

CULTURE BOXES

PERU



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AGRADECIMIENTOS

ACKNOWLEDGMENTS

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To learn more about the sponsor organizations, see their respective websites:

- [Latin American & Iberian Institute at the University of New Mexico](#)
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SOUTH AMERICA



PERU



INTRODUCCION

INTRODUCTION

“In Peru there exists the original beauty of ancient and primitive man, and at the same time both harshness and tenderness shown towards him and his apparent chaos...there is a curiosity of the man in whom the forces of tradition, directly linked to myth, and the power of assimilation by the machinery of modern civilization-collide, clash and harmonize with the characteristics of rhythm and fire of the nascent world in which cruelty and invincible fate are equally profound.”

-Jose Maria Arguedas, Peruvian novelist, poet, and anthropologist of indigenous Quechua descent.

“Your emperor may be a great prince; I do not doubt it, seeing that he has sent his subjects so far across the waters; and I am willing to treat him as a brother. As for your pope of whom you speak, he must be mad to speak of giving away countries that do not belong to him.”

-Atahualpa, Inca Chief (On hearing Pope Alexander VI had declared Peru to be a possession of Spain.)

It benefits us to find a way to teach students about Peru, as with all countries, without reducing the conversation to preconceived notions about the country. The goal of this culture box is to provide resources for approaching Peru in a multifaceted, multidisciplinary way.

An incredibly biodiverse country, Peru’s range of habitats varies from arid plains of the Pacific coast to the high peaks of the Andean Mountain Range to the tropical Amazon rainforest. It is also extremely ethnically diverse, with dozens of indigenous groups that compose 45 percent of the total population of Peru. This mixture of different climates and various cultural traditions has resulted in a wide variety of expressions in the fields of art, cuisine, literature, and music, among others. This culture box is an attempt to cover many of these aspects, and to offer tools to explore the country’s social and political history, its racial and ethnic dimensions, its immigrant experience, its Indigenous populations, its diverse geography, and its cultural specificities and treasures. In many ways, the story of Peru is one of ongoing colonial struggle. These materials are designed to address this and to capture a deeper sense of the Peruvian experience. We hope that you find them useful.

OBJETOS ITEMS

Reference Items

Artifacts

Music & Instruments

Films

Books

FLAGS



DESCRIPTION

1. This item is a cloth version of the flag of Peru.

The red stripes in the Peruvian flag represent the bloodshed in the fight for independence, while the white center signifies peace and purity. In the coat of arms, there is a picture of a vicuña, representing the country's fauna, a cinchona (quinine) tree, also representing Peru's fauna, and a cornucopia with gold coins, symbolizing mineral wealth. To the right of the shield is a palm and to the left is a laurel branch, which are symbols of victory and glory. This coat of arms can also be found on Peruvian coins.

The flag was adopted in 1825, and is one of the world's oldest flags. Flag Day is celebrated in Peru on July 7, the day of the Battle of Arica.

2. This small flag has seven stripes that reflect the colors of the rainbow.

This flag represents the Inca and their descendants. The version with seven stripes is known as the Tahuantinsuyo flag. Variations on the flag can be found in Bolivia, Ecuador, and Peru.

The origins of this flag are highly contested. It was officially adopted in 1978 by the mayor of Cuzco, after Raul Montesinos created the flag in 1973 to commemorate the 25th anniversary of his radio station. The design was allegedly based on Spanish colonizers' accounts of rainbow banners among the Inca. However, historian María Rostworowski and other scholars claim that

these accounts never existed, and the link between the rainbow-colored flag and Incan culture is unfounded. Nevertheless, the flag is still on display in many parts of Peru.

SUPPORTING RESOURCES

- [IndexMundi](#)
- [World Flags 101](#)
- [El Escudo del Perú](#)

CURRENCY



DESCRIPTION

A bag of Peruvian bank notes.

Since 1991, Peru has used the Nuevo Sol as its currency. The bills contain pictures of famous landmarks and historical figures from Peru.

SUPPORTING RESOURCES

- [The History of Money](#)
- [Banco Central de Reserva del Perú](#)

POLITICAL WALL MAP + REFERENCE MAP



DESCRIPTION

1. A map of Peru in the large yellow envelope.

As of 2002, Peru has 25 regions and one province. This map shows the regions in different colors. The province is “Lima Metropolitana.” Peru is bordered by Ecuador, Colombia, Brazil, Bolivia, Chile, and the Pacific Ocean.

2. This is a large map of Peru.

Peru is bordered by Ecuador, Colombia, Brazil, Bolivia, and Chile. Its coastline on the Pacific Ocean is 2,414 km (1,500 miles) long. Its major geographical regions are the Amazon Rainforest, the highlands, and the coast. The rainforest covers about 59% of the territory and is home to 12% of the population. Its climate is hot and rainy. The highlands are located in the Andes Mountains, which run down the length of Peru. This region encompasses about 30% of the territory and is home to 36% of the population. The weather here is dry and temperate, and temperatures vary throughout the day. The coast is the most populated region, with 52% of the population and 11% of the territory. This region is usually sunny, dry, and temperate.

SUPPORTING RESOURCES

- [Regions of Peru](#)
- [Peru's Geography and Climate](#)
- [National Geographic Kids](#)

PHOTOGRAPHY ALBUM



DESCRIPTION

This item is a binder collection of photos taken in Peru. Each photograph is unlabeled, but can be identified by a number that corresponds to more information on a citation page. The photos are selected so as to encourage divergent, reflective conversations among students about the many ways to interpret a given country's natural, physical, and social resources.

BROCHURES



DESCRIPTION

There are 12 brochures with information for tourists visiting Peru. They are in the large yellow envelope.

These brochures feature information about common tourist destinations and activities. The tourism industry in Peru is a large part of its economy. In 2011, over 2.5 million tourists visited Peru. Their archeological ruins, colonial cities, and biodiversity make it a popular destination. The tourism industry contributes to about 3.4% of GDP and provides 2.3% of total jobs.

SUPPORTING RESOURCES

- [Peru Travel and Tourism](#)
- [Peru's Top Ten Tourist Destinations](#)

ALPACA SCARF



DESCRIPTION

This scarf is grey and has the name of Peru’s capital, “Cusco” at the bottom. There is also a figure of an alpaca.

This scarf is made of soft alpaca wool. Alpacas appear similar to llamas, but are much smaller. Alpacas are native to Peru and their warm wool protects people who live in colder regions of Peru’s Andes. Alpacas were used by the Incas before the arrival of the Spanish. The Spanish treasured the wool of alpaca suris and named it “The Fiber of the Gods.”

In recent decades, Peru has exported alpacas to other countries, including Australia, the United States, and Ecuador. As of 2000, the United States was the largest market for alpaca products (textiles, clothing, etc.) exported from Peru. That year, Peru exported \$6.7 million worth of alpaca products.

SUPPORTING RESOURCES

- [Alpaca: A South American Camelid](#)
- [Alpaca History](#)

BABY ALPACA SCARF



DESCRIPTION

This is a small, brown scarf.

This woven scarf is made of alpaca wool. For more information on alpaca wool, see the description for the Alpaca Scarf.

Supporting Resources

- [International Alpaca Association](#)
- [Instituto Peruano de la Alpaca y Camélidos](#)

CHULLO-STYLE HAT



DESCRIPTION

The chullo is a knitted wool hat with ear flaps.

The chullo originated in the Andean regions of Peru, and is usually made of alpaca wool but often includes other types of wool or synthetic fibers. The wool material and ear flaps provide warmth in the mountainous Andean regions. In recent years, the chullo hat has become fashionable among tourists and in the United States.

SUPPORTING RESOURCES

- [El Chullo: Símbolo Peruano](#)
- [Inside Peru: The Chullo](#)

CUY KEY CHAIN



DESCRIPTION

This is a small brown key chain made out of a gourd in the design of an animal called the cuy.

The cuy, or guinea pig, is an animal common in Peru. Once a delicacy of the Incas, they continue to be raised in Peru today for consumption. This keychain is designed with a carving of a cuy.

Gourd carving is a century-old tradition of Andean cultures. In Peru, traditional motifs are used intermittently or in combination with contemporary motifs. The shape of the gourd may inspire the design, as is suggested by this keychain, or may simply be a blank tablet for an intricate visual narrative. As the Smithsonian writes, Peruvian “artisans craft stories of celebration and tragedy into dried gourds - a tradition practiced for more than 4,000 years.” For many artisans, the act of carving designs into gourds is neither a simple artistic practice nor a means of income but rather a long-enduring storytelling and historical tradition unique to Andean cultures.

SUPPORTING RESOURCES

- [El Cuy Peruano](#)
- [A Look Behind the Peruvian Art of Gourd Carving by the Smithsonian](#)

EKEKO FIGURINE



DESCRIPTION

This is a small figurine of a man with a chullo hat, a \$100 bill, and bags of grains.

The Ekeko figure represents the god of abundance and prosperity according to the traditions of indigenous peoples of the Altiplano region of Peru and Bolivia. According to legend, when the Spanish arrived, they were threatened by the Ekeko's power and tried to kill him. However, his legacy lived on among the peoples of the Altiplano. According to the myth, the Ekeko figurine only brings prosperity if it is received as a gift.

SUPPORTING RESOURCES

- [Bolivian Express: Ekeko](#)
- [My Peru: Ekeko](#)

SOCCER (FÚTBOL) JERSEY



DESCRIPTION

This is a red and white soccer jersey.

Soccer is the most popular sport in Peru. The Federación Peruana de Fútbol (FPF), whose initials can be found on the soccer jersey, is the governing body of soccer in Peru. It was created in 1922, and today includes men's, women's, and youth soccer teams.

The sleeve of the jersey has the logo for the 2014 World Cup in Brazil. Peru has qualified for four World Cup finals tournaments and won the Copa América twice.

SUPPORTING RESOURCES

- [Teofilo Cubillas Video](#)
- [Federación Peruana de Fútbol](#)
- [Peru's National Soccer Team](#)

KEROS



DESCRIPTION

These are two brown cups decorated with gold embellishments.

Tiwanaku and Incan peoples used keros since hundreds of years before the arrival of the Spanish. They were used for ritual drinking of chicha, which is a fermented beverage made from corn. Because they were often used in religious rituals, the Spanish often destroyed them. However, the Spanish later began to use them as decorations.

SUPPORTING RESOURCES

- [Metropolitan Museum of Art: Colonial Kero Cups](#)
- [Peruvian Pacchas and Keros](#)

MARACAS



DESCRIPTION

There are three small maracas with designs.

Gourd carving is a tradition of Andean cultures. Two of the maracas in the culture box are made of a gourd and carved with a design of a man with his llamas. The maracas made by Peruvian artisans usually contain seeds, giving them a high-pitched sound. The third maraca is made of wood and hand-painted. It has a lower-pitched sound.

SUPPORTING RESOURCES

- [Peruvian Maracas](#)
- [Peruvian Gourd Carvings](#)

PORTRAIT OF JESUS



DESCRIPTION

This portrait of Jesus has a cloth frame with gold and silver embellishments. The back includes a prayer. English translation of the prayer:

Lord, make us worthy to serve our brothers and sisters dispersed around the world that live and die alone and poor. Using our hands, give them their daily bread. And, using our love, give them peace and happiness. Amen

The portrait of Jesus is a symbol of Christianity, the principle religion in Peru. According to the CIA World Factbook, as of 2007, 81.3% of Peruvians were Catholic and 12.5% were Evangelical Christians. Catholicism was the official religion of the Spanish conquistadors, and part of their mission to conquer the Americas included widespread religious conversion. For this reason, Catholicism spread throughout the Americas, Peru included. In recent decades, there has been a growth of Evangelical Christianity in Peru.

A famous Peruvian theologian named Gustavo Gutierrez is credited as one of the principle founders of liberation theology, a theological arm of the Catholic Church that was institutionalized in the 1960s among Latin American religious leaders. One of the central tenets of liberation theology is a preferential option for the poor, following that Jesus also aligned himself with the oppressed and was himself a poor man. This tenet is enacted through praxis, or action and education to promote social justice for the oppressed. The prayer on the back of this portrait of Jesus adheres to these tenets.

SUPPORTING RESOURCES

- CIA World Factbook: [Peru](#)
- [Interview with Gustavo Gutierrez](#)
- [Biography of Gustavo Gutierrez](#)

POSTCARDS



DESCRIPTION

This collection of postcards features Peruvian people and places.

These postcards are meant for an international audience. They portray many of the more recognizable Peruvian places, fashions, and activities. Pairing these postcards with a more contextual background on the country may spark critical thinking about stereotyping and the difficulties of putting culture into a box.

SUPPORTING RESOURCES

- Peru this Week: [Travel](#)

KNITTED FINGER PUPPETS



DESCRIPTION

There are 8 knitted finger puppets representing different animals in Peru.

These finger puppets are often knitted from sheep or alpaca wool, and are commonly exported by artisans from Peru.

SUPPORTING RESOURCES

- Website of [CIAP](#), a fair trade group of Peruvian artisans

SHELL NECKLACES



DESCRIPTION

These items are two necklaces containing shells and stones.

These necklaces represent the diversity of jewelry made by Peruvian artisans. Many of them are purchased as souvenirs for tourists. For more information on Peruvian jewelry, see the description for the Silver Ring.

SUPPORTING RESOURCES

- [Ten Thousand Villages](#): The Art of Peruvian Jewelry-Making

SHIPIBO-KONIBO TEXTILE



DESCRIPTION

This is a circular textile piece.

This textile is the artisanal work of young women of the Shipibo-Konibo indigenous community of the Peruvian Amazon. The geometric style of these textiles is called *kené*, or *quene*. Drawing on their research working with Sipibo communities in Peru's Amazon Basin, Odland and Feldman write that "Shipibo people frequently say that these are like the paths of life, or roads, or the meanders of the rivers where they live, sometimes they say they are the patterns and movements of the anaconda...and sometimes they say that these patterns are only a fraction of what their ancestors used to know" ([Shipibo Textile Practices](#)). In a general sense, Kené can be understood as an ancient and contemporary design work which represents waves and currents of healing vibrations inspired by the energies of plants, nature, and other sentient entities.

SUPPORTING RESOURCES

- Al-Jazeera America article on contemporary conditions and experiences of Shipibo people: ["The Shipibo-Konibo of Cantagallo: Preserving Indigenous Community in a Slum"](#)

SILVER RING



DESCRIPTION

The silver ring can be found in the small bag of jewelry.

Silver is commonly used in Peruvian jewelry-making. Silver and other minerals are important for Peru's economy, but also stem from a history of exploitation. Gold, silver, and other minerals were highly prized by the Spanish conquistadors. They contracted many slaves to work in the mines. Today, mining is still a large industry in Peru. However, it encounters resistance from local populations due to its negative environmental impact, its effects on the health of communities, and other injustices surrounding the industry. This ring represents the natural wealth of Peru, its fine artisanship, and the controversial history behind mining.

SUPPORTING RESOURCES

- [Ten Thousand Villages](#): The Art of Peruvian Jewelry-Making
- ["Peru's Conga Gold Mine Project Opposed by Local Farmers"](#)

TORITOS DE PUCARA



DESCRIPTION

These are two ceramic bull figures.

Toritos de Pucará represent an important Andean tradition that resulted from thousands of years of cultural development and exchange. These “little bulls” are typically made out of clay; and, even though they originated in the town of Pucará, they can be seen throughout Peru. Pucará is an archeological site and an actual community in the Andean highlands. Located between Puno and Cuzco, this community has ancient roots and a long-established pottery tradition.

Toritos de Pucará are a cultural amalgamation of pre-Inca, Incan, and Spanish roots. Originally, indigenous artisans would make totems called qonopas or illas in the shape of llamas or alpaca which would act as protectors over herds of animals. These qonopas had much ritual significance before the arrival of the Spanish. However, the manifestation of these totems as bulls did not appear until after Spanish contact and the introduction of cattle into South America.

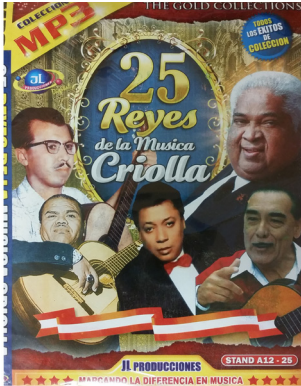
The Toritos de Pucará hold an important position on many Andean homes. Builders place Toritos on top of newly constructed homes, before the family begins to live within them, and to ensure the longevity and safety of the building. Toritos often represent a safeguard for the home’s inhabitants. Bringing well-being, happiness, good fortune, and the vigor and power of the bull to the people within, Toritos represent an important symbol for many communities.

Tourism has significantly impacted the production of Toritos. Many are now mass-produced to sell to tourists seeking to witness provincial life. Because Pucará is located halfway between Cuzco and Puno, it is often a day trip for tourists traveling through the countryside. The train station (now decommissioned) represented a commercial hub for the artisans where they would sell their toritos to the many different travelers. However, this small town still attracts many tourists with its vibrant pottery traditions and, of course, its famous Toritos.

SUPPORTING RESOURCES

- [Toritos de Pucará: Un señal de prosperidad](#) (Spanish)
- [La Historia del 'Torito de Pucará'](#) (Spanish)
- [Cuzco's Rooftop Bulls Bring Good Fortune to its Houses](#)

25 REYES DE LA MUSICA CRIOLLA



DESCRIPTION

This is a CD featuring Peruvian creole music.

Peruvian creole music (música criolla) has indigenous, Spanish, and African influences. The instruments commonly used in performance of this music are guitars and the cajón, a wooden box-like percussion instrument. Since 1944, October 31st has been honored in Peru as the Day of the Creole Song.

While not featured on this CD, Eva Ayllón is another star of Peruvian creole music.

SUPPORTING RESOURCES

- [Day of the Creole Song](#)
- Watch [Gianmarco's performance](#) of four creole music songs

CHARANGO



DESCRIPTION

The charango is an instrument with five double strings that looks like a small guitar.

Originally from Potosí, Bolivia, it probably descended from a Spanish instrument called the vihuela, which had six pairs of double strings. It spread from Bolivia to other Andean countries, including Peru, Chile, Argentina, and Ecuador. The charango in the Peru Culture Box is made of wood, but some groups used to construct charangos out of armadillo shells, which are known as charangos de quirquincho. Today, however, the capture of quirquinchos is banned because they are in danger of extinction.

The charango is still popular in Andean music.

SUPPORTING RESOURCES

- Street Musician: [The South American Charango](#)
- [Historia del Charango](#) (Spanish)
- [CharangoPeru.com](#) (Spanish)
- Videos of [Federico Tarazona](#) playing charango
- Video about [Jaime Guardia](#), famous charango player
- [Learn to play the Charango!](#)

DANZAS FOLKLÓRICAS



DESCRIPTION

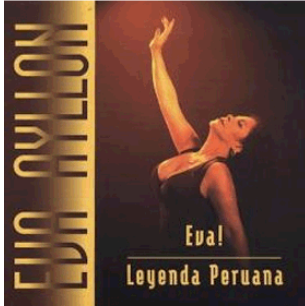
This is a DVD that features video recordings of Peruvian folk dances.

Many Peruvian folkloric dances come from indigenous traditions. The diverse dances represent the diversity of cultural traditions within the country.

SUPPORTING RESOURCES

- [La Marinera](#), the National Dance of Peru
- My Peru: [Traditional Dances in Peru](#)

EVA AYLLÓN



DESCRIPTION

This is a CD featuring music by Afro-Peruvian singer Eva Ayllón.

Eva Ayllón grew up in Lima, Peru and now lives in New Jersey. She began performing in the 1970s and was a member of multiple musical groups such as Los Kipus and Los Hijos del Sol. Her music is from the genre música criolla, which is influenced by European, Andean, and Afro-Peruvian music and is characteristic of the coastal regions of Peru. Two prominent instruments in her music are the guitar and the cajón, a percussion instrument shaped like a box.

SUPPORTING RESOURCES

- [Eva Ayllón's website \(Spanish\)](#)
- [Carnegie Hall: Eva Ayllón](#)
- Video: [Eva Ayllón singing "Toro Mata"](#)

MÉTODO PRÁCTICO PARA TOCAR CHARANGO



DESCRIPTION

This book is a guide to playing the charango. It is written in Spanish.

This book includes general information on the charango. It also provides information on how to tune the charango and a repertoire of chords and songs.

SUPPORTING RESOURCES

- Street Musician: [The South American Charango](#)
- [Historia del Charango](#) (Spanish)
- [CharangoPeru.com](#) (Spanish)
- Videos of [Federico Tarazona](#) playing charango
- Video about [Jaime Guardia](#), famous charango player
- [Learn to play the Charango!](#)

SAMPOÑA



DESCRIPTION

This is a panpipe consisting of 13 tubes, each with a different pitch.

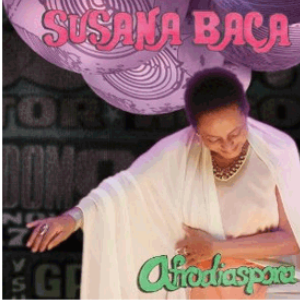
The sampoña, also known as the zampoña or siku, originated in the Andes, and is used in music in many South American countries. The row of six tubes in the front of the instrument is called the ira, and the back row of seven is called arca. Sampoñas come in a variety of sizes. The size in this box is called malta; the chuli, or chili, is an octave higher and is about 5.5 inches in length; the sanká or basto is an octave lower than the malta and is about 23 inches long; the toyo is two octaves lower than the malta and is 46.5 inches.

A traditional group, or sikuri, which included the antara would also have at least cymbals, a triangle, a bass drum, and a smaller snare drum. These musicians would do a traditional dance while playing. In the present day, it is commonly played with the charango and other Andean instruments.

SUPPORTING RESOURCES

- See website of musical group [Wayanay Inka](#)
- Video: [Wayayay](#)
- Video: [Niñachay](#)

SUSANA BACA



DESCRIPTION

This is a CD featuring music from African Diaspora communities in the Americas and Spain.

Susana Baca grew up in southern Lima, Peru in a poor Afro-Peruvian community. Baca's steadfast commitment to preserving Afro-Peruvian traditional music was integral to her success as a now world-famous musician. In 1992, Baca and her husband founded the Instituto Negrocontinuo in Lima, which features artistic achievements of Afro-Peruvians. In 2011, she assumed a position in the Peruvian government as the Minister of Culture.

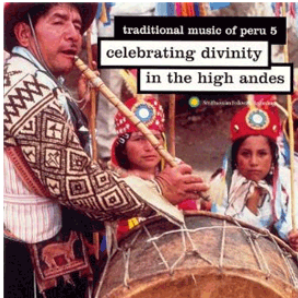
This CD represents music from African Diaspora communities in many different countries. The CD description states: "For decades, Susana Baca has represented Peruvian music to the world. Here, Susana gives voice to her life-long immersion in the music of the African Diaspora. The songs of African descendants in Cuba, Argentina, New Orleans, and across the world...the rhythms of forro, cumbia, tango... Afro-diaspora is a travelog that spans centuries and continents through the voice of one of the world's most celebrated singers."

SUPPORTING RESOURCES

- Susana Baca's [website](#)
- Miami Herald: [Afro-Latin Americans](#)

- NPR's Susana Baca: 'The Soul of Black Peru'
- The Guardian: "Susana Baca: The singer who became Peru's first black cabinet minister"

TRADITIONAL MUSIC OF PERU



DESCRIPTION

This CD features music from Cajamarca and the Colca Valley. Cajamarca is in northern Peru, and the Colca Valley is in southern Peru.

About the CD: "Forty-seven tracks from two distinct regions of the Peruvian Andes reveal the impressive diversity and beauty of local and regional Andean musical styles. These festival dances, agricultural ceremonies, marriage songs, and Carnival celebrations were recorded in the 1980s and appear with detailed notes in English by researchers of the Archives of Traditional Andean Music in Lima, Peru."

See the booklet inside of the CD case cover to learn more about the musical styles and instruments featured on the CD.

SUPPORTING RESOURCES

- [Smithsonian Folkways website](#)

ALTIPLANO



DESCRIPTION

This award-winning film tells the story of two women living in the Peruvian Andes whose lives cross paths as they are mourning the loss of their husbands.

Summary: "High in the majestic Andes of Peru, silent but deadly traces of mercury, remnants of long-ago silver mining, bring illness and death to a local village. Seeking retribution, the villagers mistakenly attribute the outbreak to Western doctors who work in the nearby mountains; violence ensues, and a doctor is killed.

Altiplano is the story of two women: Saturnina, the fiancée of a villager killed by mercury poisoning; and Grace, a shell-shocked war photographer who is also the wife of the dead doctor. As their destinies merge, this lyrical and probing film explores our divided but inextricably linked world."

SUPPORTING RESOURCES

- Altiplano [website](#)

DOCUMENTALES



DESCRIPTION

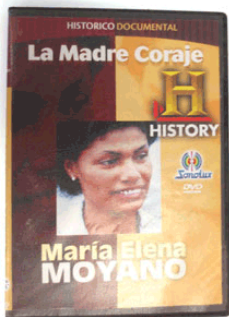
This collection of documentaries contains information about the history and famous locations of Peru. They are in Spanish.

This DVD includes 7 sections: Pizarro and the Incas, Choquekiraw, Cusco, Caminos del Inca, Machu Picchu, Señor de Sipan, and Arequipa.

SUPPORTING RESOURCES

- UNESCO: [Historical Centre of the City of Arequipa](#)
- UNESCO: [Historic Sanctuary of Machu Picchu](#)
- UNESCO: [City of Cuzco](#)

LA MADRE CORAJE



DESCRIPTION

This History Channel documentary tells about the life of community organizer María Elena Moyano. The film is in Spanish.

María Elena Moyano is a famous community activist in Peru. She is of African descent and grew up in a shantytown near Peru's capital. Her local activism helped to promote education and infrastructure in her community. She also advocated nonviolent resistance in response to Peru's internal conflict. Tragically, she was killed by the guerrilla group, Sendero Luminoso.

DVD description:

“María Elena Moyano Delgado nació el 29 de noviembre de 1958 en el distrito de Barranco en Lima. Llegó con su madre y sus siete hermanos a Villa El Salvador cuando tenía 12 años. Con su familia se instaló en el arenal sin agua y protegidos precariamente por esteras.

Aprendió a vencer las dificultades y muy pronto se convirtió en animadora del Primer Programa No Escolarizado de Educación Inicial (PRONEI) que se creó en Villa El Salvador. Posteriormente participó en Programas de alfabetización comprometiéndose en diversas tareas comunales.

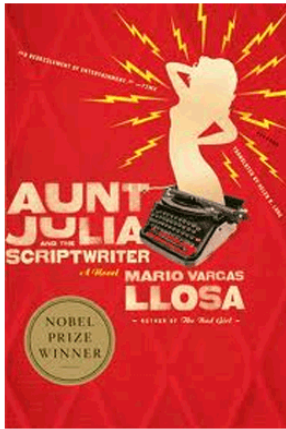
El 28 de marzo de 1990 se casó con Luis Pinequi Falla, con quien tuvo dos hijos. Malena, como la llamaban, integró los comedores y clubes de madres hasta 1984, cuando comenzó a participar en el Programa del Vaso de Leche. Más tarde estuvo entre las mujeres fundadoras de la

FEPOMUVES que en 1992 agrupaba a 112 comedores.”

SUPPORTING RESOURCES

- Americas Quarterly: [“María Elena Moyano: A Symbol—and Victim—Of Peru’s Transformation”](#)
- La República: [“María Elena Moyano, una lideresa que no se puede olvidar”](#) (Spanish)

AUNT JULIA AND THE SCRIPTWRITER



DESCRIPTION

This book is written by Mario Vargas Llosa, a Peruvian writer who won the 2010 Nobel Prize in Literature.

Book Summary: “Mario is an eighteen-year-old law student and radio news editor who falls in love with his thirty-two-year-old divorced Aunt-by-marriage Julia, the sister of the wife of his uncle. Their scandalous affair is interwoven with episodes from the radio soap operas written by Mario’s friend Pedro Camacho.”

From Amazon.com: “Mario Vargas Llosa’s brilliant, multilayered novel is set in the Lima, Peru, of the author’s youth, where a young student named Mario is toiling away in the news department of a local radio station. His young life is disrupted by two arrivals.

The first is his aunt Julia, recently divorced and thirteen years older, with whom he begins a secret affair. The second is a manic radio scriptwriter named Pedro Camacho, whose racy, vituperative soap operas are holding the city’s listeners in thrall. Pedro chooses young Mario to be his confidant as he slowly goes insane.

Interweaving the story of Mario’s life with the ever-more-fevered tales of Pedro Camacho, Vargas Llosa’s novel is hilarious, mischievous, and masterful, a classic named one of the best books of the year by the New York Times Book Review.”

SUPPORTING RESOURCES

- **Review** from the New York Times by William Kennedy
- New York Times: **“Mario Vargas Llosa Takes Nobel in Literature”**
- Wall Street Journal: **“An Interview with Mario Vargas Llosa”**

CHILICO COMIC BOOK



DESCRIPTION

This comic book features cartoons about struggles of Peruvian communities who face discrimination, exploitation at the hands of mining companies, and other forms of oppression. It also includes a few articles.

Chillico was founded in 1993 by a group of artists from Cuzco's School of Fine Arts with the goal of expressing Andean sentiments and thoughts. The director César Aguilar Peña received threats and had many of his works stolen or censored when politicians were unhappy with their messages, especially during the rule of authoritarian ruler Alberto Fujimori. More recently, the magazine has been successfully distributed.

SUPPORTING RESOURCES

- [ComicPeru: Chillico](#) (Spanish)
- [Chillico Blog](#) (Spanish)
- ["Peru's Conga Gold Mine Project Opposed by Local Farmers"](#)

COCINA PERUANA



DESCRIPTION

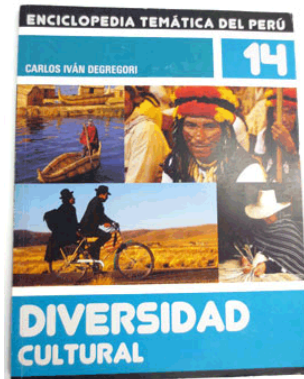
This is a book of Peruvian recipes.

This book reflects the diversity of Peruvian cuisine. Common ingredients in Peruvian cooking are potatoes, corn, chili peppers, rice, wheat, meat, and seafood.

SUPPORTING RESOURCES

- PeruvianFood.com
- National Geographic: ["Top 10 Things to Eat in Peru"](#)

ENCICLOPEDIA TEMÁTICA DEL PERU



DESCRIPTION

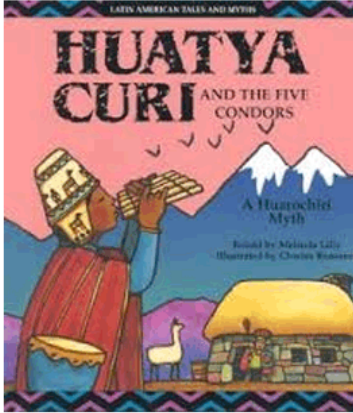
Written by anthropologist Carlos Iván Degregori, this *Thematic Encyclopedia of Peru* has a wealth of information on cultural diversity. Descriptions are in Spanish and are divided by region.

Regional analysis of Peru's cultural traditions shows its great diversity. This encyclopedia includes many pictures and maps as well as information about the history, economy, cultural traditions, and political issues within Peru.

SUPPORTING RESOURCES

- Article about the author: ["Leading anthropologist Carlos Ivan Degregori dies after long illness"](#)
- [A tourism perspective](#) on the regions of Peru from Frommer's

HUATYA CURI



DESCRIPTION

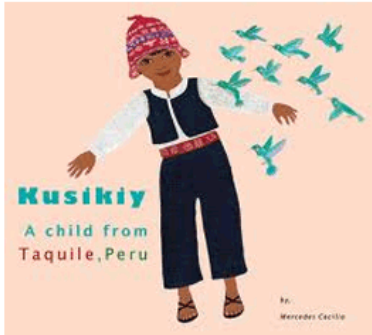
This children’s book is based on a myth from the Huarochirí of Peru. It is retold by Melinda Lilly and illustrated by Charles Reasoner.

This book tells the story of Huatya Curi, or “Potato Eater” and his quest to unite his people. It is based on a myth from the Huarochirí manuscript, which was a collection of Andean folktales and traditions. It is thought to have been compiled by Father Francisco de Ávila in the early 1600s.

SUPPORTING RESOURCES

- [Huarochirí: A Peruvian Culture in Time](#)
- Amazon.com: [Other books by Melinda Lilly](#)

KUSIKIY



DESCRIPTION

This is a children’s book entitled *Kusikiy, a Child from Taquile, Peru*, written by Mercedes Cecilia.

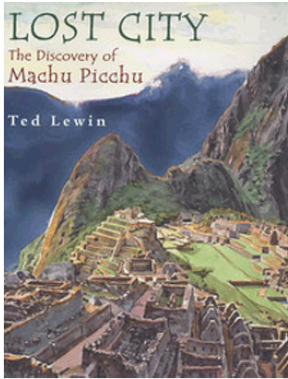
Kusikiy is a beautifully-illustrated children’s book that describes the cultural traditions of the people in Taquile, Peru.

Note from the author: “When my grandson, Paulo Andres, was 6 years old, he asked me, ‘Could you tell me about Peru?’ I shared with him my love for the people of Taquile, the Peace Keepers on Lake Titikaka. I explained how they love Mother Earth and how they honor the APU, the Spirit of the Great Glacier. Paulo asked me if I could draw the Spirit of the Great Mountain. ‘I cannot draw it, but I will make a book, telling a story of the people who keep the spirit of Peru.’ This book is for him and for all the children of the world, 3 to 108 years old. I created the story of Kusikiy, but the beautiful people of Taquile, live in community in the heart of the Andes Mountain in Peru.”

SUPPORTING RESOURCES

- Kusikiy’s [website](#)
- Mercedes Cecilia’s [website](#)
- UNESCO: [“Taquile and its Textile Art”](#)

LOST CITY



DESCRIPTION

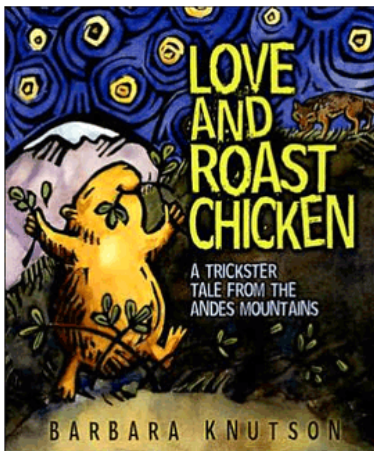
This beautifully-illustrated children’s book is written by Caldecott Honor Winner, Ted Lewin.

Book summary: “In 1911, Professor Hiram Bingham carved a treacherous path through the jungles and mountains of Peru in search of Vilcapampa, the lost city of the Incas. Guided by a young Quechua boy, however, he discovered not the rumored lost city, but the ruins of Machu Picchu, a city totally unknown to the outside world, and one of the wonders of the world. Following Bingham’s historic journey, Lost City is a jewel of a picture book—as beautiful and entertaining as it is informative.”

SUPPORTING RESOURCES

- Ted Lewin’s [website](#)
- History Today: [“The Discovery of Machu Picchu”](#)

LOVE AND ROAST CHICKEN



DESCRIPTION

This is a children's book that tells the story of a Peruvian cuy (guinea pig). It is written by Barbara Knutson.

From the author:

I lived in Peru for two years while my husband taught at a school in Lima, the capital city. From Lima we could visit the ocean, the desert, the rain forest, and the great, high, snowy Andes Mountains...that stretch down the west side of South America. We loved hiking and camping in the Andes. I still remember how tiny I felt at the foot of those huge mountains and how many stars we could see at night. On my travels, I met many friendly people (and a fox and some guinea pigs). I also learned many stories, including trickster talks that reminded me of the ones I know from Africa.

A trickster tale tells about a small animal (or a person) who uses brains instead of force to compete against bigger, fiercer characters. In the Andes, the trickster is often a little gray fox, but one story has a guinea pig hero. I have heard and read this tale many times in Spanish—in a lovely, old Bolivian book; from a Peruvian guide in a mountain town; in a Bolivian children's magazine; and from our friend Edwin Sulca, a Peruvian weaver. It was never told the same way twice! In this book, I have combined and rearranged my favorite versions.

How did a guinea pig get to star in this story? Guinea pigs are part of traditional life in the

Andes. They used to run wild in the mountains, like rabbits. Hundreds of years ago, people started raising them for food. In street markets, they still sell guinea pigs for the same purpose—but at least in this story, Cuy wins after all.

SUPPORTING RESOURCES

- Children’s Literature Network: [“Biography of Barbara Knutson”](#)
- [Classroom resources from Books 4 Learning](#)

MOON ROPE



DESCRIPTION

This is a bilingual children’s book based on a Peruvian tale. It is written and illustrated by Lois Ehlert.

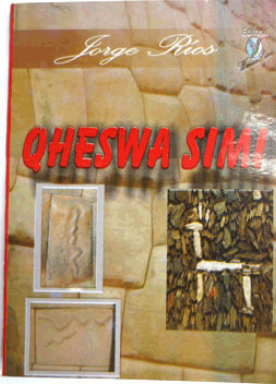
Book summary: “Fox wants to go to the moon. Mole does not. At least not until he hears what’s waiting up there for him to eat! So the two set off—with a little help from a rope of grass and their friends the birds.”

From the publisher: “*Moon Rope* is an adaptation of a Peruvian tale called ‘The Fox and the Mole,’ found in the Spanish collection *Leyendas y fábulas peruanas* by Enriqueta Herrera Gray (Lima, Peru, 1945)...The illustrations in *Moon Rope* were inspired by ancient Peruvian textiles, jewelry, ceramic vessels, sculpture, and architecture detail. Food and animals depicted on these objects include squash, corn, and potatoes as well as the fox, snake, and feline figures and various birds, including the condor. The idea for the silvery color of the fox, rope, and moon came from a pre-Columbian legend mentioned by André Emmerich in his book *Sweat of the Sun and Tears of the Moon: Gold and Silver in Pre-Columbian Art* (University of Washington Press, 1965). He writes about the use of gold and silver, noting that these metals were never used as a medium of exchange but instead for beautiful objects. Believing that the metals had a divine origin, one story related that gold was the sweat of the sun, and silver, the tears of the moon.”

SUPPORTING RESOURCES

- Resources from Scholastic Books (the publisher)
- Biography of Lois Ehlert
- Fox and Mole Reach for the Moon: A Peruvian Folktale (a visual retelling on YouTube)

QHESWA SIMI



DESCRIPTION

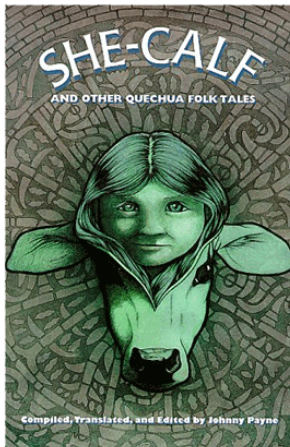
This is a book of terminology and linguistic information about *Queswa Simi*, also known as Quechua, in Andean history.

This book traces the history of the development of Queswa Simi, including some words, linguistic groups, sociolinguistic information, history of Inca civilization, and other information related to the language.

SUPPORTING RESOURCES

- LatinAmericanStudies.org: **“The Incas”**
- Website about the **Quechua Language**

SHE-CALF AND OTHER QUECHUA FOLK TALES



DESCRIPTION

This is a book of Quechua folk tales written in both English and Quechua. It is translated and edited by Johnny Payne.

Book summary: “For readers tired of everything postmodern, this collection of folk tales reminds us of the primal power fables and oral tradition hold over the imagination. In these thirty-one stories—told by Quechua speakers in highland Peru—we encounter the voice of an indigenous people on the cusp of modernity. These stories overcome stereotypes of what it means to be traditional. Yet they also entertain, instruct, and reassure us that verities exist.

Classical mythology, Aesop’s Fables, and Grimm’s Fairy Tales have their parallels in the Quechua oral tradition: impossible but true love in She-Calf or The Woman Who Tended Ducks; the secular and sacred, the nature and the supernatural coexisting as in The Wand or Apparition on a Gloomy Path; betrayal and redemption in The Promise and The Baker and the Lovers; and living by one’s wits but bearing witness to basi truths such as in The River Siren and The Hacienda Owner’s Daughter. Humorous reversals in The Chicha Seller or The Stupid Gringo suggest the comedy of Chaucer or Shakespeare.

The bilingual edition, the first collection of stories from the Cusco region to be published in English, captures a rich but fast-disappearing oral tradition. The ethnographic introduction, a poignant re-creation of what living and working with Quechua speakers reveals to a perceptive and appreciative outsider, is conversational, witty, and memorable for its insights.”

SUPPORTING RESOURCES

- Johnny Payne’s [faculty profile](#) at University of Texas at El Paso
- [Publisher’s website](#)

SYLLABARY



DESCRIPTION

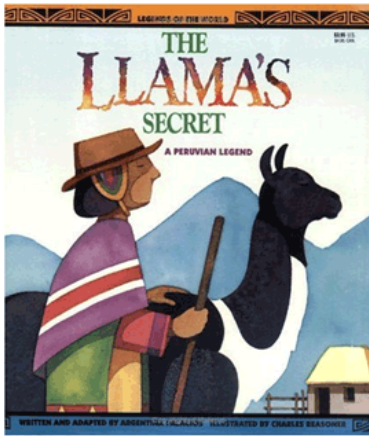
These cards contain syllables in Spanish with corresponding words that contain these syllables.

The syllabary can be used as a teaching tool for students whose first language is Spanish or students who are learning Spanish as a second language. In Peru, they are used in the classroom to facilitate literacy skills.

SUPPORTING RESOURCES

- [Didacticards](#) website

THE LLAMA'S SECRET



DESCRIPTION

The Llama's Secret is an illustrated children's book based on a Peruvian legend.

From the publisher:

“*The Llama's Secret* is a legend from Peru, the third largest country in South America. Peru lies along the Pacific Ocean in the western part of the continent. While most of its large cities are along the coast, the Peruvian Andes Mountains lie east of that region, extending north to south down the length of the country. The story of the llama (pronounced YA-ma in Spanish) and the great flood takes place high in the Andes, where the Indians date back to the mighty Incas, who ruled Peru until the 1500s.

When the Spanish conquerors came to the region, the llama had been in existence for thousands of years. It was used to carry minerals, such as silver, from the mines.

Today, this sure-footed creature is the most useful to the Andean people as a pack animal, transporting goods along mountain trails. The llama can carry up to 200 pounds (90kg) on its back and can travel as far as 20 miles (30 km) in a day. It can live for weeks without drinking; getting the moisture it needs from green plants.

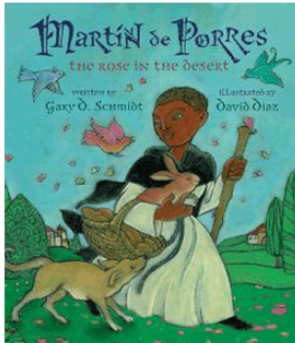
No doubt, the story of the heroic llama will have a familiar ring to anyone who knows the story of Noah and the ark. Flood stories are found throughout the world in cultures quite different

from one another. This points out that people, regardless of their origins, are much the same everywhere.”

SUPPORTING RESOURCES

- Information on the author, [Argentina Palacios](#)
- [Llamas: National Wildlife Federation for kids](#)

THE ROSE IN THE DESSERT



DESCRIPTION

This is a children's book entitled *Martín de Porres, The Rose in the Desert*. It is written by Gary D. Schmidt and illustrated by David Diaz.

Book description: "The illegitimate child of a Spanish nobleman and a former slave, Martín de Porres was born into extreme poverty. Barred from the priesthood, he joined the Dominican Order as a servant instead. Soon he was performing miracles and healing nobles and beggars alike. As a celebration of his selflessness, he was canonized into the sainthood.

Journey with this gentle friar as he calmly confronts racial and economic prejudice in seventeenth-century Peru. Best-selling and award-winning author Gary D. Schmidt and Caldecott-winning illustrator David Diaz deliver an endearing story of tribulation and triumph, with a message of peace and equality as poignant today as it was in 1639."

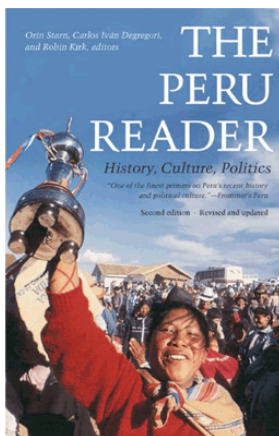
Note about Martín de Porres: "Martín de Porres was born in Lima, Peru, on December 9, 1579. His childhood was one of neglect and poverty, but after his education in Ecuador and his entrance into the Dominican monastery in Lima, his life became one of compassion and charity. His humility and service are symbolized by the broom with which he is usually pictured. But his greatest gift was his ability to ignore the boundaries his world had erected and to reach toward the poor and ignored. When he died on November 3, 1639, he immediately became a figure of tremendous appeal for those in Peru who had resigned themselves to a hopeless life of oppression. He was beatified in 1837 and canonized in May 1962—the first black saint in

the Americas—when Pope John XXIII named him the patron saint of universal brotherhood. He soon also became the patron saint of interracial relations, social justice, those of mixed race, public education, and animal shelters.”

SUPPORTING RESOURCES

- About [St. Martin de Porres](#)
- [Gary Schmidt’s website](#)
- About [David Diaz](#)

THE PERU READER



DESCRIPTION

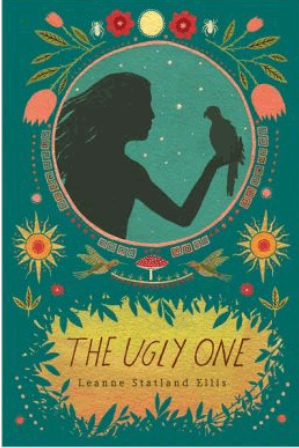
This book contains a comprehensive and diverse collection of short pieces regarding Peru's history, culture, and politics.

Book summary of the second edition: "As often as not, Peru has been portrayed in broad extremes: as the land of the riches treasures, the bloodiest conquest, the most poignant ballads, and the most violent revolutionaries. This revised and updated second edition of the bestselling Peru Reader offers a deeper understanding of the complex country that lies behind these claims. Unparalleled in scope, the volume covers Peru's history from its extraordinary pre-Columbian civilizations to its citizens' twenty-first-century struggles to achieve dignity and justice in a multicultural nation where Andean, African, Amazonian, Asian, and European traditions meet. Presenting a vast array of essays, folklore, historical documents, poetry, songs, short stories, autobiographical accounts, and photographs, this collection provides the traveler and specialist alike with a thorough introduction to the country's astonishing past and challenging present."

SUPPORTING RESOURCES

- Visit the [publisher's website](#).

THE UGLY ONE



DESCRIPTION

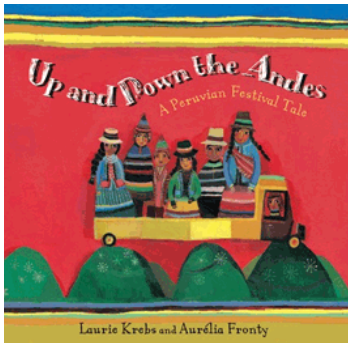
This is a novel for young adults that tells the story of a young woman living in an Incan village.

From the inside flap: “I had always been ugly, as far back as I could remember. Micay has a deep scar that runs like a river from her right eye to her lip. The boys in her Incan village bully her because of it, and most of the adults ignore her. So she keeps to herself and tries to hide the scar with her long hair, drawing comfort from her family and her faith in the Sun God, Inti. Then a stranger traveling from his jungle homeland to the Sacred Sun City at Machu Picchu gives her a baby macaw, and the pace of her life changes. Perhaps she isn’t destined to be the Ugly One forever. Vivid storytelling and rich details capture the life and landscape of the Incan Empire as seen through the eyes of a young girl who is an outsider among her own people.”

SUPPORTING RESOURCES

- [Leanne Statland Ellis’ website](#)

UP AND DOWN THE ANDES



DESCRIPTION

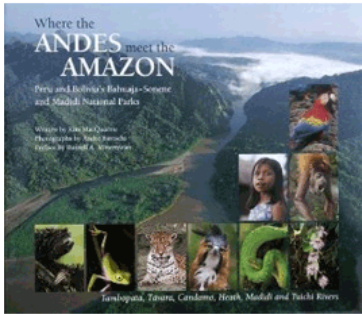
This children's book is by Laurie Krebs and Aurélia Fronty.

“The simple rhyming text and the bright, clear, beautiful, unframed acrylic paintings express a strong sense of the rich traditions that are still part of contemporary life, from the clothes and food at the party to the images of the Sun God. Extensive appended notes and a clear map fill in the fascinating history, including lots of information about Inca culture and tradition” (review by Booklist).

SUPPORTING RESOURCES

- [Reading is Fundamental: Guide for Educators](#)
- [Barefoot Books](#), the publisher
- [Laurie Krebs' website](#)
- [Aurélia Fronty's website](#)

WHERE THE ANDES MEET THE AMAZON



DESCRIPTION

This book features vibrant photographs of the flora, fauna and landscapes of the Bahuaja-Sonene National Park in Peru and the Madidi National Park in Bolivia. It also contains information on these environmental reserves. Both of these reserves together are the size of Switzerland.

From the inside flap:

“Only a half hour from Cuzco or La Paz by plane lies one of the largest protected rainforest areas in the world: The fabulously rich wilderness areas of Bahuaja-Sonene and Madidi National Parks. When Peru and Bolivia joined forces to create these massive, co-joined reserves in the mid-1990s, they showed the world a rare bi-national feat: For one of the first times in history two countries had established reserves adjacent to one-another, thus doubling the conservation impact in an area already considered one of the most biologically diverse in the world—the eastern slope of the Andes. Spreading from snow-capped Andean peaks all the way down through cloud forest to the lowland Amazon, the two parks protect some 3.5 million hectares (8.6 million acres), an area roughly the size of Switzerland....In addition to their unique location and history, the two parks contain a treasure trove of biology: high Andean plains dotted with blue lakes, pink flamingos and delicate vicuñas, rare spectacled bears, orchid-infested cloud forests, wide pampas roamed by giant anteaters and maned wolves, more than 1,000 species of multi-colored

birds, 10 species of monkeys, 6-meter (20-foot) caimans, prowling jaguars, nearly 2-meter (6-foot) giant otters, fish-filled oxbow lakes, and exciting, rapid-studded rivers. In short, these co-joined parks protect one of the richest, most biologically diverse areas on Earth.”

SUPPORTING RESOURCES

- Peruvian government’s [Ministerio del Ambiente](#) (Spanish)

MAS INFORMACION

MORE INFORMATION

ARTESANÍA

LANGUAGE

CELEBRATIONS

MUSIC

CLOTHING

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FLAG

SLAVERY

FOOD

SPORTS

GEOGRAPHY

TOURISM

GOVERNMENT & POLITICS

IMMIGRATION

INDIGENOUS PEOPLES

ARTESANÍA

BACKGROUND INFORMATION

Prior to the Spanish conquest, the people of Peru painted on textiles, ceramics, natural objects such as gourds, and wood. Meanwhile, skilled weavers manipulated cotton, vicuna, and alpaca wool, crafting the blankets, shrouds, and chullos (hats) that are still made today. The earliest known textiles, dating back 4000 years, have been found in Huaca Prieta in the Chicama Valley. The manipulation of three dimensional space was so important to the Inca and the pre-Inca inhabitants of Peru, that string cords tied with strategically placed knots operated as an ancient system for recording information (essentially a writing system).

The Spaniards introduced oil on canvas and the Spanish-style mural, principally featuring Christian themes. The famous “School of Cuzco” portrayed red-, yellow-, and earth-colored Catholic divinities.

SUPPORTING RESOURCES

- ArtNews: [“The Art that Made Peru Peru”](#)
- National Geographic: [“Accounting Cords”](#)

CELEBRATIONS

BACKGROUND INFORMATION

Peru has numerous annual celebrations and ceremonies.

One example is Inti Raymi, or the festival of the sun. Inti Raymi is one of South America's greatest annual events. The festival is staged at the massive ruins of Sacsayhuaman, in Cusco, where dancers and musicians celebrate the winter solstice. Locals play the roles of Inca priests, nobles, virgins of the sun (acllas), and soldiers in a great parade. There are auditions for the coveted role of the legendary Inca ruler, Pachakutiq ("Earth Shaker"). The ceremony pays tribute to the Incan practice of praying to the sun during the winter solstice.

CORRESPONDING INVENTORY

Patron Saint

Wooden mask

SUPPORTING RESOURCES

- YouTube: [Inti Raymi - Festival of the Sun – Cusco, Peru](#)
- My Peru: [Fiestas & Festivals in Peru](#)

CLOTHING

BACKGROUND INFORMATION

Technically, each village in the Andes has a unique and identifiable style of clothing. Quechua women often wear brightly-designed garb comprised of layers of colorful skirts (polleras), beaded hats, shawls, and sandals made from the recycled rubber of truck tires. Quechua men have traditionally worn handwoven panchos and belts, jeans or woven pants, and knitted hats with earflaps (chullos). A man traditionally knits his son's first chullo.

Increasingly, men and women in large cities are more likely to wear western style clothing.

CORRESPONDING INVENTORY

Shell necklaces

Silver ring

Alpaca Scarf

Baby Alpaca Scarf

Chullo

SUPPORTING RESOURCES

- My Peru: [Traditional Quechua Clothing](#)

CURRENCY

BACKGROUND INFORMATION

Peru's currency, the Nuevo Sol, trades at a rate of about 3 per American dollar. In the 1980s, Peru experienced one of the world's worst periods of "hyperinflation," which led the government to replace the old currency, the "Inti," with the Nuevo Sol.

To understand what happened in Peru, imagine that your money is worth less and less every week. Imagine going to the store to buy a loaf of bread and being told that you would need to come back with \$1,000 to make your purchase. Imagine that prices keep going up until they are so high that your dollars, even buckets full of them, cannot possibly purchase anything. Have you ever wondered where your dollars come from? The government prints them. Have you ever wondered why the government doesn't just print more and more money to make everyone rich?

When a country without enough economic stability prints too much money, inflation can occur. The more money printed, the less valuable money becomes. If every person in the United States had only one dime each, how careful would you be with your dime? How valuable do you think your dime would be? What could you get for your only dime? Probably quite a bit. What if every person had a million dollars each? How valuable would a dime be then? When everyone is rich in dimes and dimes are everywhere, why would anyone trade anything for a dime? As you can imagine, the value of money depends on how much money is available. When there is too much money available, the money itself becomes worthless.

This is what happened in Peru in the 1980s. The government's policy of printing more and more money to pay its debts caused the value of money to sharply decrease. The value of the Inti sank so low that people would have to spend a full week's paycheck to buy a loaf of bread. Eventually sellers stopped accepting the Inti altogether because they didn't trust that it would be worth anything the following day.

In 1991, the government of Peru scrapped the worthless Inti and began printing, with much more care, a new currency: the Nuevo Sol. Peruvians could trade 1,000,000 Intis for a single Nuevo Sol. By printing so few Nuevo Sols, the currency has remained valuable and Peru has managed to stave off "inflation" ever since.

CORRESPONDING INVENTORY

Currency

SUPPORTING RESOURCES

- [Currency converter](#)
- [About the Peruvian Nuevo Sol](#)

FLAG

BACKGROUND INFORMATION

Peru adopted its national flag in 1825, and its colors were specifically chosen by Jose de San Martín, el Libertador. The flag is composed of three vertical bands. The middle band is white, while the bands to the left and to the right are red. The white band represents peace, and the two red bands represent the blood shed fighting for Peruvian independence. The state flag of Peru, or any flag displayed by the government, features a coat of arms in the white band. This coat of arms consists of a llama, chichona tree, and a centered cornucopia representing Peru's mineral wealth. Flags flown by civilians do not contain the coat of arms in the center.

SUPPORTING RESOURCES

- Maps of the World—[Peruvian Flag](#)
- [Peruvian Flag](#)
- World Atlas—[Peruvian Flag](#)

FOOD

BACKGROUND INFORMATION

Food culture can be thought of as a blend of the meats and crops that are geographically available in a region combined with the historical and ancestral backgrounds of the people that inhabit the area. Think about it: if you moved to Peru, as did many African slaves and Spanish explorers, wouldn't you crave the foods that you are used to eating? Wouldn't you try to make recipes that are familiar to you with the ingredients that are available locally? Thus is the case in many Latin American countries, which explains why indigenous, Spanish, and African influences are evident in Peruvian meals. The book "Cocina Peruana" (in the culture box) is loaded with recipes that fuse the ingredients available in Peru with recipes popular in Africa and Spain.

Interestingly, Peruvian cuisine can also be traced to China and Japan. 19th century Chinese immigrants built the railroads of Peru, contributing in the process to Peruvian food culture. The unique Chinese-Peruvian fusion that resulted is today referred to as "Chifa." There are thousands of Chifa restaurants serving Arroz Chaufa (Peruvian-Chinese fried rice) and Tallarin Saltado (Peruvian-Chinese chow mein) in Lima alone.

Peru also has a politically powerful Japanese immigrant population. Former President Fujimori, for instance, is a Japanese-Peruvian. Through the expertise of sushi chefs, "ceviche" has become one Peru's hottest cuisines. As one Peruvian has described, "its flavours bring Peru and Japan together like one big kiss."

And what of the non-Spanish, European influences? In the 1870s, the Peruvian government sought to attract immigrants from France, Germany, and Italy. As a result, baked goods and pastas are commonplace in Peru. Peruvian food has in fact experienced so much international fusion that the country actually holds the Guinness World Record for the greatest variety of national dishes.

CORRESPONDING INVENTORY

Cuy Key Chain
Cocina Peruana

SUPPORTING RESOURCES

- La Vida Comida: ["A 'Brief' History of Peruvian Cuisine"](#)
- Huffington Post: ["History Makes Peruvian Food a World Class Cuisine"](#)
- Mother Earth News: [The Three Sisters](#)
- Latin American Perspectives: ["The Japanese in Peru"](#)

GEOGRAPHY

BACKGROUND INFORMATION

Peru is located in the western part of South America between Chile and Ecuador, bordering the South Pacific Ocean. Comparatively speaking, Peru is slightly smaller than Alaska. Its climate is quite varied as part of the Andes mountain chain, part of the Amazon rainforest, and regions of coastal plains are all located within its borders. While it is typically temperate to frigid in the Andes, the eastern most part of Peru has a tropical climate and the western region has a dry desert climate. The wet season tends to occur from January to March throughout the country, and during this time, the coastal region of the country is often very hot and humid. Both deforestation and desertification are problems in different areas of the country. Due to its location along the coast, Peru is prone to earthquakes. There is volcanic activity in the Andes as well. Historically, Peru has had rich mineral wealth. As of 2014, Peru continues to produce silver, gold, natural gas, copper, iron, ore, and hydropower among other resources.

SUPPORTING RESOURCES

- CIA World Factbook—[Peru](#)
- Geographia—[Peru](#)

GOVERNMENT & POLITICS

BACKGROUND INFORMATION

Prior to Spanish arrival in Peru in the 16th century, there were a variety of indigenous groups living in the area that would become modern day Peru. From approximately 1100-1300AD, the Inca, originally a warlike tribe, began to move into the Cusco Valley. The Inca Empire stretched from the Pacific Ocean to the Paraguay and Amazon Rivers and from present-day Quito, Ecuador to the Maule River in Chile with its capital in Cusco. Spanish Conquistador Francisco Pizarro arrived in Peru in the 1530s, and since the Inca Empire had just experienced a debilitating civil war, it was easy for the Spanish to conquer the Empire. Cuzco fell to the Spanish by 1533. In 1535, Lima was established along the Pacific Coast as the capital of the Viceroyalty of Peru. Essentially, the Spanish kept the Inca system in tact as a means to govern the indigenous inhabitants of Peru. Through this, the system of tribute remained intact, dictating that each community send a pre-determined number of young men to serve their rulers each year.

After a long period of Spanish rule, Peru gained its independence in 1824, but Spain did not actually recognize its independence until 1879 after making several attempts to reacquire its former colony. The size of the nation vastly decreased from what was the Viceroyalty of Peru as other nations such as Ecuador and Bolivia broke away. Lima remained the capital of the nation of Peru. After gaining independence, territorial disputes plagued South America. Peru, Chile, and Bolivia all fought in the War of the Pacific from 1879-1883. Ultimately, Chile won this war, and Peru was forced to cede the department of Tarapaca and the provinces of Tacna and Arica to Chile. However, the provinces of Tacna and Arica were returned to Peru in 1929. While Peru was established as a democracy, the intermittent territorial disputes and the ill-preparedness of the leadership lead to a chaotic political scene until 1860 when its liberal constitution was introduced.

Throughout the 20th century, Peru experienced a series of dictators and epochs of military rule, particularly during the Cold War era. In 1968, General Juan Velasco Alvarado came to power after overthrowing the democratically elected president, Fernando Belaunde Terry. Under Velasco, Peru's economy began to deteriorate quickly. In 1975, he was replaced by General Francisco Morales Bermudez, who remained in power until the democratic elections of 1980. In the 1980s, economic instability further drove social instability as terrorist-identified groups launched a series of attacks and minor rebellions. In 1990, Alberto Fujimori was elected president. In 1992, Fujimori disbanded Congress, set aside the 1979 constitution, and "re-organized" the courts. He proceeded to strengthen his own executive power in the new 1993 constitution. While he implemented a variety of legal and economic reform and launched serious counter-insurgency attacks against supposed terrorist groups, a record of human rights abuses

came to light during the early 2000s that highlighted how he negatively targeted indigenous groups through many of these reforms. For example, one policy promoted the forced sterilization of indigenous women in exchange for governmental aid. After being “elected” for a third time in 2000, he was forced to call a new election in which he could not run after a political scandal broke that garnered significant international attention amongst Peru’s allies.

Since the early 2000s, Peru has returned to a democracy with a steadily growing economy.

SUPPORTING RESOURCES

- Global Edge—Peru History
- History of Peru
- Peru—Historical Information

IMMIGRATION

BACKGROUND INFORMATION

Peru has an extensive history of accepting immigrants into its country. After independence in 1824, many European immigrants entered Peru as the Peruvian government attempted to conduct what was known as a whitening program. That is, it attempted to attract a lot of European migrants (particularly from England, Italy, Spain, France, and Germany) to counterbalance the mestizo and Afro-descended populations in Peru. Many of these migrants settled along the Pacific coast or in urban areas such as Lima. This attempt at filling Peru with more whites, while it seems incredibly racist today, was a common program throughout Latin America at the time as common belief dictated that whites were more suitable for the formation and building of the republic. As a replacement for newly emancipated slaves, Chinese workers began to arrive in Peru in the 1850s. As of 2013, immigrants composed approximately 42,000, or 1% of Peru's total population. While many of these immigrants tended to originate from other South American countries, American (U.S.A.), Chinese, and Spanish immigrants continued to arrive in Peru as well.

Some Peruvians also decide to emigrate from Peru. In August 2013, over 200,000 Peruvians left for places such as the United States, Ecuador, Chile, and Bolivia. The first wave of Peruvians to come to the United States arrived in the 1910s and 1920s, and they tended to settle in New York and New Jersey. More Peruvian immigrants arrived in the United States directly after World War II, in the 1970s, and in the 1980s during economic crisis. As of 2014, Peruvian immigrants remain concentrated in larger urban areas in the United States such as New York City and Los Angeles, but there are smaller clusters of Peruvian immigrants around the country.

SUPPORTING RESOURCES

- [A Brief History of Peruvian Immigration](#)
- ["Immigration Grows in Peru,"](#) Peru this Week
- [Immigration to Peru](#)

INDIGENOUS PEOPLES

BACKGROUND INFORMATION

Although the Spanish conquest saw the destruction of the Inca Empire, there are still many indigenous people residing in Peru in the current era. As of 2011, indigenous peoples composed approximately 45% of the total population of Peru. For the most part, indigenous people mainly live in concentrated areas within Peru. Approximately 97.8% of Peru's indigenous population lives in the Andean highlands, where Quechua is spoken. Another 2.1% of Peru's indigenous population is centered in the Amazon basin, where Aymara is commonly spoken. In the Amazon region, there are approximately 16 different language families and more than 65 ethnic groups.

The Peruvian government signed the Indigenous and Tribal Peoples Convention of 1989 that provides rights for indigenous groups. However, neither the government nor corporations have respected the rights of indigenous peoples since this law passed.

SUPPORTING RESOURCES

- [CIA World Factbook- Peru](#)
- [Indigenous Peoples](#)
- [Native American Nations in Peru and Bolivia](#)
- [Native American Tribes of Peru](#)
- [The Civilisation of Old Peru](#)

LANGUAGE

BACKGROUND INFORMATION (IN CUBA)

Spanish and Quechua are the official languages of Peru. About 80% of the population speaks Spanish as their first language. Other major languages spoken tend to be centered in a specific geographic area. For example, Quechua is spoken most often in the Andean highlands, while Aymara is spoken typically in the Amazon basin. As of 2014, there is a movement to have Aymara included as third official language of Peru.

SUPPORTING RESOURCES

- [Frommer's Language in Peru](#)
- [Peru Language](#)

MUSIC

BACKGROUND INFORMATION

The music of the Inca featured flutes (quena) and panpipes played to religious chants, love songs and a wide variety of dance melodies. Though the Spaniards initially attempted to suppress Inca music, musical heritage from Spain ultimately blended with traditional Peruvian music.

During the 20th century, creole music became a symbol of cultural fusion and national identity in Peru. As one writer has explained, creole music “is rooted in a fusion that evokes traditional Spanish, Gypsy (Roma People) and African influence. It combines European rhythms, strong gypsy emotional flair deriving from Flamenco and Eastern European Zards, and also African based chorus and percussions.” Lima is known for the creole Peruvian waltz, involving a singer, a creole guitar, a Peruvian cajón, and spoon players.

CORRESPONDING INVENTORY

Maracas

Traditional Music of Peru

SUPPORTING RESOURCES

- Virtualperu.net: [“Peru Music”](#)
- Book: [World Music Survey: The History of Music from Cuba, the Caribbean, South America & the United States](#)
- Afropop.org: [“The Music of Black Peru”](#)
- [Day of the Creole Song](#)
- Watch [Gianmarco’s performance](#) of four creole music songs

NARRATIVES

LITERARY AND VISUAL REPRESENTATIONS

Various books are included in the Culture Box in order to give students access to narratives from different perspectives. The hope is that the range of voices expressed in the books will supplement the artifacts in the Culture Box to help students understand that “culture” is an elusive and multidimensional concept.

The Peru Reader is an excellent starting point. The Reader delves into Peru’s history “from its extraordinary pre-Colombian civilizations to its citizens’ twenty-first century struggles to achieve dignity and justice in a multicultural nation where Andean, African, Amazonian, Asian, and European traditions meet.” Other stories in the culture box include Nobel Prize winning author, Mario Vargas Llosa’s *Aunt Julia and the Scriptwriter*, a story about a scandalous love affair; *Chillico*, a comic book featuring cartoons about the struggles of Peruvian communities that face discrimination and exploitation at the hands of mining companies; *Moon Rope*, an adaptation of a Peruvian tale about Fox and Mole; *She-Calf and Other Quechua Folk Tales*, featuring thirty-one stories from the Quechua oral tradition; *The Llama’s Secret*, a Noah’s Ark-ian story of the heroic llama of the Andes; and many more.

In addition to these stories, photographs of Peru have been included to drive discussion and help students recognize their own pre-conceptions about the country and its people. Together, the books, photographs and artifacts will encourage students to think critically about perspective and voice, leading to a nuanced exploration of Peru that is free of the pitfalls of stereotyping.

RELIGION

BACKGROUND INFORMATION

An overwhelming majority, approximately 82%, of Peruvians practice the Roman Catholic faith. Even though Peru's constitution recognizes the freedom of religion, it also recognizes the importance of the Catholic Church to Peru's history and culture. Many festivals throughout Peru are celebrated in accordance with religious holidays, or holy days. The next most popular religion is evangelical Christianity, with approximately 12% of the population practicing within various denominations of this religion. Other religions in Peru include Buddhism, Baha'i Faith, Islam, and Seax Wica.

SUPPORTING RESOURCES

- [CIA World Factbook-Peru](#)
- [Religion in Peru](#)

SLAVERY

BACKGROUND INFORMATION

Both African and indigenous slavery were utilized in colonial Peru. Indigenous people took part in the tributary system in which each community was forced to fill a quota (mita) for young men who would work for the Spanish Empire. During the earlier colonial era, many of these indigenous peoples were sent to do a variety of jobs for Spaniards. Early on, slaves provided valuable skilled labor to the colonies, especially in the mining city of Potosí. It was not uncommon for African slaves to be utilized as supervisors for indigenous workers in the mine during the 16th century. Eventually, Peru would transition to solely African slavery as the Spanish Crown outlawed indigenous slavery in the late 16th century. Afro-Peruvian slaves continued to work in the mines as well as in agricultural settings. Slavery was abolished in Peru in 1855.

With the birth of the nation, Peru, like many other Latin American countries, began a whitening campaign. The idea of this campaign was to promote European immigration into Peru during the 19th century to lighten the population. Afro-Peruvians and indigenous peoples were marginalized until well into the 20th century when a campaign to reclaim Peru's Inca past began. While there were a significant number of Afro-Peruvians living in Peru during the colonial era, the numbers of Afro-Peruvians in modern Peru has decreased significantly since then. Like other areas within Latin America, the stigma attached to darker skin pigmentation continues to affect Afro-Peruvians and indigenous peoples in Peru today.

SUPPORTING RESOURCES

- [Afro-Latino Roots](#)
- Lockhart, James. Spanish Peru, 1532-1560: A Social History, 2nd ed., Madison, Wis., University of Wisconsin Press, 1994.
- ["Peru Apologizes for Abuse of African Origin Citizens,"](#) BBC News

SPORTS

BACKGROUND INFORMATION

As is true in the majority of the world, soccer is Peru's most popular sport. One possible explanation for the worldwide success of soccer is its accessibility to people of every social class. Technically requiring only players and a ball, soccer truly is the sport of the people. In Peru, the sport rapidly developed in the urban slums of Lima's La Victoria district in the early twentieth century.

Today, the Peruvian national team has a reputation of being "reliably inconsistent" on the world stage. The Peruvian team has qualified for four World Cup Finals and won the Copa America twice. Peru's history in the World Cup is embroiled in disappointment and controversy that is described in detail in "Gonzo" article cited below. Peru did not qualify for the 2014 World Cup.

SUPPORTING RESOURCES

- [Gonzo: Peru National Football Team](#)

TOURISM

BACKGROUND INFORMATION

While tourism is an industry of considerable economic importance, it can also adversely impact the environment and superficially portray culture as static and homogenous. The items in the culture box related to tourism are meant to be viewed with a critical eye as to how the country is portrayed.

Tourism in Peru is nearly a four billion dollar industry. When the famous Inca ruins of Machu Picchu temporarily closed due to heavy rains and landslides in 2010, the country lost \$200 million in revenue from that two-month closure alone. According to the local chamber of commerce, more than half of the population of Cuzco (where Machu Picchu is located) works in the tourism industry. Up to 2000 tourists per day visit the famous site.

Many tourists visit Peru to see Machu Picchu. However, as Lonely Planet points out, “this feted site is just a flash in a 5000-year history of peoples.” The pre-Inca Chimú capital of Chan Chan (from AD 1300), for instance, features nine royal palaces. The much older, Chavín de Huántar, is a fortress temple constructed nearly 3000 years ago.

SUPPORTING RESOURCES

- BBC: [“Peru’s Machu Picchu Reopens to Tourists”](#)
- Lonely Planet: [Peru](#)

CONTENTS CHECKLIST: PERU

Please carefully repackage the culture box and check off each item before returning the box.

REFERENCE ITEMS

- Flag
- Currency
- Wall Map and Reference Map
- Photography Album

ARTIFACTS

- Brochures
- Alpaca Scarf
- Baby Alpaca Scarf
- Chullo-Style Hat
- Cuy Gourd Key Chain
- Ekeko Figurine
- Football (Soccer) Jersey
- Keros (cups)
- Maracas
- Portrait of Jesus
- Postcards
- Knitted Finger Puppets
- Shell Necklaces
- Shipibo-Konibo Textile
- Silver Ring
- Toritos de Pucara

MUSIC & INSTRUMENTS

- 25 Reyes de la Música Criolla (CD)
- Charango (instrument)
- Danzas Folklóricas (DVD)
- Eya Ayllon (CD)
- Método Práctico Para Tocar Charango (book)
- Sampoña (instrument)
- Susana Baca (CD)
- Traditional Music of Peru (CD)

FILMS

- Altiplano (DVD)
- Documentales (DVD)
- La Madre Coraje (DVD)

BOOKS

- Aunt Julia and the Scriptwriter
- Chillico Comic Book
- Cocina Peruana
- Enciclopedia Temática de Peru
- Huatyi Curi
- Kusikiy
- Lost City
- Love and Roast Chicken

___ Moon Rope

___ Qheswa Simi

___ She-Calf and Other Quechua Folk Tales

___ Syllabary

___ The Llama's Secret

___ The Rose in the Desert

___ The Peru Reader

___ The Ugly One

___ Up and Down the Andes

___ Where the Andes Meet the Amazon

EVALUATION: PERU

Name: _____

Institution: _____

City: _____

Email: _____

Grade Level: _____

Subject Area: _____

Date Borrowed: _____

How did you hear about the program?

Please describe your institution and the students with whom you work.

Please tell us about how you incorporated these materials into your classroom and the topics on which you focused.

What other materials would you suggest we add to the program?

None

More information about the region

Teaching strategies

Opportunities for classroom speakers

Grade-specific lesson plans

Subject-specific lesson plans

Library/Media resources

Funding for field trips

Please circle the statement that most closely represents your opinion of the following statements:

1. The program presented me with new information about Latin America and the Caribbean.

Strongly Disagree *Somewhat disagree* *Slightly agree* *Strongly Agree*

2. The program content helped me serve my students' needs.

Strongly Disagree *Somewhat disagree* *Slightly agree* *Strongly Agree*

3. I plan to integrate content from this program into my curriculum/career.

Strongly Disagree *Somewhat disagree* *Slightly agree* *Strongly Agree*

5. The reservation and check-out process was straightforward and easy to complete.

Strongly Disagree *Somewhat disagree* *Slightly agree* *Strongly Agree*

Would you be willing to share a testimonial that we might publish anonymously?

Do you have any other comments or suggestions?

Thank you for your time! We appreciate your feedback and will use it to improve the program.