the Aztec Empire. Many of his men opposed this course of action, and they plotted to secretly take one of the ships back to Cuba, where they would tell Governor Velázquez what Cortés was doing. Cortés discovered the plan and punished the leaders; one was hanged and another had his toes cut off. Then, after having the guns, anchors, sails, and other hardware stripped from the ships, he had them all set afire and sent to the bottom of the bay. Now there would be no more talk of returning to Cuba. When his army had conquered the Aztecs, they could rebuild the ships and go home.

Montezuma decided to try a number of methods of stopping the Spaniards from coming to Tenochtitlán. He ordered subject tribes to attack the Spaniards along their journey. He sent messengers with more gifts, requesting that they take the gifts and leave. He even sent magicians to try to curse them with disease or disaster.

The Totonacs sent a message to Cortés, offering their help against the Aztecs. They did the Spaniards an invaluable service by providing 400 porters to carry their supplies on their journey to Tenochtitlán. The Totonacs told Cortés of a proud tribe in central Mexico called the Tlaxcalans (*Tklas-cah-lahns*), whom the Aztecs had never been able to conquer, and

they advised him to seek an alliance with these people. However, when the expedition entered Tlaxcalan territory, they were attacked fiercely. The battle raged, and after the first day of fighting, the situation did not look good for the Spaniards and their Totonac allies.

### **Scene 2: The Battle with the Tlaxcalans**

The Tlaxcalans then tried launching a night attack, which resulted in a complete Spanish victory. Finally, the warrior chief Xicotenga (*Shee-coh-ten-cah*) came to Cortés with a group of nobles asking for peace and explaining that the Tlaxcalans had believed that the newcomers were allies of the Aztecs. He offered to send 4000 Tlaxcalan warriors along with the Spaniards to support them in their incursion into Aztec territory. Around the same time, an Aztec delegation arrived to meet with Cortés, bringing more gifts, warning him not to trust the Tlaxcalans, and offering to send annual tribute payments to King Charles if the Spaniards would turn around and go home. Cortés thanked the Aztecs for their gifts but insisted that his king would be extremely displeased if he went home without personally visiting Montezuma. He gladly accepted the friendship and assistance of the Tlaxcalans.

### **Scene 3: The Spaniards in Tenochtitlán**

After *La Noche Triste* (*Lah Noh-chay Trees-tay*), the Aztec warriors attacked the surviving Spaniards and Tlaxcalans relentlessly, pursuing them as they retreated to friendly Tlaxcalan territory. They fought a desperate battle in the Valley of

Otumba (*Oh-tum-buh*), winning the day only after Cortés and four other Spaniards managed to cut down the Aztec general.

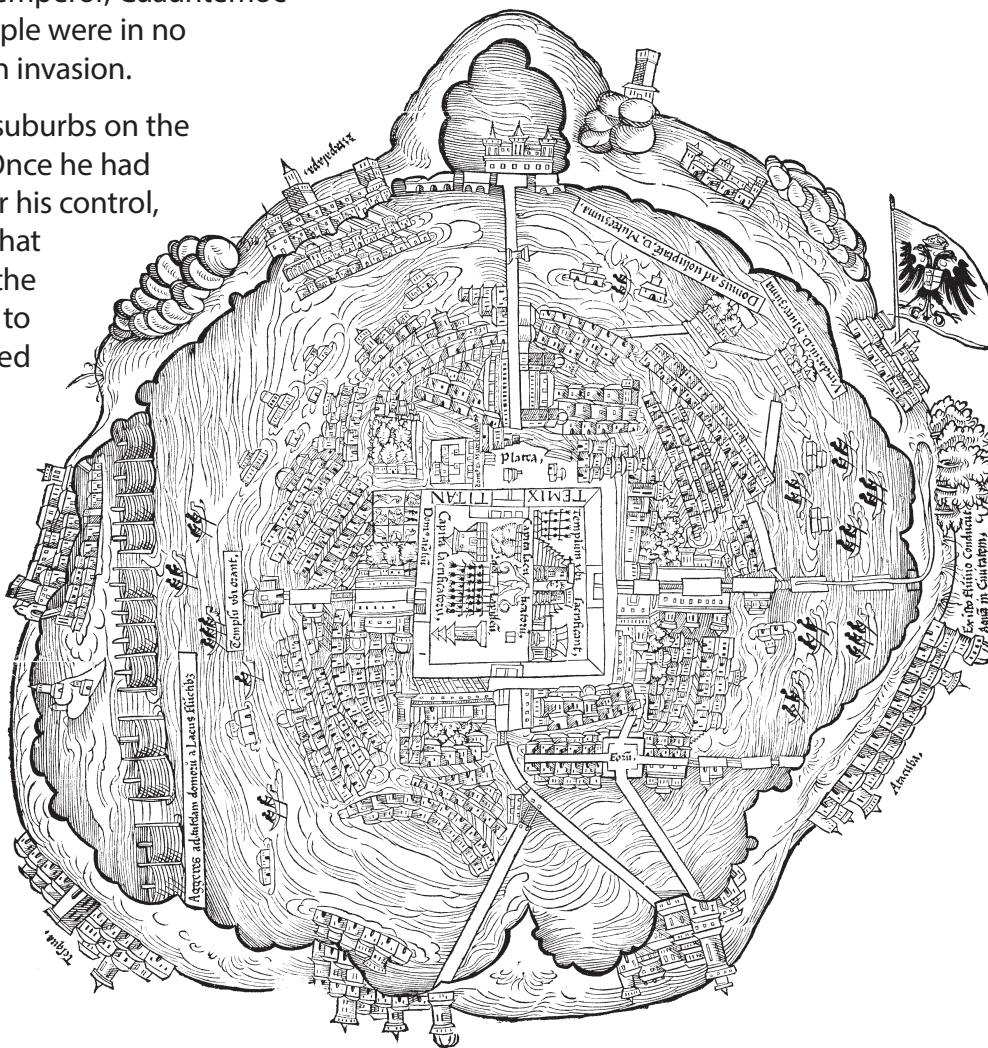
During the summer, more ships arrived with men, horses, guns and other supplies. Cortés set his men, with the help of the Tlaxcalans, to the task of building 13 small ships called brigantines that could be carried in pieces to Tenochtitlán and then assembled and launched in Lake Texcoco.

When Cortés returned to Tenochtitlán, the city and its suburbs on the shore of the lake had been devastated by smallpox, a disease that had been brought by the Spaniards. The epidemic had killed nearly one-third of the population, including Montezuma's successor, who had been replaced by a new emperor, Cuauhtémoc (*Quaw-tay-moc*). The people were in no condition to withstand an invasion.

Cortés first attacked the suburbs on the shores of Lake Texcoco. Once he had those communities under his control, he cut off the aqueduct that carried fresh water from the springs in the mountains to the island city. He launched his 13 ships armed with cannons in the lake, and with his fleet he prevented the Aztecs from bringing any food or water to Tenochtitlán by canoe. He launched his 13 ships armed with cannons in the lake, and with his fleet he prevented the Aztecs from bringing any food or water to Tenochtitlán by canoe.

Even though they were suffering from thirst and starvation and dying from smallpox, the Aztecs still ferociously fought any attempt by the Spaniards to enter the city. Each time they tried, they found

themselves surrounded on all sides by Aztec warriors, hiding behind walls and barricades and launching spears and stones from rooftops. On one occasion, more than sixty Spaniards were killed or captured (to be sacrificed), and Cortés himself would have been captured if a young Spanish soldier had not given his life to save him. Although he would have preferred to preserve the beautiful structures, Cortés ordered his men to destroy the city so the Aztecs could not attack them from the protection of the buildings. The fighting lasted for nearly three months, and when the Spaniards finally captured the emperor Cuauhtémoc, there was almost nothing left of the beautiful city of Tenochtitlán.



16th-century map of Tenochtitlán

# Postscript

The Spanish conquest of the Aztec empire meant dramatic changes for the indigenous peoples of Mexico. The conquistadors and the settlers and missionaries who followed them brought diseases, religion, government, prejudices, and ways of life that would transform their lives forever.

The first and most dramatic impact on the people of Mexico came from the germs brought by the Spaniards. Smallpox, measles, and influenza devastated the native population. According to historians Ian and Jenifer Glynn in *The Life and Death of Smallpox*, the population of indigenous peoples in Mexico declined from an estimated 15 to 30 million when Cortés arrived in 1519 to around 1.6 million by 1620.

Another way the Spanish conquerors changed the civilization of Mexico was by intermarrying with the population. As the majority of Spanish men who arrived in the New World were single, they frequently married indigenous women and had mixed-race children, who were known as “mestizo.” By 1821, when Mexico gained its independence from Spain, about one-third of the population was mestizo.

In addition to altering the gene pool, the Spaniards fundamentally changed the indigenous peoples’ way of life by converting them to Catholicism. The Spaniards believed that they had a mission to save the souls of the native people by convincing them to abandon their religion and embrace Christianity. Catholic friars established schools in their monasteries, where they taught reading, writing, arithmetic

and Christianity. While most indigenous people came to accept Christianity, they often blended some of their traditional beliefs in with the new religion.

Not only did the Spaniards bring their religion, they also imposed an oppressive social structure on the indigenous people in the form of a system of forced labor known as the *encomienda*. In recognition of their service to the Crown, many Spanish soldiers received large estates in the New World and a specified number of native people, whom they could require to farm, ranch or mine the land. In theory, the owner was supposed to protect the indigenous people on his land and convert them to Christianity in exchange for their labor, but in effect, the system was a form of slavery.

In 1523, King Charles of Spain appointed Cortés governor and captain-general of the newly conquered lands, which were known as “New Spain of the Ocean Sea.” In this capacity, Cortés oversaw the demolition of what remained of Tenochtitlán and the construction in its place of the Spanish colonial capital of Mexico City, complete with churches made from the stone of the Aztec Great Temple. However, due to political rivalries and legal troubles, Cortés lost his position as governor and returned to exploration throughout New Spain, looking for a passage from the Atlantic Ocean to the Pacific Ocean, which he never found, although he did reach and name (Baja) California. Later in life, Cortés returned to Spain, where he felt he never received the recognition he deserved. He died in Seville, Spain, in 1547 at the age of sixty-two.

## Enlightenment Salon

The time is the 18th century and the place is the Parisian salon of Madame Marie Thérèse Rodet Geoffrin. The ideas of the Enlightenment are swirling through the forward-thinking circles of Europe. Nowhere is there a greater concentration of intellectuals discussing and debating the new ideas than in the gatherings of bright, sociable and witty *salonnières* in Paris.

In our recreation of an Enlightenment salon, we will bring together in time and place some of the greatest minds of the 17th and 18th centuries. Although not all of these *philosophes* actually lived at the same time, they will have the opportunity to exchange ideas in our salon as they discuss the currents of thought that spread through Europe and beyond during the Enlightenment.

Read through the procedure first, then read on to find the readings and additional information for this unit.

### Works to consult

#### Books

- Dunn, John M. *The Enlightenment*. San Diego, CA: Lucent, 1999. Print.
- Gay, Peter. *Age of Enlightenment*. New York: Time [school and library distribution by Silver Burdett], 1966. Print.

#### DVDs

- *Age of Enlightenment in Europe: Western World History*, Coronet.
- *All About the Enlightenment: The Age of Reason*, Discovery Education.
- *The Age of Enlightenment*, Just the Facts Learning Series.

## Procedure

### Assignment of Student Roles

In preparation for the class, assign the following roles to the students. The size of your class will determine how many followers/assistants/delegation members you assign.

- Madame Geoffrin (*salonnière*) + 1–3 assistants (*It is recommended that these parts be assigned to female students to highlight the fact that this important role was played by women during the Enlightenment.*)
- Thomas Hobbes + 1–3 followers
- John Locke + 1–3 followers
- Baron de Montesquieu + 1–3 followers
- Voltaire + 1–3 followers
- Denis Diderot + 1–3 followers
- Jean-Jacques Rousseau + 1–3 followers
- Immanuel Kant + 1–3 followers
- Cesare Beccaria + 1–3 followers
- Mary Wollstonecraft + 1–3 followers
- Benjamin Franklin + 1–3 members of the American delegation

### Photocopying

1. Photocopy the **Background Essay** for each student.
2. Photocopy the appropriate **Character Handout** for each student. Assistants/followers/delegation members receive the **Character Handout** for the character with whom they are associated.
3. Photocopy enough **Enlightenment Ideology Charts** (five pages) for all students. If possible, copy the pages on two sides of the paper (duplex).
4. Photocopy enough **Name Tags** for all of the characters in your class (or write the names on adhesive name tags).
5. Photocopy enough **Enlightenment Ideology Chart Answers** (five pages) for all students.

## Day One

Approximately 25 minutes



1. Give each student a copy of the **Background Essay**. Either have the students read the essay to themselves, or read it aloud together.
2. Read the names of the students who will be playing the different roles in the salon.
3. Give each student a copy of the **Character Handout** for the character with whom he or she is associated.
4. Divide the students into small groups with the other students who share the same character (for example, Mme. Geoffrin with her assistants, Voltaire with his followers, etc.)
5. Explain that in the salon simulation the next day, students will be explaining the ideas of their characters to one another, so they must understand the views of their characters well.
6. Have the groups read their **Character Handouts** together, making sure that they all understand all of the views of their characters and/or all of their characters' responsibilities in the salon simulation the following day. If they have any questions, they should ask the teacher to clarify.
7. For homework, have the students study their **Character Handouts**. **Mme. Geoffrin** and her assistants should assemble any costumes (optional) and review their biography and responsibilities in the salon simulation. **Philosophes** and their followers should assemble any costumes (optional), review their biography, and carefully study their *philosophe's* views so that they can discuss them intelligently in the salon simulation. **Benjamin Franklin** and the American delegation should assemble any costumes (optional) and review their biography and role in the salon simulation.

## Day Two

45–60 minutes of instruction



1. Move desks to the edge of the classroom to provide as much space as possible for students to stand and mingle. Students should be moving around the room during the simulation.
2. Give each student an **Enlightenment Ideology Chart** and a **Name Tag**. Students can attach the **Name Tags** with tape, pins or paper clips. It is helpful if students carry clipboards or notebooks to provide writing surfaces for their notes while they are standing.
3. Make sure all of the students understand their roles for the day.

4. Introduce Madame Geoffrin and her assistants.
5. Madame Geoffrin and her assistants should introduce each of the *philosophes* and Benjamin Franklin, using the information provided on Madame Geoffrin's **Character Handout**.
6. Let the salon begin. Students should mix and mingle, asking one another to explain their ideas or the ideas of the *philosophes* whom they follow. Based on what they learn in their discussions, all students should fill out their **Enlightenment Ideology Charts**. They do not need to include the information on the **Character Handouts** word for word, but they should write down the important ideas in note form. Mme. Geoffrin and her assistants should help their guests find the *philosophes* or their followers that they need to complete their charts. Benjamin Franklin and the American delegation should ask practical questions, specifically geared to help them establish an enlightened government in a brand new country. (These responsibilities are explained more fully on the **Character Handouts**.)
7. Allow the students to mingle and exchange ideas until most appear to have filled out their entire charts. This should take most of the class period.
8. At the end of class, give the students copies of the **Enlightenment Ideology Chart Answers**. If you have time left, begin comparing what the students wrote down in the salon to what is on the answer sheet.

### **Costumes (Optional):**

*Costumes are not required, but if you have access to a theater department or another source that can help you acquire 18th century attire, it can help create the atmosphere of a Parisian salon of the Enlightenment.*

Madame Geoffrin and her Assistants: Upper class women of 18th-century France wore their hair up, in very elaborate hairstyles (think Marie Antoinette), so if they can, students should put their hair in an up-do and decorate it with combs, necklaces, or other items. Dresses had fitted bodices and long skirts with full petticoats (think Martha Washington).

*Philosophes:* For the costumes of the *philosophes*, think of pictures of the American Founding Fathers. Wealthy and upper middle class men wore silk knee-length breeches (baseball pants can work well for these) and stockings (long athletic socks). For the top, wear shirts, vests and jackets that simulate as closely as possible the attire of Thomas Jefferson and George Washington. Men wore their hair back in a pigtail, often wearing a white wig.

**Benjamin Franklin and the American Delegation:** In general, the Americans actually dressed like their European counterparts, though maybe not quite so elaborately, but while visiting France, Benjamin Franklin liked to play up the rustic frontier look, which the Europeans loved. So he never wore a wig and he donned a fur cap and wore the plain wool suit of a farmer, very much in contrast to the wigs and silks worn by men of French society. If possible, the Americans should follow Franklin's example and dress like the Daniel Boone-style pioneers that the French expect them to be.

### ***Other Optional Touches***

To create more of a salon-style ambiance, you could do the following:

- Serve some finger food and drinks (fruit, cheese and crackers, juice)
- Play 18th-century music at a low level (Handel, Bach, Haydn, Mozart)



## Debriefing

Decide whether to use a shorter or longer debriefing. Here are some suggestions to help students acquire a better understanding of the Enlightenment.

### Shorter Debriefing

1. For homework after the salon simulation, have the students compare their notes with the **Enlightenment Ideology Chart Answer Sheets**. Assign them to fill in any missing information on their own notes, using a different color. Then in class, review the views of each of the *philosophes*, discussing similarities and differences, and how the ideas changed over time.
2. Have students write a Learning Log entry following the debriefing.

### Longer Debriefing

1. Have students read excerpts from the works of the *philosophes*, and report either orally or in writing on their readings of the views of their *philosophe*.

Documents can be found on the Enlightenment page of the Internet History Sourcebooks Project website, created by Fordham University: <http://www.fordham.edu/Halsall/mod/modsbook10.asp>

2. Assign students to read the Declaration of Independence (especially the first two paragraphs) and the Constitution of the United States (or a summary of the Constitution, which can be found in most civics textbooks). Have them identify the Enlightenment ideas that appear in these documents and which *philosophe(s)* proposed or supported each idea. They could either make a chart or write a paper on the Enlightenment's influence on the founding documents of the United States.
3. Have students investigate the "enlightened despots" of the 18th century, such as Fredrick the Great of Prussia, Catherine the Great of Russia and Joseph II of Austria. Some of these rulers were supporters of and regular correspondents with some of the prominent *philosophes*. Students should research the reforms instituted by a particular ruler, including the effectiveness of the reforms, the extent of the reforms and the ruler's motivations, and answer the question "How enlightened was this ruler?" Students might respond in writing or through a discussion.

# Background Essay

**Place:** Paris, France

**Year:** Mid-Late 18th century

The time is the 18th century and the place is the Parisian salon of Madame Marie Thérèse Rodet Geoffrin. The ideas of the Enlightenment are swirling through the forward-thinking circles of Europe. Nowhere is there a greater concentration of intellectuals discussing and debating the new ideas than in the gatherings of bright, sociable and witty *salonnières* in Paris.

In our recreation of an Enlightenment salon, we will bring together in time and place some of the greatest minds of the 17th and 18th centuries. Although not all of these *philosophes* actually were alive at the same time, they will have the opportunity to exchange ideas in our salon as they discuss the currents of thought that spread through Europe and beyond during the Enlightenment.

## The Age of Reason

In the 17th century, the discoveries of the Scientific Revolution demonstrated that humans could understand the physical world, which followed knowable natural laws. By using their minds, humans could figure out what these laws were and understand the principles of chemistry, astronomy, physics, physiology and other scientific fields. By the end of the century, scholars were beginning to apply reason to human behavior, hoping that by using rational analysis they could understand and

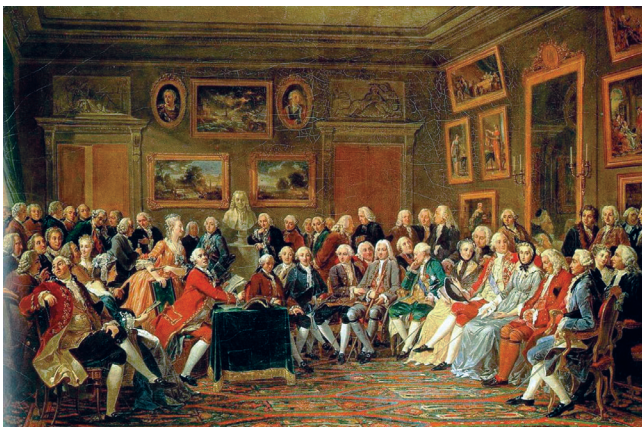
find ways to improve social, economic, religious and political systems. Beginning in the 17th century and reaching its height in the second half of the 18th century, this period, in which intellectuals applied reason to the understanding and improvement of people's lives, is known as the "Age of Reason," or the "Enlightenment." The thinkers who engaged in these studies—writing letters, novels, and treatises on their theories and often communicating with one another in person or in writing—were known as *philosophes*.

## The Early Philosophes

Two of the earliest scholars to apply rational thinking to the dynamics of human societies were Thomas Hobbes and John Locke. Both lived through the tumultuous political changes in England in the 17th century—the English Civil War between the supporters of King Charles I and Parliament; the execution of the king and rule by Parliament; the Restoration of the Stuart kings; and finally the Glorious Revolution, which resulted in the adoption of the English Bill of Rights and a constitutional monarchy. Thomas Hobbes, a Royalist who was writing shortly after King Charles I was beheaded, decided to apply scientific analysis to human nature. He began by examining people's behavior in a state of nature, without laws and governments, and then developed a theory about why people create governments and what type works best. He concluded that people are naturally evil and need an absolute monarch to maintain order. Using a similar type of analysis, John Locke, a supporter of Parliament and the Bill of Rights, concluded that all men have inalienable natural rights to life, liberty and property, which governments have a responsibility to protect.

## Philosophes of the 18th Century

Locke and Hobbes set the stage for the *philosophes* of the next century by applying rational analysis to human behavior. In the 18th century, the focus of the Enlightenment moved to France, which produced many though not all of the most



*A Reading in the Salon of Mme Geoffrin*, painted by Anicet Charles Gabriel Lemonnier

well-known *philosophes*, and where many of them gathered in the salons of wealthy hostesses to exchange their ideas. One focus of their criticism was organized religion. Many of them were Deists, believing in God as a supreme being who created the universe governed by natural laws but did not interfere with the daily lives of people. Most believed that Church teachings and passages in the Bible that contradicted reason, like miracles, were untrue—that reason trumped divine revelation. Most *philosophes* also believed in natural rights (as described by Locke) and deplored slavery, corruption and intolerance.

Each *philosophe* contributed his or her own interpretation, model, or focus of study. As the century progressed, disagreements arose among the *philosophes* themselves, with some introducing increasingly radical ideas. The Baron de Montesquieu addressed the question of how to prevent government leaders from abusing their power, and he proposed the ideas of separating the branches of government and of checks and balances. One of the most famous (or infamous) *philosophes*, Voltaire, turned his biting wit in his satires on the corrupt, decadent, and intolerant clergy and nobility. To spread the ideas of the Enlightenment beyond the letters and salons of a small group of intellectuals to people throughout Europe and beyond, Denis Diderot compiled and published the *Encyclopédie*, a 28-volume set of books that contained articles by 140 *philosophes* on a vast number of topics. Eventually, some *philosophes* began to call into question even their colleagues' unwavering devotion to reason. Debates arose between empiricists, who believed knowledge could only be attained from one's experiences, and rationalists, who felt that truth could be found only by the mind's ability to reason. Immanuel Kant used his analytical skills to create a model of thinking that would reconcile the two ways of looking at the world. Emphasizing intuition and emotion over cold, hard reason, Jean-Jacques Rousseau asserted that feelings and morality played as important a role in human interactions as did rationality. His idea of a "social contract," in which all citizens should submit to the "general will" of the community, made up of equal citizens, would

inspire radical movements in the next century. Other *philosophes* turned their thoughts to specific injustices they saw in 18th-century life. Looking at the criminal justice system, Cesare Beccaria denounced the inhumane treatment of prisoners—from torture to corrupt judges—and proposed many of the reforms that would ultimately be adopted throughout the world. Finally, at the end of the century, one *philosophe* raised a new issue of natural rights. While most *philosophes* believed that "all men are created equal," few felt that women were entitled to the same rights that were inalienable to men. Mary Wollstonecraft, writing at the end of the 18th century, called for equal rights and the same education for women and men, blazing a trail for feminists in the centuries to follow. What all of these thinkers had in common was the desire to examine society in order to find ways to eliminate corrupt, backwards or unenlightened practices and introduce more effective and more just ways of living together.

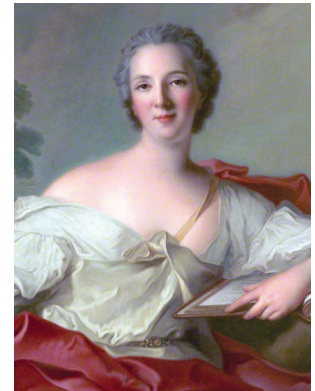
### ***The Enlightenment Salon***

Although they originated in the 17th century in the royal courts, salons moved in the mid-18th century to the homes of prominent French women, where they became the gathering places of intellectuals interested in Enlightenment ideas. The most highly regarded salon in Paris belonged to Madame Geoffrin, who held Monday and Wednesday dinners at one o'clock, followed by an afternoon of conversation about arts (Mondays) or ideas (Wednesdays). The hostess brought together interesting and influential guests, proposed topics, mediated disagreements, and maintained an atmosphere of civility and good manners at her gatherings. Her weekly events were so significant that Catherine the Great of Russia assigned an agent to attend every meeting. (In the painting on the previous page, the agent is the woman in the black cap, sitting in the front row, third from the right.) By providing the thinkers of the Enlightenment the opportunity to mingle, critiquing their colleagues' arguments as they perfected their own, the salons of Paris played an invaluable role in developing and spreading the ideas of the Enlightenment.

# Character Handout: Madame Marie Thérèse Rodet Geoffrin

## Biography (1699–1777)

The daughter of a valet, Marie Thérèse Rodet was born in Paris, France, in 1699, into a bourgeois family. At the age of 14, she married François Geoffrin, a wealthy 49-year-old widower, and bore him two children. When she was 18, she began visiting the gatherings of the well-known *salonnière* Madame Claudine Guérin de Tencin, who was herself a *philosophe* and a contributor to the *Encyclopédie*. Since, like most girls of her time, Madame Geoffrin had not received a formal education, it was at the salon that she learned from the intellectuals who gathered and conversed. Madame de Tencin also taught her the art of the *salonnière*—a combination of intellectualism, good manners and conversational skill—and introduced her to the *philosophes* and wealthy Parisians who visited her salon. When Madame de Tencin died in 1749, Madame Geoffrin inherited many of her mentor's guests and made her salon the most famous of all Enlightenment gatherings by establishing them on regular days of the week and by setting dinner at one o'clock so the whole afternoon was open for conversation. As the hostess of these gatherings, who often established the topics of conversation, Madame Geoffrin placed herself in a position to shape literary, artistic, philosophical and scholarly trends throughout Europe.



Madame Geoffrin, as painted by Jean-Marc Nattier

## Responsibilities in the salon simulation:

At the beginning of the salon, you (Mme. Geoffrin and her assistants) will introduce each of the *philosophes* and Benjamin Franklin, using the biographical information below. Take turns introducing the guests, so that all students in the group have the opportunity to speak. Once you have introduced the guests, invite them to begin conversing. You must keep the discussions going. Help guests find the *philosophes* (or their followers) they need to fill in their charts. Students will find it more time-effective if they form conversation groups, with several people at a time, rather than one-on-one. You will also need to be filling out your own **Enlightenment Ideology Charts** during the salon simulation.

## Biographical information for introducing the guests at the beginning of the salon:

### Thomas Hobbes

- Visiting from England, from the 17th century
- Scientist and tutor
- A supporter of the English kings before the English Civil War
- Author of *The Leviathan*, which explains why an absolute monarchy is the best form of government

### John Locke

- Visiting from England, from the 17th century
- Scientist and physician
- Supporter of the Glorious Revolution in England and the establishment of the English Bill of Rights in 1689
- Wrote *Two Treatises on Government*, which explains his idea of natural rights and why governments must protect them

**Baron de Montesquieu**

- Visiting from Bordeaux, France
- Lawyer and member of the *Parlement* of Bordeaux
- Author of *The Spirit of the Laws*, which explains his theory on the separation of powers in a government

**Voltaire**

- Born in Paris, but currently living in Berlin, Prussia, in the court of King Fredrick the Great
- Writer of plays, essays, novels, poems and philosophical books, and a master of satire
- Author of *Candide*, a satirical novel that criticizes government, religion, intolerance and many other aspects of European society

**Denis Diderot**

- Currently living in Paris
- Lawyer and writer
- Compiler and editor of the *Encyclopédie*, a 28-volume set of books containing the knowledge and ideas of enlightened scholars on a vast number of subjects, which has sold over 20,000 copies throughout Europe and America

**Jean-Jacques Rousseau**

- Born in Geneva, Switzerland, and currently traveling throughout Europe (avoiding several countries where he has offended the rulers with his ideas)
- Working at a variety of jobs, including secretary, musician, and writer
- Author of *The Social Contract*, which explains that a government must rule according to the “general will” of the people

**Immanuel Kant**

- Visiting from Königsberg, Germany
- Professor of mathematics at the University of Königsberg
- Author of *Critique of Practical Reason*, in which he developed a theory of how philosophers could understand the world through both reason and experience

**Cesare Beccaria**

- Visiting from Milan, Italy
- Lawyer and expert in the field of criminal justice
- Author of the essay *Of Crimes and Punishments*, in which he criticizes the use of torture and other harsh punishments and suggests reforms for the criminal justice system

**Mary Wollstonecraft**

- Visiting from London, England
- Governess, translator, novelist, and reviewer for an Abolitionist publication
- Author of *A Vindication of the Rights of Women*, in which she argues for equal rights for women and that girls and boys should receive the same education

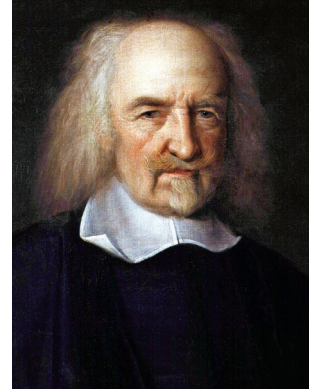
**Benjamin Franklin**

- Visiting from Philadelphia, Pennsylvania, in the newly declared United States, still fighting for its independence from Great Britain
- A self-made man—printer, inventor, scientist, politician
- Currently working to create an alliance between France and the United States, to obtain French support in the Americans’ war against the British
- Gathering ideas on how best to form the United States’ new government based on principles of the Enlightenment

# Character Handout: Thomas Hobbes

## Biography (1588–1679)

The son of a village priest, Thomas Hobbes was born in England during the reign of Queen Elizabeth I. He studied at the University of Oxford, then became the tutor and assistant for an aristocratic family, which gave him the opportunity to travel and mix with philosophers, scientists, aristocrats and royalty. Hobbes lived at the time of the English Civil War in the 1640s, and this instability influenced his ideas. After the beheading of King Charles I, Parliament ruled England, and Hobbes, who had supported the king, moved to Paris. There he wrote a book called *The Leviathan*, in which he applied reason and scientific analysis to explain human nature, and concluded that the only type of government that can maintain order and keep the peace is an absolute monarchy.



Thomas Hobbes, as painted by John Michael Wright

**Publication:** *The Leviathan* (1651)

## Views

### Main Ideas: Defense of Absolute Monarchy

#### Human Nature

- In a “state of nature,” without the rules of society, humans would be cruel and greedy and would follow their natural instincts to try to take other people’s possessions.
- Without a strong authority to keep everyone in awe, there would be a constant state of war among all of the people; life would be “solitary, poor, nasty, brutish, and short.” (Hobbes, *The Leviathan*)

#### The Purpose of Government

- The only way to maintain order is for the people to willingly give all authority to one man, the “sovereign,” who can reduce the desires of all the people into one will, that of this one absolute ruler.
- Everyone must submit to the decisions, laws and judgments of the “sovereign” because he represents the will of his subjects.

#### Equality

- In a state of nature, all people would be equal, and since there would be no laws, everyone would have a right to everything anyone else has, but this would lead to an unacceptable state of constant violence.
- In society, inequality exists, but society is better than returning to the constant state of war that would exist in a state of nature.

**Preferred Type of Government**

- A single absolute ruler is better than an assembly, because while a group of people can have many different self-interests, it is in the private interest of a single ruler to rule his country well, because the “riches, power and honour of a monarch arise only from the riches, strength, and reputation of his subjects.” (Hobbes, *The Leviathan*)

**Religious Beliefs**

- God exists, but religious teachings that go against reason are false. (Reason over revelation)\*

**Religious Tolerance**

- The sovereign should determine the official religion of the nation, and the subjects have the duty to obey the dictates of their ruler.\*

**Slavery**

- Slavery is a normal part of the system of power that exists in a world in which some people have authority over other people.

**Freedom of Expression**

- The sovereign should have the power to censor speech and the press.
- The sovereign has the “power to be the judge... of opinions and doctrines, as a thing necessary to peace, thereby to prevent discord and civil war.” (Hobbes, *The Leviathan*)

\*Hobbes’ personal religious beliefs and his views on following the religion established by the ruler were a little contradictory, but ultimately he believed that even in the case of religion it was more important to obey your ruler. If your ruler said to believe that the sky is orange, you should believe the sky is orange.

# Character Handout: John Locke

## Biography (1632–1704)

The son of a successful Puritan lawyer, John Locke was born in Wrington, a village in southwestern England, during the reign of King Charles I, and his father fought in the English Civil War on the side of Parliament. Locke attended the University of Oxford, and after studying a number of different sciences, he became a successful physician. Locke lived through the the English political crises of the mid-1600s: Parliamentary rule under the Commonwealth, the restoration of the monarchy under Charles II, the flight of James II from England, and the establishment of William III and Mary as the new rulers of England. Significantly, Parliament limited William and Mary's power by passing the English Bill of Rights in 1689, which included guarantees of regular elections for Parliament, freedom of speech in Parliament, the right to petition the government, and protection from "cruel and unusual punishment." Locke supported these limits on the monarchy, and his writings used reason to explain why governments must have the support of their citizens.



John Locke, as painted by Sir Godfrey Kneller

**Publications:** *Two Treatises on Government* (1689) and *An Essay Concerning Human Understanding* (1690)

## Views

### **Main Ideas: Natural Rights and the Responsibility of Government to Protect Them**

#### **Human Nature**

- Natural laws govern human behavior, and people can understand these laws using reason.
- When a person is born, his or her mind is a *tabula rasa*, "blank slate," meaning that people have no ideas at birth and everything they know comes from their experiences and from reason.
- People are corrupted by society. Therefore, by changing people's experiences—by eliminating ignorance, evil and tyranny in society—humans can become good.

#### **Natural Law and the Purpose of Government**

- Natural law guarantees every person the right to life, liberty and property, and these rights are inalienable (cannot be taken away).
- In a state of nature, everyone would be completely free and equal. Unfortunately, in a state of nature, not everyone would respect other people's natural rights, and some would try to deprive others of their life, liberty or property, which is why people form governments.
- The purpose of any government is to protect citizens' natural rights of life, liberty and property. "The end [goal] of government is the good of mankind." (Locke, *The Second Treatise on Government*)

- If a government fails to protect those natural rights or if the government deprives the people of any of their natural rights, the citizens have the right and the duty to overthrow the government and replace it with a new one.

### ***Equality***

- Everyone is born equal. There is no innate difference between poor and rich people. Under the right circumstances, poor children have the capacity to learn just as well as rich children.

### ***Preferred Type of Government***

- Governments could be oligarchies, elected monarchies or hereditary monarchies.
- The legislature (lawmaking body) should be made up of representatives of the people, should be limited by established rules, and may not take people's property without their consent (no taxation without representation).

### ***Religious Belief***

- Since I know I exist, some all-powerful being must have created me, so God must exist. (Deism)
- If reason contradicts religious teaching, we must believe the rational explanation and not blindly follow the religious one. (Reason over revelation)

### ***Religious Tolerance***

- "The care of each man's soul, and of the things of heaven,...is left entirely to every man's self." (Locke, "A Letter Concerning Toleration," 1689) (Tolerance)
- "[I]f solemn assemblies, observations of festivals [and] public worship be permitted to any one sort of [believers], all these things ought to be permitted to the Presbyterians, independents, Anabaptists, Armenians, Quakers and others with the same liberty. Nay, if we may openly speak the truth..., neither Pagan nor Mahometan nor Jew ought to be excluded from the civil rights of the commonwealth because of his religion. The Gospel commands no such thing. (Locke, "A Letter Concerning Toleration," 1689)

# Character Handout: Charles-Louis de Secondat, Baron de Montesquieu

## Biography (1689–1755)

Charles-Louis de Secondat was born near Bordeaux, France, into a wealthy noble family. He studied law at the University of Bordeaux and became a lawyer, and when his uncle died in 1716, he inherited the title Baron de Montesquieu and a seat in the *Parlement* of Bordeaux. He became famous among intellectuals when he published *The Persian Letters*, which made fun of Parisian society as seen through the eyes of Persian visitors. After traveling throughout Europe, examining the different forms of government, Montesquieu wrote his most important work, *The Spirit of the Laws*, in which he denounced slavery, intolerance and tyranny, but most importantly, he explained his theory of separation of powers in government.



Montesquieu

**Publication:** *The Spirit of the Laws* (1748)

## Views

### Main Idea: Separation of Powers and Checks and Balances in Government

- Experience shows that people with power in government will abuse their authority; they will take as much power as they possibly can.
- Therefore, governments must be structured to prevent anyone from being able to have too much power.
- To prevent the abuse of power, a government must be separated into three branches: (1) the legislative branch (which makes laws), (2) the executive branch (which enforces and carries out the laws) and (3) the judicial branch (which interprets the laws and judges those accused of breaking the laws).
- In order to make sure no branch gets too strong, each branch should be given powers to check (limit) the powers of the others. "Power would be a check to power." (Montesquieu, *The Spirit of the Laws*) For instance, the legislature should set limited terms for the judges and the executive should have the power to veto (reject) a law passed by the legislature.

### Equality

- Everyone is born equal.

### Preferred Type of Government

- A constitutional monarchy, with a separate two-house legislature and a separate judiciary, would be the most effective form of government.

**Slavery**

- Slavery is harmful to both the slave and the master.
- Slavery robs the slave of his virtue (ability to make moral decisions for himself).
- Slavery corrupts the master by depriving him of his moral virtues and making him “fierce, hasty, severe, choleric, voluptuous, and cruel.” (Montesquieu, *The Spirit of the Laws*)
- “[A]s all men are born equal, slavery must be accounted unnatural.” (Montesquieu, *The Spirit of the Laws*)

**Religious Beliefs**

- God made the laws that govern the world, but he does not interfere with human events. (Deism)
- Different religions are appropriate for different types of governments: Protestantism for republics, Catholicism for monarchies, Islam for despots.
- People and governments should be tolerant of the religions of all the people. (Tolerance)

**Women**

- Women should obey their husbands at home, but they could make good rulers of nations. “It is against reason and against nature for women to be mistresses in the house...but not for them to govern an empire. In the first case, their weak state does not permit them to be preeminent; in the second, their very weakness gives them more gentleness and moderation, which, rather than the harsh and ferocious virtues, can make for a good environment.” (Montesquieu, *The Spirit of the Laws*)

**Criminal Justice**

- “The voice of nature cries out against the use of legal torture” to extract confessions from criminals. (Montesquieu, *The Spirit of the Laws*)

# Character Handout: Voltaire (a.k.a. François-Marie Arouet)

## Biography (1694–1778)

The son of a treasury official, François-Marie Arouet, who changed his name to Voltaire, was born in Paris, France. He attended a Jesuit college called Louis-le-Grand, where he later said that all he learned was “Latin and Stupidities.” A master of satire, Voltaire wrote plays, essays, novels, poems, letters and philosophical books in which he attacked the clergy, aristocracy, royalty, intolerance, and other ills of French government and society. Twice he was thrown into the Bastille prison for offending powerful people, and several times he was forced to live in exile. For ten years, Voltaire lived in the court of the Prussian King Frederick the Great, one of his great admirers, until Frederick found some of his writings offensive and tried to arrest him, forcing Voltaire to flee.



Voltaire, after a painting by Maurice Quentin de la Tour

**Publications:** *Letters on the English Nation* (1734), *Candide* (1759), and more than 20,000 letters and over 2000 books and pamphlets

## Views

### **Main Idea: Criticism of Ignorance, Intolerance and Decadence in European Society**

- “Écrasez l’infâme!” (“Crush the infamous!”) The “infamous” refers to the superstition, intolerance, and ignorance in French society and the corruption of the French monarchy and clergy.
- Wealthy French nobles and clergy live frivolous lives of luxury and do not contribute anything valuable to society.

### **Equality**

- On the one hand, inequality is unavoidable. “In our unhappy world it is impossible for men living in society not to be divided into two classes: The one the rich who command, and the other the poor who serve.” (Voltaire, *A Philosophical Dictionary*)
- On the other hand, the wealthy should be more compassionate to the suffering of the poor.
- Middle class children should be educated, but not the poor.

### **Preferred Form of Government**

- An enlightened monarchy (like Catherine the Great of Russia or Frederick the Great of Prussia) would be the most effective form of government to reform society.

**Religious Beliefs**

- God is a supreme being who created the universe according to natural laws that humans can understand using reason, but he does not interfere with the daily lives of humans. (Deism)
- "When I see a watch whose hands mark the hours, I conclude that an intelligent being has arranged the springs of this machine, so that the hands mark the hours. Thus, when I see the springs of the human body, I conclude that an intelligent being has arranged these organs in order that they may be received and nourished nine months in the womb; that the eyes are given for seeing, the hands for grasping." (Voltaire, *Traité de Métaphysique*, 1734)
- Religion provides a moral code of behavior that provides order in society. "If God did not exist, it would be necessary to invent him." (Voltaire, "Epistle to the Author of *The Three Impostors*")

**Religious Tolerance**

- People should not be persecuted for their religious beliefs. (Tolerance)
- "[T]here is scarce any city or borough in Europe where blood has not been spilt for religious quarrels; I say, that the human species has been perceptibly diminished because women and girls were massacred as well as men; I say, that Europe would have had a third larger population if there had been no theological disputes." (Voltaire, *The Ignorant Philosopher*)
- "It is clear that every individual who persecutes a man... because he does not share his opinion is a monster." (Voltaire, *Philosophical Dictionary*, 1764)

**Slavery**

- Slavery is wrong. In Voltaire's novel *Candide*, the hero is horrified when he meets a slave, who describes his life and reveals "at what price you eat sugar in Europe." (Voltaire, *Candide*)

**Freedom of Expression**

- Freedom of speech and freedom of the press are fundamental natural rights.

**Criminal Justice**

- Torture of prisoners is inhumane and goes against reason. "Ingenious punishments, in which the human mind seems to have exhausted itself in order to make death terrible, seem rather the inventions of tyranny than of justice." (Voltaire, "Commentary on the Book, *Of Crimes and Punishments*, by Cesare Beccaria")
- In England, instead of putting people to death, they just send criminals off to the colonies, where they work and eventually become honest citizens.

# Character Handout: Denis Diderot

## Biography (1713–1784)

The son of a cutler (silverware-maker), Denis Diderot was born in Langres, in northeastern France. He was raised Catholic, but later became a Deist, and eventually an atheist. His distrust of religion may have originated with the death of his sister, a nun, whom he believed was mistreated at the convent. He studied theology and law at the Collège d'Harcourt in Paris, but then became a writer. His most important contribution to the Enlightenment was the compilation and editing of the *Encyclopédie*, a 28-volume set of books in which 140 scholars and *philosophes* expressed their knowledge and views about a vast number of subjects. By 1789, over 25,000 copies had spread the ideas of the Enlightenment throughout Europe and as far away as America, where men such as Thomas Jefferson and Benjamin Franklin owned sets.



Denis Diderot, as painted by Louis-Michel van Loo

**Publication:** *Encyclopédie* (28 volumes; published between 1751 and 1772), Editor and Contributor

## Views

### **Main Idea: Spread the Ideas of the Enlightenment by Publishing the *Encyclopédie***

- The best way to improve society is to compile enlightened knowledge into a set of books called the *Encyclopédie* that people all over Europe (and even in America) can buy and read.
- The contributors to this set of books include *philosophes* who argue for religious tolerance, humane treatment of prisoners, freedom of expression and other ideas of the Enlightenment.

### **Equality**

- The economic system is set up to favor the rich. "If exclusive privileges were not granted, and if the financial system would not tend to concentrate wealth, there would be few great fortunes and no quick wealth. When the means of growing rich is divided between a greater number of citizens, wealth will also be more evenly distributed; extreme poverty and extreme wealth would be also rare." (Diderot, *Encyclopédie*)

### **Preferred form of Government**

- Tyranny violates people's natural rights. "No man has received from nature the right to command others. Liberty is a gift from heaven, and each individual...has the right to enjoy it." (Diderot, *Encyclopédie*)
- An enlightened despot would be effective if the ruler were required to follow the laws of nature and the laws of the country at all times.

**Religious Beliefs**

- Belief in religion is not rational, and Christianity is the worst of them all. (Through his lifetime, Diderot evolved from a Deist, someone who believes in a supreme being, to an atheist, someone who does not believe in any god.)
- "This world is only a mass of molecules." (Diderot, quoted in Spielvogel, *Western Civilization: Since 1300*)

**Religious Tolerance**

- Religious fanaticism is harmful because it can lead people to commit terrible crimes against their fellow humans, such as the Crusades, the persecution of Jews, and the religious wars between Catholics and Protestants. (Tolerance)

**Slavery**

- Slavery is a violation of natural human rights.
- "Men and their liberty are not objects of commerce; they can be neither sold nor bought nor paid for at any price...." (Diderot, *Encyclopédie*)
- "This buying of Negroes, to reduce them to slavery, is one business that violates religion, morality, natural laws, and the rights of all human nature. If commerce of this kind can be justified by a moral principle, there is no crime, however atrocious it may be, that cannot be made legitimate." (Diderot, *Encyclopédie*)

**Women**

- Because of their role as mothers, women are by nature fundamentally different from men. They are more passionate and unpredictable, and they are less able to use reason. "[Men] have more intellect than women; women have more instinct than [men]." (Diderot, *On Women*)

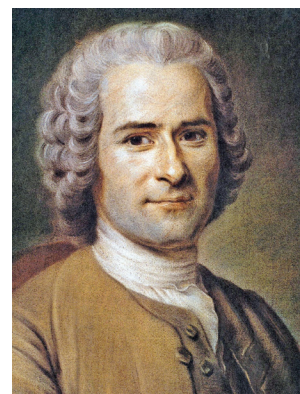
**Freedom of Expression**

- Publishing the *Encyclopédie* was a form of protest against censorship, since its publication was banned after the first volume was released. (Freedom of the press)

# Character Handout: Jean-Jacques Rousseau

## Biography (1712–1778)

The son of a watchmaker, Jean-Jacques Rousseau was born in Geneva, Switzerland. He spent much of his life wandering throughout Europe, working as a secretary, a copier of sheet music, a footman, a tutor and a musician, often fleeing from persecution from governments that did not like his ideas. He lived in Paris for a while and mingled with the *philosophes*, but he disagreed with their unwavering focus on reason. Instead, Rousseau felt that people should use their feelings, emotions and intuition to understand the world. He applied his emotional analysis to human nature, and described his theories in his most famous work, *The Social Contract*. According to Rousseau, people are by nature good, but society corrupts them, and he believed that governments are only legitimate if they represent the will of the people.



Jean-Jacques Rousseau by  
Maurice Quentin de la Tour

**Publications:** *Discourse on the Inequality of Mankind* (1754), *Emile* (1762), and *The Social Contract* (1762)

## Views

### **Main Ideas: Sensibility and the Social Contract**

#### **Emphasis on Sensibility (Emotional Understanding of the World)**

- Intuition, feelings and emotions are more important than reason in understanding the world.

#### **Human Nature**

- In a “state of nature,” people lived pure, simple, uncomplicated lives, with Nature providing everything they needed, so there was little or no competition or violence.
- However, over time, the population increased and people began living together in communities, where they invented the concept of private property, which led people to become greedy and vain and created social classes in society.
- In short, people were corrupted by society.
- People who live closer to nature, like Native Americans and South Pacific Islanders, are purer and nobler than the civilized, corrupted Europeans.

#### **Purpose of Government**

- People created laws and governments to protect their private property and to preserve the inequalities between the rich and the poor, but these governments are not just.

- "Might does not make right, and we are bound to obey only lawful authorities." (Rousseau, *The Social Contract*)
- "Man is born free, and everywhere is in chains!" (Rousseau, *The Social Contract*)
- The way to create a successful government is to create a "social contract" in which every member surrenders his or her personal will to the collective group, creating a "general will" of the community, the will of the majority.
- "Whoever refuses to obey the general will shall be constrained to do so by the whole body: which means nothing else than that he shall be forced to be free." (Rousseau, *The Social Contract*)

### **Equality**

- It is unjust for some people to be rich and live lives of luxury, while others barely survive lives of abject poverty.
- It is unfair for aristocrats to receive special privileges under the law. Laws should treat every citizen equally.

### **Preferred Form of Government**

- Democracy is the best form of government. The best way to determine the "general will" of the people is for the citizens to vote in order to determine the will of the majority.

### **Religious Beliefs**

- God created the universe (Deism) and he made humans pure and good before they were corrupted by society.

### **Religious Tolerance**

- People should be free to follow whichever religion they believe in. (Tolerance) (Rousseau does not address what would happen if the majority were to decide that the "general will" was that everyone should follow one particular religion.)

### **Slavery**

- Slavery violates a person's natural right to freedom.

### **Women**

- Because women are weaker than men, they must be dependent on and obedient to men.
- Since males and females are by nature different, they should receive different educations, with girls learning household skills like sewing, and boys learning to read and write.
- "The search for abstract and speculative truths for principles and axioms in science, for all that tends to wide generalizations, is beyond a woman's grasp." (Rousseau, *Emile*)

### **Freedom of Expression**

- A government has a right to censor speech and writing that would mislead the people, because some ideas could corrupt the people's morals and manners. Therefore, censorship helps keep people's views in harmony with the "general will."

# Character Handout: Immanuel Kant

## Biography (1724–1804)

The son of a saddle and harness maker, Immanuel Kant was born in Königsberg, Germany. He attended the University of Königsberg, where he studied mathematics and then became a professor. At the time he was writing, many *philosophes* were divided into two opposing groups: rationalists, who insisted that you could understand the world through reason alone, and empiricists, who believed that you could only comprehend it through your experiences and scientific investigation. Kant developed a philosophy, which came to be known as “idealism,” that brought together those two ways of looking at the world.



Immanuel Kant

**Publications:** *Critique of Pure Reason* (1781, 1787), *Critique of Practical Reason* (1788), and *Critique of the Power of Judgment* (1790)

## Views

### **Main Idea: Compromise between Rationalism and Materialism**

- Reason is important for understanding the world, but people should not rely on reason alone.
- Although our knowledge is based on what we observe through our senses, our minds organize and give meaning to the millions of impressions we receive from our eyes, ears, skin, tongue and nose.
- For example, you look at a house and just see two sides of it, but your brain fills in the other two sides, based on its understanding of houses.
- The mind creates meaning from all the impressions based on preexisting ideas, some of which people are born with, such as the concepts of quantity, quality, morality, free will, immortality and God.

### **Equality**

- Because everyone has a moral code and the free will to follow it, every man should be free and equal under the law.
- Individual freedom and equality are inalienable rights of all men.
- Most men (except servants) should have the right to vote.

### **Preferred Form of Government**

- The government should represent the will of the people with an elected legislature.

**Religious Beliefs**

- The fact that people are born with a conscience is the best evidence of religion. In other words, God must have given each person an inborn moral code of right and wrong, and he expects them to be morally good. (Theism)
- Since the existence of God cannot be proved or disproved using reason, we must turn to our faith to understand God.

**Religious Tolerance**

- Even though our conscience tells us what is right and wrong, it does not tell us with certainty what God's commands are.
- Any religious belief that violates morality (like hurting or killing people for their beliefs) cannot be justified by religion. (Tolerance)

**Slavery**

- Slavery is irrational. When a person makes a contract to become a slave, the person gives up his or her free will, but someone without free will cannot be bound by a contract; therefore, the contract is invalid.

**Women**

- Women are by nature different from men. Women are driven by emotions, while men follow reason.
- "The only quality necessary for being a citizen...(that he is neither a child or a woman) is that he be his own master." (Kant, *Gemeinspruch*)
- Therefore, women are not qualified to be citizens and should not have equal rights with men.

**Freedom of Expression**

- Freedom of speech and freedom of the press are important so that people can know the truth.
- Rulers should have nothing to fear from the truth.
- The Enlightenment is about freedom of all kinds: "For this enlightenment...nothing is required but freedom.... It is the freedom to make public use of one's reason at every point." (Kant, "What is Enlightenment?")

# Character Handout: Cesare, Marquis of Beccaria

## Biography (1738–1794)

Cesare Beccaria was born in Milan, Italy, into an aristocratic family. After studying law at the University of Pavia, he joined a group of Italian *philosophes* in a society called the Academy of the Fists. One of his intellectual friends encouraged Beccaria to study criminal law, and he decided to take on the project in a way no one had ever done before. He wrote a scathing criticism of the criminal justice system that existed in Europe at the time, which was full of corruption, still used torture to obtain confessions and had harsher punishments for poor people than for rich people. His study became a best-seller throughout Europe, and his ideas eventually influenced governments to reform their justice systems. In the United States, the Founding Fathers included many of Beccaria's ideas in the U.S. Constitution.



Cesare Beccaria

**Publication:** *Of Crimes and Punishments* (1764)

## Views

### **Main Idea: Reform of Criminal Justice**

#### **Application of Reason to the Criminal Justice System**

- Reason should be applied to the criminal justice system.
- The purpose of laws is to preserve security and order, and the purpose of punishments is to prevent crimes or to reform criminals, not to get revenge.
- Like everyone else, criminals make rational decisions. If the cost of the punishment is severe enough to outweigh the pleasure of committing the crime, the punishment will deter the criminal from committing the crime. Therefore, to prevent people from committing crimes, punishments do not have to be brutal; they just have to be harsh enough to outweigh the benefits of committing the crime.

#### **Opposition to the Use of Torture**

- The use of torture is inhumane and violates people's natural rights.
- Torture is also irrational as a means of getting a true confession, because it would cause a person, whether innocent or guilty, to confess, just to end the torture.
- "Either he is guilty or not guilty. If guilty, he should only suffer the punishment ordained by the laws, and torture becomes useless, as his confession is unnecessary. If he be not guilty, you torture the innocent." (Beccaria, *Of Crimes and Punishments*)

***Opposition to Capital Punishment (the Death Penalty)***

- Life in prison (a lifetime of slavery) is more of a punishment, and therefore more of a deterrent to crime, than a quick death.
- The state does not have the right to commit murder.

***Other Rights of the Accused***

- A person accused of a crime has the right to a trial by a jury of his or her peers.
- A person accused of a crime has the right to a fair and speedy trial.
- Corrupt judges should be removed.
- Everyone who commits the same crime should get the same punishment.

***Prevention of Crime***

- The laws should be clear and the people should know what they are. (At the time, laws were often not written down.)
- Improving the system of education will reduce crime, because the more educated people are, the less likely they are to commit crimes.

(Cesare Beccaria did not write much about the other Enlightenment principles. His main focus was the criminal justice system.)

# Character Handout: Mary Wollstonecraft

## Biography (1759–1797)

The daughter of a farmer, Mary Wollstonecraft was born in London, England. She worked as a governess, a translator and a writer of novels and essays and was a reviewer for an Abolitionist publication. Living in France during the most radical phase of the French Revolution, Wollstonecraft wrote *A Vindication of the Rights of Women*, one of the earliest influential works supporting equal rights for women. She applied the *philosophes'* use of reason to the situation of women and argued that if girls and boys were to receive the same education, women would be better wives and could excel in many professions.

**Publications:** *A Vindication of the Rights of Men* (1790) and *A Vindication of the Rights of Women* (1792)



Mary Wollstonecraft, as painted by John Opie

## Views

### Main Idea: Equal Rights for Women

- If all human beings have the ability to reason, then women have the ability to reason.
- Since they have the ability to reason, women should have the same rights as men: in education, in politics and in economic matters.
- The argument that women should obey their husbands is just as irrational and unenlightened as arguing that slaves should obey their masters.
- Throughout history, men have treated women like animals or slaves. "Man, from the remotest antiquity, found it convenient to exert his strength to subjugate his companion, and his invention to [show] that she ought to have her neck bent under its yoke; [that] she...was created to do his pleasure." (Wollstonecraft, *A Vindication of the Rights of Women*)
- Women should receive the same education as men, because they are as capable of rational thought as men are and because mothers are the ones who are primarily responsible for the education of their children.
- Women would be better wives and mothers if they were given respect and equal rights. "Would men but snap our chains, and be content with rational fellowship instead of slavish obedience, they would find us more observant daughters, more affectionate sisters, more faithful wives, and more reasonable mothers—in a word, better citizens." (Wollstonecraft, *A Vindication of the Rights of Women*)

**Equality**

- Unequal distribution of wealth is one of Britain's biggest problems.
- People should not get privileges because of their birth; they should be rewarded for their hard work and accomplishments.
- Inherited wealth makes people lazy and unproductive; society is better off if people can acquire wealth by working hard, especially in commerce.
- The government should provide free coeducational schooling for all children from the ages of five to nine.

**Religious Beliefs**

- God created the universe, and you can sense his presence in nature and in the human soul. Religion can allow for both reason and faith. (Spiritual Deism)

**Religious Tolerance**

- People should have the freedom to hold whatever religious beliefs they want. (Tolerance)

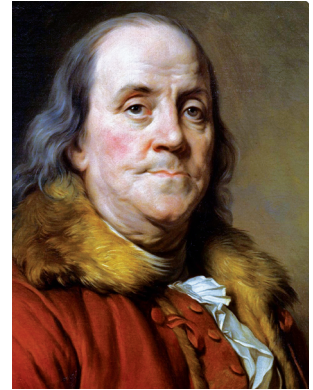
**Slavery**

- Slavery violates the natural rights of the people enslaved.
- It is outrageous that "because our ignorant forefathers, not understanding the native dignity of man, sanctioned a traffic that outrages every suggestion of reason and religion, we are to submit to the inhuman custom [slavery]." (Wollstonecraft, *A Vindication of the Rights of Men*)

# Character Worksheet: Benjamin Franklin

## Biography (1706–1790)

The son of a soap and candle maker, Benjamin Franklin was born in Boston, Massachusetts, and attended school for just two years before becoming an apprentice to his brother James, a printer. At the age of 21, he established his own printer's shop in Philadelphia, and the following year he began a newspaper called the *Pennsylvania Gazette*. He began printing the popular *Poor Richard's Almanac* in 1741, which contained weather forecasts, household tips, and witty proverbs, and in 1751 he was elected to the Pennsylvania Assembly. He was also an inventor and a scientist, inventing, among other things, the Franklin stove, bifocals, and the lightning rod, and studying weather and electricity. From 1757 to 1775, Franklin served as a colonial envoy to Great Britain, working to reduce tensions in the years leading up to the American Revolution and returning home when it became clear that the two sides could not come to terms. When he returned, the Pennsylvania Assembly chose Franklin to be its representative at the Continental Congress, and he was a member of the Committee of Five charged with drafting the Declaration of Independence, though he just made a few edits to Thomas Jefferson's text. As the first Postmaster General of the United States, Franklin established the U.S. Postal Service. From 1776 to 1785, he served as the American minister to France, where he was immensely popular, wearing his homespun wool suit and fur hat in the salons of Paris and the French court. After returning to America, Franklin would participate in the writing of the United States Constitution.



Benjamin Franklin, as painted by Joseph-Siffred Duplessis

## Responsibilities in the Salon Simulation

Franklin is currently in Paris to negotiate French support in the American Revolutionary War against the British, and the United States has recently declared its independence. Members of the American delegation should express Franklin's views on the issues below, but also ask questions about how the different *philosophes* would recommend that the Americans construct their new government, as they have an opportunity to create a brand-new government from nothing. Think of some practical questions, such as how to structure the government or who should have the right to vote or how to get rid of slavery, which plays such a large role in the economic systems of some states.

## Views on the Issues

### Equality

- In America, anyone who works hard can educate himself and rise in society.
- As our Declaration of Independence states, "All men are created equal."

**Preferred Form of Government**

- In America, we will have no more kings!
- We have established a republic, with elected representatives in the state legislatures, but we are still deciding how to form our national government.

**Religious Beliefs**

- "I never was without some religious principles. I never doubted, for instance, the existence of the Deity; that He made the world, and governed it by His providence; that the most acceptable service of God was the doing good to man; that our souls are immortal; and that all crime will be punished, and virtue rewarded, either here or hereafter." (Franklin, *The Autobiography of Benjamin Franklin*) (Deism)

**Religious Tolerance**

- America was settled by people fleeing religious persecution. People should be allowed to believe what they choose. (Tolerance)

**Slavery**

- Slavery is "atrocious debasement of human nature" and should be abolished. (Franklin, "Address to the Pennsylvania Society for Promoting the Abolition of Slavery")
- Though he owned slaves early in his life, Franklin freed them and became a strong Abolitionist later in life, serving as president of the Pennsylvania Abolitionist Society, and in 1790 he presented a petition to Congress proposing the abolition of slavery. Unfortunately, Franklin died before the debate concluded, and the topic was shelved.

**Freedom of Expression**

- Society benefits from freedom of the press.
- "[W]hen Men differ in Opinion, both Sides ought equally to have the Advantage of being heard by the Publick; and that when Truth and Error have fair Play, the former is always an overmatch for the latter." (Franklin, "Apology for Printers," published in the *Pennsylvania Gazette*, May 27, 1731)

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# Enlightenment Ideology Chart: Main Ideas

Main Idea(s)	
Thomas Hobbes	
John Locke	
Baron de Montesquieu	
Voltaire	

Main Idea(s)		
Denis Diderot		
Jean-Jacques Rousseau		
Immanuel Kant		
Cesare Beccaria		
Mary Wollstonecraft		

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Enlightenment Ideology Chart: Other Issues

(If a box is gray, the philosophe did not have well-known opinions on this issue, or his/her opinions were unclear.)

	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/ Criminal Justice
Thomas Hobbes					
John Locke					
Baron de Montesquieu					

	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/Criminal Justice
Voltaire					
Denis Diderot					
Jean-Jacques Rousseau					

Immanuel Kant	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/ Criminal Justice
Cesare Beccaria					
Mary Wollstonecraft					
Benjamin Franklin					

# Enlightenment Ideology Chart: Main Ideas Answers

Main Idea(s)	
Thomas Hobbes	<ul style="list-style-type: none"> <li>• Humans in state of nature—cruel and greedy; require a strong authority to keep order</li> <li>• People must willingly give all power to the sovereign because he represents the will of the people.</li> </ul>
John Locke	<ul style="list-style-type: none"> <li>• Humans are by nature good, mind is a blank slate (<i>"tabula rasa"</i>) at birth; people are corrupted by society.</li> <li>• According to natural laws, all people have the right to life, liberty and property, and governments exist to protect these rights.</li> <li>• If a government does not protect the natural rights or deprives citizens of natural rights, people should overthrow the government and replace it.</li> </ul>
Baron de Montesquieu	<ul style="list-style-type: none"> <li>• People who have power in government will take as much power as they can.</li> <li>• Government should therefore be separated into three branches: legislative, executive and judicial.</li> <li>• Each branch should be given powers to check the powers of the others (for example, veto power for the executive over the legislature).</li> </ul>
Voltaire	<ul style="list-style-type: none"> <li>• Eliminate superstition, intolerance, ignorance and corruption in French society, government and religion.</li> </ul>

Main Idea(s)	
Denis Diderot	<ul style="list-style-type: none"> <li>The best way to improve society is to spread the ideas of the Enlightenment by publishing the <i>Encyclopédie</i>, in which contributing <i>philosophes</i> argue for religious tolerance, humane treatment of prisoners, freedom of expression, etc.</li> </ul>
Jean-Jacques Rousseau	<ul style="list-style-type: none"> <li>Feelings and emotions are more important than reason.</li> <li>In a "state of nature," people are good and live pure, simple lives; they are corrupted by society.</li> <li>People created governments to protect private property, so governments just preserve existing inequality of wealth.</li> <li>People should make a "social contract" in which every member surrenders his/her will to the "general will".</li> <li>Everyone must obey the general will, established by the majority.</li> </ul>
Immanuel Kant	<ul style="list-style-type: none"> <li>Compromise between rationalism (understanding the world through reason) and empiricism (understanding the world through experiences and scientific investigations).</li> <li>Knowledge is based on impressions from the senses, but the mind organizes the information, using preexisting ideas, such as quantity, quality, morality, free will, and God.</li> </ul>
Cesare Beccaria	<ul style="list-style-type: none"> <li>Reason should be applied to the criminal justice system.</li> <li>A criminal makes rational decisions, so if the punishment outweighs the crime, he won't commit crime—no need for excessively harsh punishments.</li> <li>End the use of torture and capital punishment.</li> <li>People accused of a crime have the right to a fair and speedy trial by jury.</li> <li>Remove corrupt judges; same punishment for same crime.</li> <li>To prevent crimes, have clear and known laws and improved educational system.</li> </ul>
Mary Wollstonecraft	<ul style="list-style-type: none"> <li>Women can reason and should have equal rights as men.</li> <li>Girls should receive same education as boys.</li> </ul>

# Enlightenment Ideology Chart: Other Issues Answers

(If a box is gray, the philosopher did not have well-known opinions on this issue, or his/her opinions were unclear.)

	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/ Criminal Justice
Thomas Hobbes	<ul style="list-style-type: none"> <li>All are equal in nature, but not in society</li> </ul>	<ul style="list-style-type: none"> <li>Absolute ruler</li> </ul>	<ul style="list-style-type: none"> <li>God exists</li> <li>Reason over revelation</li> <li>Religion determined by sovereign; all must follow</li> </ul>	<ul style="list-style-type: none"> <li>Slavery is normal</li> </ul>	<ul style="list-style-type: none"> <li>Sovereign should have power to censor speech or press</li> </ul>
John Locke	<ul style="list-style-type: none"> <li>Everyone is born equal</li> </ul>	<ul style="list-style-type: none"> <li>Oligarchy, elected monarchy or hereditary monarchy</li> <li>Must have separate legislature</li> </ul>	<ul style="list-style-type: none"> <li>Deist</li> <li>Reason over revelation</li> <li>Tolerance</li> </ul>		
Baron de Montesquieu	<ul style="list-style-type: none"> <li>Everyone is born equal</li> </ul>	<ul style="list-style-type: none"> <li>Constitutional monarchy with a separate two-house legislature, and judiciary</li> </ul>	<ul style="list-style-type: none"> <li>Deist</li> <li>Different religions are better suited for different governments</li> </ul>	<ul style="list-style-type: none"> <li>Women should obey husbands at home, but would make good rulers</li> <li>Slavery is corrupting and unnatural (with bullet point)</li> </ul>	<ul style="list-style-type: none"> <li>Torture violates the law of nature</li> </ul>

## Enlightenment Ideology Chart: Other Issues Answers

	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/Criminal Justice
Voltaire	<ul style="list-style-type: none"> <li>Inequality is unavoidable, but the rich should be more compassionate to the poor</li> </ul>	<ul style="list-style-type: none"> <li>Enlightened despot</li> </ul>	<ul style="list-style-type: none"> <li>Deism</li> <li>Tolerance</li> </ul>	<ul style="list-style-type: none"> <li>Slavery is wrong</li> </ul>	<ul style="list-style-type: none"> <li>Freedom of speech and press are natural rights</li> <li>Torture is bad</li> <li>Instead of capital punishment, governments should send criminals to the colonies, like England</li> </ul>
Denis Diderot	<ul style="list-style-type: none"> <li>If the wealthy didn't have special economic privileges, then wealth would be more evenly distributed</li> </ul>	<ul style="list-style-type: none"> <li>Enlightened despot</li> </ul>	<ul style="list-style-type: none"> <li>Deism which developed atheism</li> <li>Tolerance</li> </ul>	<ul style="list-style-type: none"> <li>Slavery violates natural rights</li> <li>Women are less able to use reason than men</li> </ul>	<ul style="list-style-type: none"> <li>Freedom of the press</li> </ul>
Jean-Jacques Rousseau	<ul style="list-style-type: none"> <li>Great income inequality is unjust</li> <li>Laws should treat all men equally</li> </ul>	<ul style="list-style-type: none"> <li>Pure democracy—everyone votes</li> </ul>	<ul style="list-style-type: none"> <li>Deism</li> <li>God made people by nature good</li> </ul>	<ul style="list-style-type: none"> <li>Slavery violates natural rights</li> <li>Women are weaker than men, so they must be dependent and obedient</li> <li>Different education for girls and boys</li> </ul>	<ul style="list-style-type: none"> <li>Government can censor ideas that would contradict the "general will"</li> </ul>

	Equality	Preferred Type of Government	Religious Beliefs/ Religious Tolerance	Slavery/Women	Freedom of Expression/Criminal Justice
Immanuel Kant	<ul style="list-style-type: none"> <li>All men should be free and equal under the law</li> <li>Most men (except servants) should have the right to vote</li> </ul>	<ul style="list-style-type: none"> <li>Elected legislature</li> </ul>	<ul style="list-style-type: none"> <li>Theism—God gave people a moral code, which they must follow</li> </ul>	<ul style="list-style-type: none"> <li>Slavery is irrational—gives logical argument</li> <li>Women can't reason as well as men, should not have equal rights</li> </ul>	<ul style="list-style-type: none"> <li>Freedom of speech and freedom of the press</li> </ul>
Cesare Beccaria					
Mary Wollstonecraft	<ul style="list-style-type: none"> <li>Unequal distribution of wealth is bad.</li> <li>People should earn their wealth, not inherit it</li> <li>Free co-ed elementary schooling</li> </ul>		<ul style="list-style-type: none"> <li>Spiritual Deism—open to reason and faith</li> <li>Tolerance</li> </ul>	<ul style="list-style-type: none"> <li>(See <b>Main Ideas</b> for views on women.)</li> <li>Opposed to slavery</li> <li>Active abolitionist</li> </ul>	
Benjamin Franklin	<ul style="list-style-type: none"> <li>As the Declaration of Independence states: "All men are created equal."</li> <li>Equality of opportunity</li> </ul>	<ul style="list-style-type: none"> <li>Republic</li> </ul>	<ul style="list-style-type: none"> <li>Deism</li> <li>Tolerance</li> </ul>	<ul style="list-style-type: none"> <li>Opposed to slavery and abolitionist later in life</li> </ul>	<ul style="list-style-type: none"> <li>Freedom of the press—the truth will win out if all sides are heard</li> </ul>

# Name Tags

**Madame  
Geoffrin**

**Assistant to  
Madame Geoffrin**

**Thomas  
Hobbes**

**Follower of  
Thomas Hobbes**

**John Locke**

**Follower of  
John Locke**

**Baron de  
Montesquieu**

**Follower of Baron  
de Montesquieu**

**Voltaire**

**Follower  
of Voltaire**

**Denis  
Diderot**

**Follower of  
Denis Diderot**

**Jean-Jacques  
Rousseau**

**Follower of Jean-  
Jacques Rousseau**

**Immanuel  
Kant**

**Follower of  
Immanuel Kant**

**Cesare  
Beccaria**

**Follower of  
Cesare Beccaria**

**Mary  
Wollstonecraft**

**Follower of Mary  
Wollstonecraft**

**Benjamin  
Franklin**

**Member of Benjamin  
Franklin's American  
Delegation**

## Scientific Revolution Science Fair

The Scientific Revolution is underway! People are questioning beliefs about the natural world that scholars have held for centuries. One by one, the old models and explanations are being replaced by new ones, supported by meticulous observations and tested by the Scientific Method.

As “natural philosophers” of the Scientific Revolution, students have been invited to present their findings at a great Science Fair. They must convince the judges that of all the entries, theirs is the most significant contribution to science.

Read through the procedure first, then read on to find the readings and additional information for this unit.

### Works to Consult

#### Books

- Gribbin, John R. *The Scientists: A History of Science Told through the Lives of Its Greatest Inventors*. New York: Random House, 2003. Print.
- Hakim, Joy. *The Story of Science: Newton at the Center*. Washington: Smithsonian, 2005. Print.

#### DVDs

- *The Scientific Revolution: Part One, Just the Facts*.
- *The Scientific Revolution: Part Two, Just the Facts*.
- *Renaissance: The Scientist*, New Dimension.
- *Galileo & the Sinful Spyglass*, History Channel.

## Procedure



1–2 class periods, depending on how many scientists you assign

1. Choose Assignment Option A or Option B, depending on the amount of time you want students to spend on the assignment. Option A will require more of a time commitment than Option B, but will be more memorable for the students.
2. Photocopy a **Student Assignment Sheet** for each student.
3. Assign each student (or pair or trio of students) a scientist from the following list to research and present. (It is not necessary to include all the individuals on the list.)
  - Nicolaus Copernicus (1473–1543)—proposition of heliocentric solar system
  - Andreas Vesalius (1514–1564)—study of anatomy and production of anatomical drawings
  - William Gilbert (1544–1603)—research on magnetism
  - Galileo Galilei (1564–1642)—improved telescope and astronomical observations and conclusions
  - Johannes Kepler (1571–1630)—proposition of elliptical orbits of planets
  - William Harvey (1578–1657)—discovery of the circulation of the blood
  - Zacharias Janssen (1580–1638)—invention of the microscope
  - René Descartes (1596–1650)—deductive reasoning and analytic geometry (Cartesian graphs)
  - Otto von Guericke (1602–1686)—study of vacuums and air pressure
  - Evangelista Torricelli (1608–1647)—invention of the barometer
  - Robert Boyle (1627–1691)—relationship of pressure and volume of gas
  - Christiaan Huygens (1629–1695)—invention of the pendulum clock
  - Anton van Leeuwenhoek (1632–1723)—improved microscope and discovery of single-celled organisms
  - Robert Hooke (1635–1703)—microscopic observations, especially description of cells

- Isaac Newton (1642–1727— law of universal gravitation, laws of motion, invention of calculus
  - Gabriel Fahrenheit (1686–1736)—invention of the first thermometer with a scale
  - Benjamin Franklin (1706–1790)—research on electricity
  - Henry Cavendish (1731–1810)—discovery of hydrogen, experiment to weigh the Earth
  - Antoine-Laurent Lavoisier (1743–1794)—experiment demonstrating the law of conservation of mass
4. Students should follow the instructions on the **Student Assignment Sheet** to complete their Scientific Revolution Science Fair Project. Give the students as much time as you feel is appropriate for them to complete the assignment.
    - **Option A:** Include all components on the **Assignment Sheet**.
    - **Option B:** Omit the requirement to create a model or hand-drawn illustration to accompany the presentation board.
  5. On the day of the Scientific Revolution Science Fair, display the projects around the classroom. If possible, arrange them in roughly chronological order (the order listed above).
  6. Invite a panel of judges (parents, school administrators, and/or teachers) to serve as the judges for the Scientific Revolution Science Fair. (If you cannot find other adults to play this role, you can do it yourself).
  7. Give students about 10 minutes to browse and look at one another's projects.
  8. Presenting in chronological order (the order listed above), each student (or pair or trio of students) should give a 3-minute presentation on their scientist, his contribution, and why his work should rank as the most important contribution of the Scientific Revolution. In other words, students must include a convincing argument for the *significance* of the scientist's contribution.
  9. At the end of the presentations, the judge or judges should decide which student or students most effectively argued that their scientist made the most important contribution.

## Debriefing

### Shorter Debriefing

1. Review the **Background Essay** on the Scientific Revolution. Introduce the concept of a paradigm shift. According to Dictionary.com, a paradigm shift is “a radical change in underlying beliefs or theory.” (“paradigm shift.” *Collins English Dictionary - Complete & Unabridged, 10th Edition*. HarperCollins Publishers. 10 August 2012. <Dictionary.com [http://dictionary.reference.com/browse/paradigm shift](http://dictionary.reference.com/browse/paradigm%20shift)>.) Ask students to identify which scientists contributed ideas that led to a paradigm shift in the way people thought about the world around them or about how to conduct scientific inquiry. Conduct a discussion based on their responses, making sure that students support their assertions with evidence from the posters or presentations.

2. Conduct a discussion on the Scientific Revolution using any of the following questions:

- Isaac Newton wrote, “If I have seen farther than others, it is by standing on the shoulders of giants.” What did he mean by this statement? How did scientists build upon the discoveries of their predecessors?

*He meant that his discoveries were only possible because he had built upon the ideas and discoveries of scientists that had come before him. The scientists read the works of their predecessors and were generally acquainted with the work of their contemporaries, often as friends or colleagues in scientific societies. Copernicus’ model of the solar system changed the way people looked at the Earth, Sun, planets, and stars, allowing scientists to make important and continuing advancements in astronomy. Isaac Newton created a system for understanding the mechanics of the universe, based on reason, upon which future scientists could refine their understanding of the universe.*

- In their research of their scientists, what did students learn about the Catholic Church’s response to new ideas? Which ideas seemed to threaten the Church the most? Why? How did the Church respond?

*At first, the Catholic Church showed some interest in new ideas, though it was wary of anything that seemed to contradict what was written in the Bible. Once the Protestant Reformation began, the Catholic Church was extremely suspicious of any new ideas. The ideas that seemed to threaten the Church the most were the following:*

- *The Earth is not at the center of the universe. (This would imply that God had not placed the Earth in a place of honor in the universe.)*
- *The Sun does not revolve around the Earth. (Certain texts in the Bible refer to the Sun traveling across the sky, and on one occasion Joshua stops the Sun in the sky, which would indicate that it is the Sun that moves, not the Earth.)*
- *Mathematics better explain the universe than the teachings of the Church.*

*The Catholic Church attempted to silence scientists who taught ideas that the Church leaders found to be dangerous. Galileo Galilei was tried and convicted by a Church court called the Inquisition, and was forced to recant his teachings.*

- How did technological advancements contribute to the Scientific Revolution? Be sure to include the inventions of some of the scientists who presented at the Science Fair.

*New inventions made it easier for scientists to observe the workings of the world around them and to record their observations. Inventions included the telescope, the microscope, the barometer, the pendulum clock, and the thermometer. The printing press allowed the ideas of the Scientific Revolution to spread quickly and to a large number of people.*

- Discuss the development of the Scientific Method. Have students used it in their science classes when doing labs? How did it change the way scholars conducted scientific inquiry?

*The Scientific Method involves the following steps: (1) formation of a question based on observed data, (2) creation of a hypothesis to answer the question, (3) making of predictions based on the hypothesis, (4) testing of the predictions through experimentation, and (5) analysis of the results of the experiment. Rather than simply using reason to deduce the properties of the world around them, the scientists could use the Scientific Method (inductive reasoning) to test their ideas. They could discard theories that did not stand up to experimentation and look for better ones.*

3. Have students write a Learning Log entry based on their experience in the Scientific Revolution Science Fair.

### Longer Debriefing

1. Have students circulate around the classroom and take notes on the information on the posters created by their classmates. They could write the notes in the form of a table, like the one below.

Name of Scientist	Field of Science	Major Accomplishment(s)

When they are finished, they can use these notes as their class notes for this unit.

2. Assign students to make web pages or digital posters on their scientists.
3. Assign students to write a paragraph on one of the discussion questions in the Shorter Debriefing.

# Background Essay

**Place:** Europe

**Years:** 1400s–1700s

During the mid-14th century, European scholars looked to two sources for information about the natural world: the Bible, as interpreted by the Roman Catholic Church, and a few Greek scholars. For information about the physical sciences, they turned to the philosopher Aristotle, who lived in the 4th century BCE, and for the medical sciences, they looked to the physician Galen, who lived in the 2nd century CE. People based their understanding of the universe on their Christian beliefs and the writings of the astronomer Ptolemy of Alexandria, who lived in the 2nd century BCE. Medieval Europeans believed that:

1. God had put the Earth at the center of the universe, where it sat motionless while the Sun, planets, and stars circled around it, embedded in transparent spheres; and Heaven lay in the outermost sphere.
2. The Earth was imperfect, but the Sun, Moon, planets and stars were perfect and holier than the Earth. They were perfect spheres that traveled in perfect circles through a special substance called “ether.”

In the 14th and 15th centuries, Renaissance humanists rediscovered the writings of other classical scientists and philosophers, which had been preserved by Arab and Byzantine scholars, and began to uncover inconsistencies among their ideas. “Natural philosophers,” which is what scientists were called until the 19th century, began to make careful observations of the natural world, noting that what they saw often did not fit with the explanations of the “authorities.” The humanistic creativity of the Renaissance encouraged many scholars to seek the truth, even if their findings contradicted ideas that had been accepted for centuries.

Changes in technology also encouraged scientific advances. Probably the most important, the printing press, developed by goldsmith Johannes Gutenberg in the mid-1400s, allowed new ideas and discoveries to spread quickly. In addition, the invention of new instruments, such as the telescope, microscope and other scientific equipment, made it possible

for scientists to conduct experiments and make observations that had not been possible in earlier times. Technical challenges also stimulated scientific inquiry. Merchants and explorers needed improved navigation and safety at sea, and encouraged scientific study that would lead to such advances as the accurate calculation of longitude, the invention of a clock that could keep time at sea and the enhanced stability and performance of ships.

The natural philosophers of the Scientific Revolution used two approaches to finding the truth: deductive reasoning and inductive reasoning. Deductive reasoning relied mostly on logic. The thinker would begin with a self-evident truth, and then use logic and mathematics to draw conclusions from that truth. Using inductive reasoning, a scholar would do research and make observations, then create a hypothesis, then conduct an experiment to test the hypothesis, and finally analyze the results to determine if the hypothesis was valid. This process came to be known as the Scientific Method. By the 18th century, scientists were using a combination of the two types of reasoning in their studies.

Most historians mark the beginning of the Scientific Revolution at 1453 with Nicolaus Copernicus and his publication of *On the Revolutions of Heavenly Bodies*, which proposed that the Sun, not the Earth, was in the center of the solar system and that the Earth and planets revolve around it. While most people did not accept his ideas at first, other scholars made their own contributions, and with each new piece, the puzzle of the universe began to make more sense. When Isaac Newton explained the physical world in terms of natural laws, scholars saw that the entire universe could be understood using reason. There is no real endpoint to the Scientific Revolution, for scientists continue to make exciting discoveries today, but this activator focuses on the period from the mid-15th to the mid-18th centuries, when natural philosophers made the revolutionary breakthroughs that completely changed the way people understood the world around them.

# Student Assignment Sheet

The Scientific Revolution is underway! People are questioning beliefs about the natural world that scholars have held for centuries. One by one, the old models and explanations are being replaced by new ones, supported by meticulous observations and tested by the Scientific Method.

You are a “natural philosopher” of the Scientific Revolution and you have been invited to present your findings at a great Science Fair. You must convince the judges that of all the entries, yours is most significant contribution to science.

(Check with your teacher to find out whether you should do Option A or Option B.)

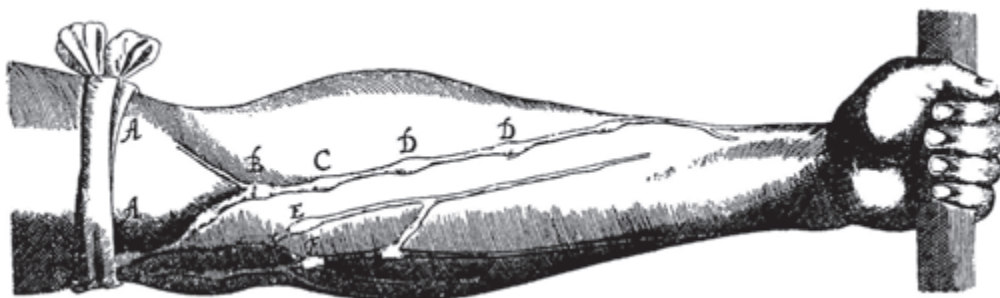
Your presentation will include the following components:

- A presentation board
- A model or hand-drawn illustration of an experiment, discovery, or theory important to your work (Option A only)
- A 3-minute oral presentation to the judge(s) and the class

## Presentation Board

*The presentation board can be either a poster board or a tri-fold presentation board. It should include the following components:*

- Title: your scientist’s name
- Your scientist’s biography (approximately 150 words)
- A picture of your scientist
- An explanation in clear, concise wording of your scientist’s contribution(s) (400-600 words), including at least two images to illustrate
- A statement of why your scientist’s contribution was significant (approximately 100 words)
- A bibliography of your sources (on the back of the presentation board)



**Model or Hand-Drawn Illustration** (Option A only; omit this requirement for Option B)

Create a model or a detailed hand-drawn illustration (no photocopies or downloaded pictures) to demonstrate some aspect of your scientist's work, such as:

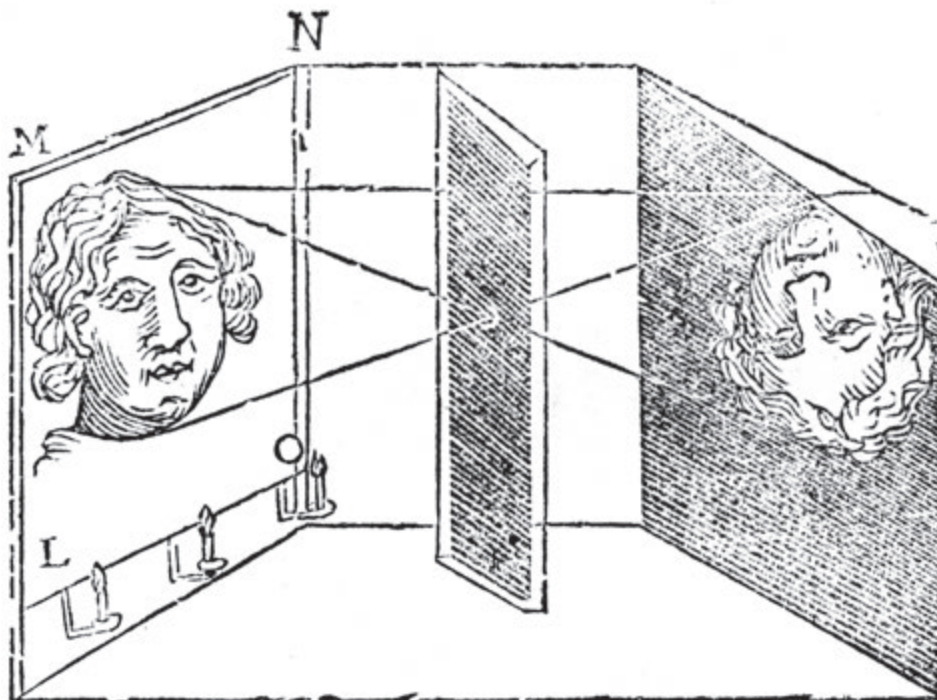
- A model of the solar system according to your scientist
- A model of an experiment your scientist conducted in order to prove his hypothesis (The model does not have to work. It can just show what the components of the experiment looked like.)
- A drawing of what your scientist saw when he looked through a microscope or a telescope
- A model or drawing of an invention that your scientist created through his work

**Three-Minute Oral Presentation**

Prepare a 3-minute presentation in which you will assume the role of the scientist and speak to the judges and your classmates. Your presentation should include:

- Who you are (the scientist)
- What contribution(s) you made to science, clearly explained
- Why your work was the most significant in advancing the understanding of the natural world (This is key to winning the competition)

Be sure to practice your presentation so that you don't go more than 30 seconds under or over 3 minutes.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

# Grading Rubric (Option A)

Presentation Board (40 points)		
Presentation	<ul style="list-style-type: none"> <li>• Neatness, clarity, logic of presentation</li> <li>• Title included</li> <li>• Picture of scientist included</li> </ul>	5 points
Biography	Accuracy, detail	5 points
Scientific contribution(s)	<ul style="list-style-type: none"> <li>• Detail and clarity of explanation</li> <li>• Use of images to illustrate</li> </ul>	15 points
Statement of significance	Clarity and effectiveness of argument of why the scientific contribution is important	5 points
Writing style	Spelling, grammar, sentence structure, proofreading	5 points
Bibliography	Completeness, correct formatting	5 points
Model or Hand-Drawn Illustration (30 points)		
Effort		15 points
Effectiveness in demonstrating scientific contribution		15 points
3-Minute Presentation (30 points)		
Speaking style	Confidence, enunciation, eye contact	10 points
Clarity of explanation	Ability to make the audience understand the scientific contribution of the scientist	10 points
Argument for significance	Effectiveness of the explanation of why the scientist's contribution was important	10 points
Total		_____/ 100 points

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# Grading Rubric (Option B)

## Presentation Board (65 points)

Presentation	<ul style="list-style-type: none"> <li>• Neatness, clarity, logic of presentation</li> <li>• Title included</li> <li>• Picture of scientist included</li> </ul>	10 points
Biography	Accuracy, detail	10 points
Scientific contribution(s)	<ul style="list-style-type: none"> <li>• Detail and clarity of explanation</li> <li>• Use of images to illustrate</li> </ul>	20 points
Statement of significance	Clarity and effectiveness of argument of why the scientific contribution is important	10 points
Writing style	Spelling, grammar, sentence structure, proofreading	10 points
Bibliography	Completeness, correct formatting	5 points

## 3-Minute Presentation (35 points)

Speaking style	Confidence, enunciation, eye contact	10 points
Clarity of explanation	Ability to make the audience understand the scientific contribution of the scientist	15 points
Argument for significance	Effectiveness of the explanation of why the scientist's contribution was important	10 points
<b>Total</b>		_____/ 100 points

## Works Cited

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