 Stage 6 Spanish Extension – support materials

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Outcomes and other syllabus material referenced in this document are from the [Spanish Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/9edf45c8-bbe4-45d0-bb94-b7a27e978c4d/spanish-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

Screenshots (or stills) from *También la lluvia*, produced by Morena Films and co­produced by Vaca Films (Spain), Mandarin Cinema (France) and *Alebrije Producciones* (Mexico), directed by Iciar Bollain and written by Paul Laverty.

Disclaimer

The interpretation presented in these materials should not be regarded as definitive. Although the notes provide support to the Spanish Extension prescribed text, they are not to be considered authoritative.

Please note that this resource is intended only as an introduction to the study of the prescribed text and issues, and does not attempt to cover all aspects of the Spanish Extension course. It is envisaged that teachers will draw from these materials according to the needs of their students rather than using every item, and that they will supplement these notes with additional material.

Controversial issues in schools

In exploring the issues prescribed for the Spanish Extension course, teachers are to adhere to the department’s policy: Controversial Issues in Schools. The policy provides direction for management of controversial issues in schools, whether by the use of teaching and learning materials or views expressed by teachers or visiting speakers. The policy can be accessed on the department’s [policy library](https://education.nsw.gov.au/policy-library/policies/controversial-issues-in-schools).

Third party sites

This resource contains links to third party websites and resources. The department is not responsible for the condition or content of these sites or resources, as they are not under the control of the department.

Introduction to the Spanish Extension course support materials

These materials were prepared for teachers of the Spanish Extension course. They aim to support the teaching of the prescribed text and the prescribed issues, helping students achieve the outcomes of the [Spanish Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/9edf45c8-bbe4-45d0-bb94-b7a27e978c4d/spanish-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=). They have been designed to be used as introductory material to be further developed by the teacher as part of their lesson planning. In order to deliver lessons that are specifically tailored to the needs and interests of their own students, teachers may wish to use excerpts from these materials, in conjunction with their own related activities and texts.

The Spanish Extension course requires 60 indicative hours to complete, and the Spanish Continuers HSC course is a co-requisite.

Study of the text prescribed for any Year 12 course may not begin before the completion of the Year 11 course. This exclusion applies to study in the Year 11 Spanish Continuers course and to Year 11 courses in other subjects. It also applies to the study of a prescribed text in another medium, such as the film of a novel.

Structure of the Spanish Extension course

The organisational focus of the Spanish Extension course is the theme – the individual and contemporary society.

A number of issues that exemplify aspects of the theme are prescribed for study. Students engage with the issues through the study of a prescribed text and related texts.

Students need to be familiar with the whole prescribed text.

Students may benefit from reading the [HSC examinations in Extension languages – advice to students](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/languages/stage-6/ext-advice-students.docx), as they prepare for the HSC.

Exploring the prescribed issues through the prescribed text

The study of the prescribed issues through the prescribed text will involve:

* exploring the relationship between the issues and the prescribed text
* creating original text in response to aspects of the prescribed text
* identifying meaning and how it is conveyed in the prescribed text
* evaluating linguistic and cultural features of the prescribed text
* analysing the sociocultural context of the prescribed text.

The study of the prescribed issues through related texts

Study of the theme and issues through other related texts will allow students to:

* read, view and/or listen to a range of texts
* further develop knowledge of Spanish-speaking communities
* evaluate how the issues are presented in these texts.

You can view the [syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/9edf45c8-bbe4-45d0-bb94-b7a27e978c4d/spanish-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) and the [2020-2024 course prescriptions](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension/spanish-extension-syllabus/course-prescriptions-2020-2024) on the NESA website.

Prescribed issues

| Social justice | Personal values | Abuse of power |
| --- | --- | --- |
| For example:   * lack of opportunities * protest * community | For example:   * dignity * hypocrisy * ignorance | For example:   * corruption * exploitation * intimidation |

The prescribed issues are mandatory, the sample dot points are not. They are suggestions only and are included to give a sense of the scope of the prescribed issues.

Objectives and outcomes

| Objectives | Outcomes |
| --- | --- |
| 1. Present and discuss opinions, ideas and points of view in Spanish | 1.1 discusses attitudes, opinions and ideas in Spanish  1.2 formulates and justifies a written or spoken argument in Spanish |
| 1. Evaluate, analyse and respond to the text that is in Spanish and that reflects the culture of Spanish-speaking communities | 2.1 evaluates and responds to text personally, creatively and critically  2.2 analyses how meaning is conveyed  2.3 analyses the social, political, cultural and/or literary contexts of text that is in Spanish |

Familiarising students with the prescribed issues through related texts

Before you start the study of the prescribed text, spend some time familiarising students with the prescribed issues through related texts. You will continue to use related texts throughout the course, however it is important that students have a broader understanding of the issues before studying the prescribed text.

Students should engage with a variety of texts on the prescribed issues, discussing their ideas and opinions in class. This will give them an in-depth understanding from a number of perspectives and provide them with the vocabulary and range of ideas to assist in the oral and written sections of the Extension examination.

Reading and listening texts should be chosen which are appropriate to Extension level, but which also provide students with a range of vocabulary and linguistic structures to support them in expressing their own ideas in spoken and written form.

It is important to remember that the 3 prescribed issues can be studied from a number of perspectives, and that the sub-topics provided are suggestions only. There may be other sub-topics that can be explored through related texts and the prescribed text.

The benefit of using a wide range of texts is that students will gain an in-depth background from which to draw ideas, and will develop the tools (including a more sophisticated approach to the issues) to enable them to answer any question in the HSC examination.

The following steps may assist teachers in teaching the issues. Not all steps would need to be included, depending on the length and complexity of the text.

* Find a suitable text (written, aural or visual), which is interesting, accessible and contains relevant vocabulary.
* Brainstorm the topic beforehand, creating a mind-map in Spanish of the students’ thoughts, relevant vocabulary.
* Read, view or listen to the text. Ask questions in Spanish where appropriate, paraphrasing the text where necessary.
* Explore key vocabulary, grammar and sentence structures.
* Discuss the main points of the text, creating a bullet-point summary together.
* Analyse the purpose, context and audience of the text.
* Brainstorm possible side issues, identifying useful expressions.
* Allow students to formulate their own opinions about the issues raised in the text and express their ideas through speaking or writing.
* Compare and contrast between the way the issue(s) is explored in the related text and in the prescribed text.
* Create a task in which students are required to use new vocabulary and expressions in new contexts – for example, class debate, role-play or monologue.
* Ask students to research their own text and present it to the class, focusing on the issues discussed and the perspectives from which these issues are presented.

Preparing students to present opinions and argue a case

To achieve the outcomes of the Extension syllabus, students must be able to use Spanish to discuss attitudes, opinions and ideas and to formulate and justify an argument.

To prepare students to respond capably to a broad range of questions, beyond just the sub-topics of the prescribed issues, teachers need to use strategies that encourage students to think in terms of opinions and arguments.

Emphasis needs to be placed on developing skills that can be applied to any content. Students should not attempt to fit a prepared response to a question, but rather use general structures and prepare a range of phrases that could be used to present any opinion and justify any argument. Students need to be exposed to a variety of topics and trained to quickly develop a logical argument with their own point of view embedded in the response.

Activities and resources that could be used to develop this include:

* soapbox activity
* brainstorming and mind-mapping
* class discussions
* presenting a point of view
* developing skills for monologues and short essays
* developing knowledge of specialist vocabulary
* recording responses
* sample dot points from similar prescribed issues in other languages
* HSC Standards Packages (2002).

Soapbox activity

A soapbox is an impromptu speech on a set topic. To familiarise students with current affairs and to encourage speaking, ask students to discuss something that has occurred in world current affairs that week that is of interest to them.

Consider doing soapbox initially in English, until students are familiar with the format. Once the students are ready to practise the activity in Spanish, limit the scope to the prescribed issues, discussing any relevant current news items, songs or TV programs that raise similar issues. To engage the whole class, have students complete a table, like the one below, while listening to their classmates speak. Review unfamiliar vocabulary before moving on to the next student.

| Language structures used | Unfamiliar vocabulary |
| --- | --- |
|  |  |

Brainstorming and mind-mapping

Have students brainstorm the prescribed issues and complete a mind-map to organise their thoughts. Students should think broadly about subjects that would relate to specific issues. Graphic organisers are useful tools to assist students in organising each prescribed issue into topics and sub-topics.

Useful graphic organisers include:

* placemat protocols
* plus/minus/interesting (PMI) charts
* affinity diagrams
* lotus diagrams.

Placemat protocols

These are useful for achieving breadth and depth in monologues and short essays on a topic. They can be used to:

* critically assess texts
* develop a comprehensive range of strategies and skills appropriate to the text being read
* justify a point of view.

Procedure

* Use a marker pen to divide an A3 sheet of paper into the format shown.
* Divide the class into groups of 4 and give each group 1 ‘placemat’ (A3 sheet).
* Nominate a group leader. The group leader cuts sections of the placemat and gives each student in the group one of the outside sections.
* Give students (including the group leader) a selected text to read individually.
* The group leader writes the topic of the text in the centre section of the placemat.
* After a predetermined period (the length of time will depend on the length and complexity of the text), ask students to summarise the most important points they have read in the text in dot point form on their section of the placemat.
* Reassemble the placemat.
* In the centre of the placemat, the group leader lists common points identified by all four students.
* When this is complete, give each student a specific period of uninterrupted time (for example 3 minutes) to justify orally the inclusion of individual points not listed by others (those that are not listed in the centre of the placemat).
* The group leader presents a summary of findings to the whole class.

Plus/minus/interesting (PMI) charts

These graphic organisers are useful for looking at both sides of an argument, or seeing things from a different perspective. The PMI chart is a creative thinking strategy used in Edward De Bono’s CoRT Thinking Program.

PMI charts help students to:

* see both sides of an argument
* view things from a different point of view
* think broadly about an issue
* suspend judgement
* make informed decisions
* work as individuals, in pairs or as members of a group.

Procedure

The strategy can be used in a range of classroom activities, including analysing texts and exploring issues. Give students a format for recording their ideas such as the table below.

| Plus | Minus | Interesting |
| --- | --- | --- |
|  |  |  |

Individually, in pairs or in small groups, students apply 3 questions to a statement or task provided by the teacher:

* What are the positive ideas about this?
* What are the negative ideas about this?
* What is interesting about this?

Within a specified time limit, students brainstorm their responses, having appointed a recorder and a reporter. At the end of the designated time, the reporter reports back on the group’s most original or creative ideas from each of the categories.

It is useful to model the activity first, using as a topic a statement such as: The lifestyle of all countries is enriched by immigrant cultures or a recently shared text or experience.

PMI-based activities can support the development of a range of skills including:

* understanding and interpreting the topic, question or statement
* using strategies to assist or facilitate brainstorming
* contributing to discussion
* comprehending and explaining opinions and information
* evaluating a range of viewpoints and distinguishing them from their own
* applying the process of PMI to a range of situations.

Affinity diagrams

These are useful for brainstorming issue-related ideas and organising them into topics. The affinity diagram is an interactive data collection method that allows groups of people to identify and sort large quantities of ideas within a short time frame.

Procedure

* Clearly define and write the question or topic for the session at the top of a flip chart.
* All class members individually and without discussion, write their ideas on a separate sticky note and place these in front of them.
* Class members randomly place ideas on the topic flip chart.
* Class members, working as a group, silently place ideas into like categories.
* Label the idea for each category by writing it on the flip chart.

Lotus diagrams

This graphic organiser is useful for issues and sub-topics. The lotus diagram takes its name from the lotus flower, whose petals open in an overlapping way.

You can photocopy the diagram on to A3 paper, use colour-coded sticky notes on a display wall or use an online graphic organiser, for example [Miro](https://miro.com/templates/lotus-diagram/).

Procedure

* The diagram comprises 9 boxes, each made up of 9 squares. The main topic goes into the centre square of the centre box.
* Around the centre square of the centre box are 8 numbered squares. Students write up to 8 ideas about the central topic in each of the numbered squares.
* Each of the 8 squares then has a box of its own, with the corresponding number in the centre square. Students place the information from the square labelled 1 in the centre box into the centre square of box 1, and so on.
* In the outer squares of each box, students add more ideas to expand on each numbered idea.



Class discussions

Use class discussions, in English or Spanish (depending on context), to gather ideas and debate pros and cons related to a particular topic or question. The results of the discussions can then be organised and used to formulate responses to particular topics and questions in Spanish.

Use material already published on the topic as a discussion starter – see the list below. Discussion could involve expanding ideas or identifying vocabulary, phrases and structures in the target language that will be useful in any response.

Useful resources include:

* articles in textbooks
* past HSC papers/questions
* a brainstormed list of possible prescribed issue-related topic questions
* news items and internet articles related to the prescribed issues.

Presenting a point of view

Encourage students to think about both sides of the argument for a given stimulus statement or question before deciding which stance they will take – for or against, or a more balanced approach.

Students should take the point of view they feel they are best equipped to argue.

Exercise 1

In order to practise presenting a point of view through classroom discussion, as described above, students formulate a response to a question in Spanish and then present a different point of view on the same topic.

Exercise 2

Students brainstorm HSC-style questions in pairs, based on sub-topics from their mind-maps.

* Give each pair a different topic.
* Ask one student to speak for the affirmative and one for the negative.
* Each pair prepares a 1.5-2 minute speech, initially in English. This is conducted as a debate, where the other students act as adjudicators after hearing each of the arguments. The other students must justify their decision based on the logic of the argument. This exercise can be done in Spanish when students become more confident.

Developing skills for monologues and short essays

Students should develop the skills necessary to prepare monologues and write short essays, as well as the ability to present and support a point of view or develop an argument in Spanish. These skills are necessary for the speaking and writing sections of the HSC examination. However, note that short essay writing is not the only text type specified for productive use in the Extension course.

Exercise

Give students a question/stimulus statement. For example: Self-acceptance is harder than accepting others. What is your opinion? Give reasons for your answer.

* As a class, brainstorm ideas and record them on the board.
* Organise points/ideas into ‘for’ and ‘against’ the argument.
* As a class, decide which side of the argument is easier to present.
* Using the ideas gathered, ask individual students to write their own response.
* Share the sample responses as a class.
* Deconstruct the sample responses and come up with a skeleton structure common to all good responses – introduction, main body and conclusion.
* Go through the sample response structure below.
* Joint construction – students create a group response in Spanish to the same question by fleshing out their argument using the sample structure. Working in pairs or groups of 3, students take an aspect of the structure and write a paragraph on it.
* When all students in the group have finished, put the paragraphs together to make a whole response. The opening statement, brief outline and concluding statements can be written at the same time. There may be some repetition through the argument, but students should gain confidence and the ability to put together a response before writing individual responses.
* Individual construction – students write their own response to the same question using ideas and skills gathered in this exercise.

Sample response structure

* Make an opening statement contextualising the question.
* State your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view.
* Provide point 1 related to your argument with 2 detailed examples.
* Provide point 2 related to your argument with 2 detailed examples.
* Draw your conclusion. Do not just reiterate the point that you made in your introduction. Provide some future advice/direction/suggestion related to your conclusion.

Developing knowledge of specialist vocabulary

Learning some commonly-used vocabulary and expressions related to the prescribed issues will help students respond to speaking and writing tasks.

Exercise 1

Cut up a mixture of specialist vocabulary or expressions – some in English and some in Spanish – and put them into a hat. Students then take turns drawing one out and translating it into the other language.

Exercise 2

Have students make a domino game where they have to match the Spanish vocabulary or expressions with the English equivalent. You can set up this activity as a group or individual activity (you will need several sets) and make it into a competition by timing students. This is useful as a revision activity.

Exercise 3

In order to develop students’ ability to express complex ideas in simple language rather than relying on a dictionary, put a list of difficult and hard to translate English words into a hat. Have students draw words one at a time and express them in Spanish they are already familiar with. You may need to rephrase some words in English before the students express them in Spanish.

This exercise is particularly relevant practice for the speaking exam where dictionaries are not permitted. However, even in writing tasks, students should try to avoid using unknown words from the dictionary as much as possible. Finding an alternative way of expressing an idea is an excellent skill to develop.

Recording responses

For the oral examination, students respond with a monologue on 1 question from a choice of 2. They are given 7 minutes to prepare their response and may make notes and refer to them during the examination. Students are expected to speak for approximately 3 minutes.

The monologues are recorded, therefore students need to become accustomed to having their speaking responses recorded. They also need to learn how to make effective use of the preparation time and be well-practised in planning and writing dot points for their monologues.

Exercise 1

Students take a question or stimulus statement out of a hat and give themselves 7 minutes preparation time. At the end of the 7 minutes they record their response. They should not stop the recording until they have completed their response. When finished, they play back the recording. This is an excellent exercise to help students become accustomed to forming ideas and developing a response within the time limit of the HSC oral examination.

Exercise 2

Have students record a monologue and bring it to school for peer assessment. This will help them to develop confidence in recording their voice and to become used to speaking clearly and at an even pace. Peer assessment is recommended for this exercise, as other students learn from their peers’ strengths and weaknesses.

The exercise should be used as a stimulus for a constructive discussion aimed at improving the performance of the whole class as well as that of the student whose performance is being assessed.

An explanation of the marking guidelines is necessary at this point so that students are made aware of the criteria examiners will apply.

Sample dot points from similar prescribed issues in other languages

Review the prescribed issues and suggested sub-topics for other languages from the [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension). If they are similar to those set for Spanish Extension, use them as a source of ideas for practice speaking and writing questions.

Be aware that the sub-topics listed for any one prescribed issue are many and varied. They are not limited to the dot points in the syllabus nor to those that have been examined in previous HSC examinations.

HSC Standards Packages

It is important that students are familiar with the marking rubric and guidelines for each section of the HSC examination. HSC Standards Packages (2002) contain the marking guidelines as well as a sample examination paper, syllabus, answers and sample student responses at band cut-off points. The Standards Packages are a useful teaching and learning tool and are available on each language-specific page of the [NESA website](https://arc.nesa.nsw.edu.au/go/hsc/std-packs/).

Exercise 1

Select a number of sample answers from the Standards Package speaking and writing sections and have students award marks to them by applying the marking guidelines. Students can discuss the marking criteria and justify their marks from an examiner’s perspective.

Exercise 2

Students listen to and read a number of speaking and writing samples from across the range of bands. They can use the exemplar samples as a model for their own monologues and writing.

Proformas for planning monologues and essay writing

In both the oral examination and the written examination, students are required to present and support a point of view in Spanish. Teachers will need to support their students in developing these skills. The following proformas have been designed to help students develop a structured approach to responding to monologue and short essay questions.

Depending on context, you may wish to introduce the proformas using English, moving to Spanish as students develop more confidence in planning monologues and essay writing. You can also adapt the proformas to meet the needs of your students.

In order to gain confidence and competence in these skills, students should write as many monologues and short essays as possible. Monologues can be recorded for practice. Please note that short essays are not the only text type prescribed in the Stage 6 Extension syllabus. Students also need to be familiar with the text types for productive use listed in the Stage 6 Continuers syllabus.

Sample planning proforma 1

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 2 detailed examples) |  |
| Second point  (Include 2 detailed examples) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Sample planning proforma 2

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 1 detailed example) |  |
| Second point  (Include 1 detailed example) |  |
| Third point  (Include 1 detailed example) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Writing and speaking

Producing authentic texts

Learning authentic phrases and expressions is a good way to build up vocabulary. However these phrases and expressions must be used in context. Students should be encouraged to keep a list of words and expressions they can use to build an argument or use in a discussion. They should write down one or more sentences in which these expressions could be used. Some phrases and expressions are set out below and require students and teachers to build meaningful sentences.

How to refer to the title or subject

Esta película es digna de ser estudiada más detenidamente/con más detalles/con un análisis más detallado/merece ser mencionada con…

Starting a paragraph

* En primer lugar
* Cito el ejemplo de
* Abordo el tema de
* Hay muchas razones por las cuales
* Tomando el caso de
* Comenzamos por
* Para comenzar me gustaría decir que
* Primero me gustaría explicar qué es lo que entiendo por
* Considero que
* Por lo general se dice que
* Casi diariamente
* Por un lado se dice que…y por otro
* Algunos dicen que…y sin embargo otros
* Se sabe que
* Hay una serie de ejemplos que
* La gente suele decir que
* Se dice con frecuencia que

Presenting an opinion

* Estoy convencido/a de que
* En mi opinión
* Me parece que
* Desde mi punto de vista
* Me temo que
* Puedo imaginar que
* Tengo la impresión que
* Estoy seguro/a que
* A menudo tenemos que enfrentarnos a este problema

Developing an argument

* Tenemos que tener claro
* Ambos…tanto uno como el otro
* Así como también
* Unido a ésto
* Ya sea
* Lo más interesante aquí es
* Según las estadísticas
* Es sobre
* Es verdad que
* Sigue siendo una posibilidad que
* Es indudable que
* De todos modos es seguro que
* Puede ser que
* Hasta cierto punto
* Mirándolo todo
* Mirándolo bajo ese punto de vista
* Por el lado positivo/negativo hay que tomar nota de
* Es difícil decir si
* Se está en duda si
* Es imposible saber/tener/hacer
* Es importante hacer ver

Expressions to use within a paragraph to add structure

* Primero y principal
* En cuanto a
* Además
* Después de todo
* Por ende
* Finalmente
* Para concluir
* Por consiguiente
* Como consecuencia
* Por un lado
* Dado que
* Sin embargo
* A pesar de
* En breve
* Brevemente
* En una palabra
* En realidad
* Gracias a que
* De otra manera

Introducing an impersonal statement

* Es posible
* Es factible
* Es importante
* Es necesario
* Hay que
* Queda poco tiempo
* Falta mucho
* Se trata de
* Es suficiente
* Es cuestion de
* En ciertas circumstancias

Numbers of people and things

* La mayoría de
* Muchas, muchos
* Pocas, pocos
* Algunas personas

Expressing doubt

* Quizá(s)
* No estoy seguro
* Puede que
* Podría ser que
* A lo mejor
* Depende

Indicating times and periods

* Actualmente
* Hoy en día
* Otra vez
* En nuestra época
* En el futuro
* En un futuro cercano
* En los tiempos de (mis padres)
* La generación futura dirá
* A principios de siglo
* En la década de los (70)
* Por largo tiempo
* A finales del siglo

Giving examples or quoting an opinion

* Citando un ejemplo
* Tomando el ejemplo de
* Según algunos
* El ejemplo más relevante
* Según el director

Comparing ideas

* Algunos dicen que
* Otros piensan que
* Comparado con nuestro modo de vivir hoy en día
* Haciendo una comparación entre
* Si comparamos nuestras actividades a las de
* En contraste a/en comparación a
* Por otro lado

Ending a discussion

* A fin de cuentas
* En conclusión
* Al fin y al cabo
* En conclusión dicen que
* De todos modos/De todas maneras
* Es indudable que
* Obviamente/Es obvio
* En conclusión me gustaría decir
* Para acabar quiero decir
* Tomando todo en cuenta, se puede decir que
* Por último
* Finalmente
* No cabe duda
* Queda fuera de duda

Glossary of key words for the HSC

The table below contains key words and their meanings in the context of HSC language courses. The table may help teachers and students understand how to respond to questions and tasks which use these terms.

| Term | Description |
| --- | --- |
| Account | Account for, state reasons for, report on. Give an account of; narrate a series of events or transactions |
| Analyse | Identify components and the relationship between them; draw out and relate implications |
| Compare | Show how things are similar or different |
| Construct | Make, build; put together items or arguments |
| Contrast | Show how things are different or opposite |
| Critically analyse or evaluate | Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analyse or evaluate |
| Define | State meaning and identify essential qualities |
| Demonstrate | Show by example |
| Describe | Provide characteristics and features |
| Discuss | Identify issues and provide points for and/or against |
| Evaluate | Make a judgement based on criteria; determine the value of |
| Explain | Relate cause and effect; make the relationships between things evident; say why and/or how |
| Explore | Examine or discuss (a subject, an option, an idea, a possibility) |
| Express | Put opinions, thoughts or views into words |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Justify | Support an argument or conclusion |
| Outline | Sketch in general terms; indicate the main features of |
| Propose | Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action |
| Recommend | Provide reasons in favour |
| Recount | Retell a series of events |
| Reflect | Think deeply or carefully about something |
| Summarise | Express, concisely, the relevant details |

Adapted from [A glossary of key words – NESA](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords)

Overview of syllabus text types

The text types listed in the Continuers Stage 6 syllabus are assumed knowledge for Extension students. Each Extension syllabus lists text types for production in the external examination. Below is an overview of some of the text types with which Extension students should be familiar. Refer to the Continuers and Extension syllabuses for complete lists.

| Syllabus text type | Purpose | Structure | Language features |
| --- | --- | --- | --- |
| Article | * to sustain an argument * to describe * to inform, persuade, amuse or entertain | * titles or headings * development of ideas or argument * sequencing and linking of ideas * statement of conclusion or advice | * range of tenses * linking words * language can be descriptive, factual, judgemental, emotive or persuasive, depending on context |
| Conversation | * to exchange information, opinions and experiences * to maintain and sustain communication | * exchange of opening salutations * question or statement followed by response * 2-way interaction (sustained) | * question forms * strategies to maintain conversation (fillers) * interjections * incomplete sentences * language level depends on context and relationship between participants |
| Description | * to inform * to entertain * to describe * to classify | * general statement or classification * introduction and elaborated description of characteristic features | * specific details * descriptive words * range of tenses * varied vocabulary * comparative expressions * literary devices (for example simile, imagery) |
| Diary or journal entry | * to record personal reflections or experiences | * chronological or stream of consciousness | * first person * range of tenses * sequencing (time) words * abbreviated words or sentences * subjective or informal language |
| Discussion | * to give different points of view * to examine issues from more than one perspective * to make recommendations based on evidence * to sustain an argument | * presentation of main idea in introduction * evidence or data to support main idea * interaction between participants to clarify understandings * conclusion or reiteration of main idea * balanced | * linking words to sequence ideas logically * qualifying words (for example, usually, probably) * persuasive, descriptive, discursive or personal language, depending on context * comparative expressions |
| Email or fax | * to use technology-based methods of communication * to inform * to seek a response | * conventions (for example subject line, email address) * specific details without elaboration * salutations and sign-offs | * abbreviated words and sentences * simple language structures |
| Essay | * to discuss * to analyse * to assess * to guide or teach | * orientation or introduction * presentation of argument, judgement or evaluation * conclusion or reiteration of main argument * often has embedded description and/or explanation | * range of tenses * formal, objective language * linking words to sequence ideas and paragraphs * qualifying words * abstract nouns and concepts * complex sentence structure * evidence or examples included to support or enhance argument |
| Formal letter | * to communicate in writing in formal contexts * to request information * to lodge a complaint * to express an opinion | * salutations and sign-offs * letter conventions (for example layout, address, dates) * logical and cohesive sequence of ideas | * use of full sentences and paragraphs * more complex sentence structure * objective language * use of formulaic expressions |
| Informal letter | * to communicate in writing with acquaintances, friends, family * to inform or amuse | * salutations and sign-offs * letter conventions (for example layout, address, date) | * frequent colloquial language * subjective language * sentence structure often less complex than in formal letters |
| Interview | * to seek and convey information, views or opinions | * question and response format | * question words * link words * strategies to maintain communication |
| Invitation | * to invite in written form | * layout conventions * statement of facts * protocols | * abbreviated language * formal or informal language * expressions that tell when, where, with whom |
| Message or note | * to inform * to request * to instruct * to remind | * general statement, description, procedure * may be in point form | * succinct * abbreviated words and sentences * lack of descriptive detail * use of colloquial language |
| Narrative account | * to entertain, amuse or instruct | * series of events presented in logical progression * resolution or conclusion * may contain a series of complications | * time words used to connect events * use of action words * descriptions of characters and settings |
| Personal profile | * to describe * to outline personal details | * may be in point form (appropriate to situation) * use of headings and subheadings | * factual * descriptive language * present tense * simple phrases or sentences |
| Postcard | * to provide information * to retell events | * salutations and sign-offs * brief description or message | * descriptive language * incomplete sentences * abbreviated words * colloquial expressions * clichés * personal impressions |
| Recount | * to retell what happened * to tell a series of events | * introduction or orientation * events sequenced in chronological order | * descriptive language * past tense * time words to connect events * expressions that tell us when, where, with whom and how |
| Report | * to classify and/or describe * to organise facts * to draw conclusions | * general statement or classification * description * logical progression | * supporting evidence (for example statistics) * factual * usually present tense * language specific to the topic * objective language |
| Review | * to respond to a text or stimulus * to summarise, analyse or interpret a text and to assess its value | * describe context of text or work * describe the text or work * judgement or evaluation of text or work | * descriptive language * more complex structures with frequent abstract language * words that express judgement * possible comparisons * expressions of aesthetic nature |
| Speech or talk (script) | * to communicate ideas, opinions and attitudes * to entertain * to persuade * to welcome * to thank | * introductory statement of purpose * explanation or sequence of events or presentation of argument * concluding remarks | * choice of expressions to engage the audience * descriptive words * a range of tenses * subjective language * consistent use of correct register depending on audience * address audience throughout |

Suggestions for teaching film

The tools of production are the director, the cast, the screenplay, the production design and the film techniques.

The tools of production are important in gaining an understanding of film. There are so many effects and subtle technical changes that add to the mood and meaning of the screenplay, creating a complete and new entity, sometimes even totally different to the original script.

Therefore it is important to go over these tools of production with students at an early stage of their study so that they may use the tools when focusing on the film as a whole, and more specifically within the chosen film extracts.

A film may gain meaning through the use of some or all of these means of production. Sometimes it can particularly gain meaning through leaving out an important tool during the film to create an effect. It is up to the teachers to guide the students to look for these effects and how the tools have been utilised in the film.

The director

The director is responsible for each and every scene shot, every effect and how every word is uttered in a film. He or she has poetic license to change the original screenplay to convey the meaning of the film, and works on the film with appropriate technical staff, from the conception stage to the finished product.

The cast

The cast are the actors chosen to play the various parts in the film and the right choice of cast can make or break a film. There are different styles of acting, and the cast must be able to fulfil the director’s vision for each role.

The screenplay

The screenplay is the script of the film with the addition of directions specifically for film, just as in a play there are directions for the characters on stage. The directions for a film may include information such as lighting, sound effects, music and camera angles.

The production design

Production design includes the exterior and interior location for the shots, the sets and colours used. The colour palette, for example, can reflect the mood, such as depressing, happy or exciting. Wardrobe, hair and make-up are also important in setting the scene, including the era.

Film techniques

Plot development and sequence of events

Film directors may present the plot and the subject matter in a chronological sequence of events.

Alternatively, the use of flashback and out-of-sequence narration may be used. This technique may enhance suspense and maintain a high level of interest and involvement by the audience. Such a structure allows for complication in the plot by offering a multi-layered interpretation of the story.

The plot may include events which foreshadow what is to come. Several plots may also run parallel in a film.

Setting

The setting is where and when the story takes place. It can incorporate location, weather conditions, time of day and the physical environment, for example natural or man-made.

Shot composition and framing

The shot composition consists of all the elements within a shot. It is a selective representation of reality, as seen within the confines of a frame. It is carefully thought through, very rarely the product of chance.

Framing refers to the placement of the subject matter within each shot. The subject may be placed centrally or at the side. A character may be seen in profile, from the back or from the front. The numbers of characters in each frame, how much of the background is included and for what purpose are also elements of framing.

The framing, and the way in which all the elements within it are placed, form the shot composition. By examining shot composition, students will be able to discern certain subtleties used by the director to manipulate the audience.

Type of shot and camera angle

A shot is all that is recorded on film from the time the clapboard has been shut to the time the director calls out ‘Cut!’. A lengthy shot (20 to 30 seconds) may convey a feeling of tranquillity, whereas a succession of short shots (1 to 5 seconds) may hasten the pace and movement. Film shots are taken from different distances to serve different purposes.

Long shot or wide shot

The long shot, also known as the wide shot, shows the entire object or character and places the object or character in its surroundings. With the camera shooting at a distance from the characters or the centre of the setting, long shots are commonly used as an introduction to grab the viewer’s attention and to invite involvement. A long shot is often used to anticipate the events that will follow or transport us to a different environment.



También la lluvia Morena Films/Vaca Film

Medium shot

Medium shots are used to focus on the dialogue and the interaction between characters in a group.



También la lluvia Morena Films/Vaca Film

Medium close-up

The medium close-up shot is generally used to reveal the psychological state of the characters rather than their actions.



También la lluvia Morena Films/Vaca Film

Close-up

Close-ups are often used to display the feelings and emotions of the characters and to gain an insight into their thoughts. Close-ups are dramatic and effective devices used to portray characters and character development.

Close-ups of objects give significance to the object, directing the audience to an important element in the film.



También la lluvia Morena Films/Vaca Film

High-angle shot

The high-angle shot reduces the subject to lower proportions in relation to the surroundings. It is often used to indicate a feeling of vulnerability, powerlessness, helplessness, loneliness or isolation.



También la lluvia Morena Films/Vaca Film

Low-angle shot

In a low-angle shot, the camera looks up at what is being filmed, increasing the sense of height or scope. Low-angle shots can suggest repsect, awe or fear, when used with characters.



También la lluvia Morena Films/Vaca Film

Straight-on angle shot

This is the most common angle used in filmmaking. Unlike the high and low angle shots mentioned above, it conveys objectivity.



También la lluvia Morena Films/Vaca Film

Colour and lighting

Colour and lighting (including the angle of lighting) are essential elements of cinematography. Colour visually stimulates the viewer’s senses and feelings in a most direct and physical manner. On an emotional level, lighting sets a mood, creates an atmosphere and invites an emotional and intellectual response from the viewer. Colour helps to convey meaning by visually expressing the characters’ moods and feelings.

It is important to locate the source of light in a shot composition. Is it natural or artificial lighting? Does it come from the side, the back, the front, the top, or from underneath? Is the light coming from outside the frame or from within it? Is it soft, diffused, strong or harsh?

Colour and lighting are not easily separable, as lighting will change the way an object looks regardless of its colour. Our personal response to a particular shot will often be subconsciously determined by the quality, depth and type of colour used. It is important to ask how the colour complements the theme both in the film as a whole and in particular shots.

Sound

Elements to consider with the soundtrack include:

* verbal exchanges
* sound effects
* music
* silence.

The physical presence or absence, and quality of, the verbal exchanges are important features in the overall effect of any film. Tone, pitch, speed and volume of dialogue all make a significant contribution to our perception of a character and the part he or she plays in a scene.

Scenes without any speaking may communicate their message via the visual elements combined with background music. The type of music used also plays an important part in the creation of the film; however, the director may choose to have no sound at various times throughout the film. This can be a powerful device, as the viewer has to rely on the visual elements only.

Music is added either as a complete soundtrack or as a series of songs played in certain scenes. Feelings of excitement, surprise, fear, love and hatred are evoked through the music.

Costuming and decor

Costuming and decor comprise the way people dress, interior decor and any other personal or collective look. This is done through the use of particular clothes and decorations that help to set the scene on a historical, social, personal and emotional level. Decor and costumes not only set a scene within its geographical and historical context, but they can also reveal the social status or personality of the characters.

Imagery

Imagery conveys meaning without words, and may include recurring symbols (including animals, objects or people), actions or colours.

Editing

Editing is the putting together, in a given order, of the thousands of shots that have been taken and to which the sound track will be added. This very complex task involves the selecting, deleting, clipping, lengthening and rearranging of shots before gaining the final stamp of approval from the director. Editing also involves the choice and order of opening and closing credits, sound effects and voice-overs.

Other important elements

Theme

The theme is the message the director wants the viewer to remember – what is the universal idea which shines through in the film? For example, the resilience of the human spirit. A film may have more than 1 theme.

Characterisation

Characterisation is how the director reveals the personality of each character and may also include the use of stereotypes.

Characterisation can include the way characters speak and interact, their appearance, mannerisms, thoughts and feelings, and their qualities.

Characters may remain static throughout a film, or they may develop.

Film techniques template

Extract: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

| Before this extract | After this extract |
| --- | --- |
|  |  |

| Technique | Description |
| --- | --- |
| Setting |  |
| Camera angles and shots |  |
| Colour |  |
| Lighting |  |
| Sound |  |
| Costuming and decor |  |
| Imagery |  |
| Editing and transitions |  |
| Characterisation |  |

Activities to develop global understanding of the film

The following are sample activities that may assist in providing a global understanding of the film. They can be used for the development of written and/or oral skills. Many are suitable for group work.

* Writing a review of the film.
* Creating a cloze test on a prescribed extract.
* Writing a report on an event from the film, for example who was there, what were they doing, why they were doing it, and so on.
* Organising a role-play based on a key scene. This may include improvised dramatisation and paraphrasing of the text.
* Taking key sentences from the film out of order and rearranging them in sequence.
* Summarising the plot in a number of sentences, mixing them up then arranging them in sequence.
* Drawing diagrams to show the structure behind what has happened. For example, timelines and graphic summaries. Students could consider whether the action is chronological or involves flashbacks, and could create diagrams of the relationships between the characters.
* Considering what the characters know about each other. Are the characters stereotypes or individuals?
* Holding a press conference for a character (interviewing a character, adopting the persona of the character and recording the interview).
* Writing a tag line for each of the key characters – one line to sum them up.
* Writing the history of a character. What is known about this person? Why is he/she now in this situation?
* Imagining yourself as a character and writing a letter explaining your actions.
* Writing the diary entry of a character for one day.
* Analysing significant character relationships in the film. Groups could consider specific quotations and show how language illuminates the changes in these relationships.
* Writing a letter to the editor of a newspaper, on behalf of a character, explaining what happened.
* Discussing the issues raised in the film – how do the issues unfold?
* Discussing whether the film offers new perspectives on the issues raised. Can it change perceptions? What does the viewer learn?
* Linking issues raised to students’ personal experiences or other texts studied.
* Discussing how viewing the film has widened the students’ experiences.
* Considering parallels and conflicts.
* Considering the setting. Is it integral to the whole story?
* Questioning whether the director is saying something new. Is it universal to the human condition?
* Considering how the level of language reflects the relationship between the characters.
* Identifying a social comment in the story and discussing the methods used to make the comment.

Prescribed text

Film – *También la Iluvia* directed by Iciar Bollain (2010)

There are 8 extracts prescribed for study.

* Extract 1 – 01.33 to 04.23 (approximately)

From: *Mira, mira, mira y siguen viniendo de por allá.*

To: *No nos vamos a ir de aquí hasta que nos vean a todos, carajo.*

* Extract 2 – 09.36 to 12.12 (approximately)

From: *Yo, Cristóbal Colón…*

To: *De nada.*

* Extract 3 – 16.51 to 18.33 (approximately)

From: *Daniel, ¿me puedes decir qué fue lo que te motivó para hacer esta película?*

To: *¡Les hemos dicho que se vayan!*

* Extract 4 – 27.21 to 28.41 (approximately)

From: *Venden nuestros ríos contra nuestra voluntad.*

To: *Pero estás aquí.*

* Extract 5 – 42.40 to 45.36 (approximately)

From: *Es una decisión terrible, desgarradora.*

To: *Venga vamos a por la siguiente escena.*

* Extract 6 – 48.21 to 51.07 (approximately)

From: *¡Fusil, metralla, el pueblo no se calla!*

To: *Eso es lo que nos pasa a todos.*

* Extract 7 – 1:14.00 to 1:17.00 (approximately)

From: *Venga, nos vamos*.

To: *Teresa, vamos.*

* Extract 8 – 1:30.41 to 1:34.09 (approximately)

From: *¿Cómo está Belén?*

To: *Yaku.*

The prescribed text is available at:

* Abbey’s Bookshop, 131 York Street, Sydney NSW 2000 or 02 9264 3111
* The Forum Bookshop, 3 Westgate Mall, Fremantle WA 6160 or 08 9335 5730.

Background to the film

The writers and directors

*También la lluvia* was produced by Morena Films and co­produced by Vaca Films (Spain), Mandarin Cinema (France) and *Alebrije Producciones* (Mexico). It was filmed in 9 weeks in Cochabamba, Bolivia, from October to December of 2009. *También la lluvia* was directed by Iciar Bollain and written by Scottish screenwriter Paul Laverty. It is, in the director's words, about resistance and friendship. “lt is a personal journey…an adventure undertaken by characters which brings the past into the present.”

Synopsis of the film

The story intertwines Columbus’ arrival in the Americas with the making of a film; it mixes the Spanish crown's exploitation of gold in the 16th century with the fight for water in Cochabamba in the year 2000. The film takes us from the fiction of a period film to the reality of a film set in a small Bolivian city. This film within a film oscillates from one reality to another which grows deeper and more dramatic as a group of people with practically no rights and prohibited by law from collecting even rain water take on the ruling classes of their community.

*También la lluvia* goes beyond comparing historical events. Although the film is about the arrival of the Spanish in the Americas and the brutality in which they treated the indigenous people, it also celebrates the courage of several members of the Catholic church who fought with words and ideas against the colonists’ swords and chains. Father Bartolomé de las Casas and Father Antonio Montesinos were the first radical voices of conscience against the Spanish empire. The film also transcends historical details and delves into something more universal. It is also a story about friendship between Costa, a cynical film producer, and Sebastián, a young and idealistic director, who work together on an ambitious film project to shoot in Bolivia. Themes of loyalty, camaraderie and empathy are treated in the film through sub-plots and key scenes.

Costa and Sebastián cannot imagine that Bolivia, the location they’ve chosen to represent Santo Domingo in their film, was a hotbed for an underlying political tension waiting to explode. The Bolivian water war breaks out in April 2000, shattering Sebastián’s convictions and Costa’s detachment to human suffering and forcing them to make an emotional journey in opposite directions.

Characters

| Character | Name | Language/s |
| --- | --- | --- |
| Image of Costa | Costa | Spanish from Spain, colloquial expressions from Spain, English |
| Image of Sebastián | Sebastián | Mexican Spanish |
| Image of María | María | Mexican Spanish |
| Image of Belén | Belén | Bolivian Spanish |
| Image of Daniel | Daniel  Hatuey | Bolivian Spanish  Quechua, English |
| Image of Antón | Antón  Christopher Columbus | Spanish from Spain  16th century Spanish |
| Image of Alberto | Alberto  Bartolomé de las Casas | Spanish from Spain  16th century Spanish |
| Image of Juan | Juan  Antonio de Montesinos | Spanish from Spain  16th century Spanish |
| Image of Bruno | Bruno | Argentinian Spanish |

También la lluvia Morena Films/Vaca Film

Historical background

*La guerra del agua en Bolivia*

After decades of brutal military dictatorships finally ended in the mid 1980s, Bolivia’s economy suffered greatly as it desperately tried to Iure foreign investors into the troubled nation. Surviving only through the support of the World Bank and other international support, Bolivia’s leadership saw privatisation and development of foreign investment as its only way towards economic independence and sovereignty.

During this process, corruption, especially at the local level, took on a new face. Control of and access to basic resources and utilities that had previously been included in various systems of communal rights for centuries were being handed over to foreign firms that rarely if ever, tried to understand or even respect the wishes, traditions and ideas of the local population. Finally, with the support of the Bolivian government and various international entities, the consortium called *Aguas del Tunari* won the sole bid to take over the Cochabamba water utility. Again, in the government’s eyes, this system of outsourcing would decrease the cost of service and earn the government additional revenue, all while promoting increased foreign investment in the country. As it turned out, however, the consortium, led by the US construction firm Bechtel Enterprises and the UK firm United Utilities, made no attempt to consult with local communities and landholders, creating an immediate rift.

Furthermore, when the resistance effort increased at the initial construction sites, the leaders of the multinational consortium made the situation worse by ignoring local claims and insisting on their right to develop. The last straw was when the price of the water rose, and it became much more expensive for the people of Cochabamba to use the water they needed to live. Violence broke out in January of 2000 in the form of massive riots. The protesters, many of whom were farmers from indigenous communities in rural areas outside of the metropolitan area, joined with various other factions and stood firmly in resistance to the corporation and its government supporters. In April, the police opened fire at protesters, killing 2 people. The protesters retaliated, overpowering police forces and taking their weapons. A cycle of brutal and gruesome violence ensued. Finally, a video of an army captain firing into a crowd and killing a high school student, Victor Hugo Daza, forced a boiling point and the government repealed the legal infrastructure that allowed the privatisation of water. The multinational firm abandoned their project, and the protesters claimed victory.

The system of the *encomiendas*

*Encomienda* was a Spanish labour system. It rewarded conquerors with labour forces from particular groups of people who became subject to the Spanish empire. It was first established in Spain following the Christian conquest of Muslim territories. It was applied on a much larger scale during the Spanish colonisation of the Americas and the Philippines. Conquered people were considered vassals of the Spanish monarch. The Crown awarded an *encomienda* as a grant to a particular individual. In the conquest era of the 16th century, the grants were considered to be a monopoly on the labour of particular groups of Indians (indigenous peoples), held in perpetuity by the grant holder, called the *encomendero*, and his descendants.

*Encomiendas* evolved from their original Iberian form into a form of communal slavery. In the *encomienda*, the Spanish Crown granted a person a specified number of indigenous people from a specific community, but did not dictate which individuals in the community would have to provide their labour. Indigenous leaders were charged with mobilising the assessed tribute and labour. In turn, *encomenderos* were to ensure that the *encomienda* indigenous people were given instruction in the Christian faith and Spanish language and were protected from warring tribes or pirates. In return, the indigenous people would provide tributes in the form of metals, maize, wheat, pork, or other agricultural products.

The status of humans as wards of the trustees under the *encomienda* system served to define the status of the indigenous population. The indigenous people were free men, not slaves or serfs, but many Spaniards treated them as slaves.

The priest of Hispaniola and former *encomendero* Bartolomé de las Casas underwent a profound conversion after seeing the abuse of the indigenous people. He dedicated his life to writing and lobbying to abolish the *encomienda* system, which he believed systematically enslaved the native people of the ‘New World.’ Las Casas participated in an important debate, where he pushed for the enactment of the ‘New Laws’ and an end to the *encomienda* system.

Historical figures

Antonio de Montesinos

Antonio de Montesinos or Antonio Montesino (born in Spain circa 1475 – died in Venezuela 1545) was a Spanish Dominican friar who was a missionary on the island of Hispaniola (now the Dominican Republic and Haiti). With the backing of his superior, Friar Pedro de Córdoba, and his Dominican community at Santo Domingo, Montesinos preached against the enslavement and harsh treatment of the indigenous people of the island. Montesinos’ preaching led to Bartolomé de las Casas’ conversion and his entering the Dominican Order.

On December 21 1511, the fourth Sunday of Advent and 19 years after Christopher Columbus had landed on the island, Montesinos preached a passionate sermon, criticising the practices of the Spanish colonial *encomienda* system and highlighting the abuse of the Taino Indian people in Hispaniola. Listing the injustices that the indigenous people were suffering at the hands of the Spanish colonists, Montesinos proclaimed that the Spanish on the island “are all in mortal sin and live and die in it, because of the cruelty and tyranny they practise among these innocent peoples”.

An extract from Montesinos’ sermon states: “Tell me by what right of justice do you hold these Indians in such a cruel and horrible servitude? On what authority have you waged such detestable wars against these people who dwelt quietly and peacefully on their own lands? Wars in which you have destroyed such an infinite number of them by homicides and slaughters never heard of before. Why do you keep them so oppressed and exhausted, without giving them enough to eat or curing them of the sicknesses they incur from the excessive labour you give them, and they die, or rather you kill them, in order to extract and acquire gold every day”.

The sermon outraged the conquistadors, including Admiral Diego Columbus, the son of Christopher Columbus, as well as other representatives of the king of Spain. Montesinos’ sermon had a formative impact upon las Casas, who heard it firsthand. Las Casas converted and became well known for his advocacy of the rights of indigenous peoples of the Americas. The primary policy of the Dominican Preaching Friars in the ‘New World ‘was to aid and represent the indigenous American Indians under Spanish and Portuguese rules, for which they fought for over 3 centuries.

Bartolomé de las Casas

Bartolomé de las Casas (born circa 1484 – died 18 July 1566) was a 16th century Spanish colonist who acted as a historian and social reformer before becoming a Dominican friar. He was appointed as the first president Bishop of Chiapas, and the first officially appointed ‘protector of the Indians.’ His extensive writings, the most famous being ‘A short account of the destruction of the Indies’ and ‘*Historia de Las Indias’*, chronicles the first decades of colonisation of the West Indies. He described the atrocities committed by the colonists against the indigenous people.

Arriving as one of the first Spanish (and European) settlers in the Americas, las Casas initially participated in, but eventually felt compelled to oppose, the abuses committed by colonists against the indigenous people. As a result, in 1515 he gave up his Indian slaves and *encomienda*, and advocated, before King Charles V, Holy Roman Emperor, on behalf of rights for the natives.

Bartolomé de las Casas spent 50 years of his life actively fighting slavery and the colonial abuse of indigenous people, especially by trying to convince the Spanish court to adopt a more humane policy of colonisation. Unlike other priests who sought to destroy the indigenous population’s books and writings, he strictly opposed this action. Although he failed to save the indigenous people of the Western Indies, his efforts did result in improvement of their legal status, and in an increased colonial focus on the ethics of colonialism. Las Casas is often considered to be one of the first advocates for a universal conception of human dignity (later human rights).

The legend of Hatuey

When Christopher Columbus arrived on the Bahamian island of Guanahani (named by him as San Salvador) in 1492, he encountered the Taino people. The Tainos were the most numerous indigenous people of the Caribbean and inhabited what now is known as Cuba, Jamaica, Haiti, the Dominican Republic and Puerto Rico.

In 1511, Diego Velasquez sailed from Hispaniola to conquer and colonise Cuba. Hatuey, a Taino chief, had escaped from Hispaniola in canoes with about 400 men, women and children, to warn the locals about what to expect from the Spaniards.

As later recorded by Bartolomé de las Casas, Hatuey showed the inhabitants of Cuba a basket filled with gold and jewels. “Here is the God the Spaniards worship,” he said, “for these they fight and kill; for these they persecute us and that is why we have to throw them into the sea…”

“They tell us, these tyrants, that they adore a God of peace and equality, and yet they usurp our land and make us their slaves. They speak to us of an immortal soul and of their eternal rewards and punishments, and yet they rob our belongings, seduce our women, violate our daughters. Incapable of matching us in valour, these cowards cover themselves with iron that our weapons cannot break…”

Hatuey’s strategy against the Spaniards was to attack, guerrilla fashion, and then disperse to the hills, where the Indians would regroup for the next attack. For about 3 months Hatuey’s tactics kept the Spaniards on the defensive, afraid to leave their fort at Baracoa.

Through a traitor, Velasquez was able to surround and capture Hatuey. On 2 February 1512, Hatuey was tied to a stake at the Spanish camp, where he was burned alive. Just before lighting the fire, a priest offered him spiritual comfort, showing him the cross and asking him to accept Jesus and go to heaven. “Are there people like you in heaven?”, he asked. “There are many like me in heaven,” answered the priest. Hatuey answered that he wanted nothing to do with a god that would allow such cruelty to be unleashed in his name.

Aside from being one of the first guerrilla-style warriors in Cuba’s history, Hatuey is considered the first rebel of the Americas in the struggle against colonialism.

Extract 1 – filming Columbus

Summary

Sebastián and Costa arrive at the location and see a long line of people waiting to be auditioned. Their faces are tired and worn. They walk along the queue looking intently at the people. There are more than 200 people waiting and hoping to be in the cast, far more than what they need.

Upon Costa’s recommendation, Sebastián decides to let a few people through to audition. When the casting roles have been filled, Sebastián announces that there will be no more auditions. This upsets Daniel, who has travelled far and waited all day to audition in the hot sun. He speaks up asking why they cannot all audition for the part.

| Character | Script |
| --- | --- |
| Sebastián | *Mira, mira, mira y siguen viniendo de por allá.*  *Buenas buenas, buenos días.* |
| Costa | *Así que casting abierto, ¿no, Sebastián? Cojonudo. Te lo dije, te dije que iba a pasar.* |
| Sebastián | *Buenas, muy buenas.* |
| Costa | *Permiso, permiso, paso. Y, ¿cómo vais?* |
| Assistant | *Están desesperados, quieren que los atiendan, hay doscientos y hay…* |
| Costa | *Bueno, pues les dices que no necesitamos a más. Vamos a ver a los de aquí y los demás que se vayan.* |
| Sebastián | *No, no, Costa, no podemos hacer eso.* |
| Costa | *Bueno, qué coño. No podemos verlos a todos, Sebastián. Cojones. Si lo prefieres, escoge a los que te gustan y a los demás los echas. Pero ya, venga. Venga.*  *Venga, escoge los que te gusten y a correr.* |
| Sebastián | *Hola.* |
| Man | *Placer.* |
| Sebastián | *¿Podría pasar, con la señorita?* |
| Assistant | *¿Cómo está? Pase.* |
| Sebastián | *Pasen, pasen. Están muy bien ellos. ¿Cuántos, cuantos hombres van?* |
| Assistant | *Son cinco y dos mujeres.* |
| Sebastián | *Okay, okay.*  *Hola, usted, ¿podría pasar?* |
| Woman | *Sí.* |
| Sebastián | *Gracias. Muchas gracias.* |
| Woman | *¿Y nosotros no vamos a salir?* |
| Sebastián | *Este, sí, bueno, ahorita.* |
| Assistant | *¿Sebastián?* |
| Sebastián | *¿Qué?* |
| Assistant | *Ya con eso suficiente.* |
| Sebastián | *Ah, ¿ya?* |
| Assistant | *Lo que tenemos adentro es por demás y esto ya no tiene sentido. Hay que decirles que se vayan.* |
| Sebastián | *Uf. Pues, pídeles disculpas.* |
| Woman | *No puede ser.* |
| Assistant | *Me acompañan, ¿por favor?* |
| Sebastián | *Perdón, perdón, lo sentimos mucho, la verdad.* |
| Assistant | *Lo siento, ya no necesitamos a nadie más. No, no podemos verlos a todos, son muchos.* |
| Daniel | *No, no, tienen que poder, estamos esperando muchas horas aquí.* |
| Assistant | *Tienen que irse señores, ya no podemos ver a nadie más.* |
| Daniel | *No, no señora, no nos vamos de aquí, carajo, nos vamos a quedar aquí hasta que nos atiendan.* |
| Security | *Oye, ¿no has escuchado a la señorita?* |
| Daniel | *Yo he escuchado. ¡Carajo!* |
| Security | *Se tienen que ir.* |
| Daniel | *No nos quitamos de aquí.* |
| Security | *Tienes que irte, salí de aquí.* |
| Daniel | *Oye cabrón.* |
| Security | *Salí de aquí* |
| Assistant | *Basta. Basta. Ya. Basta. Basta.* |
| Sebastián | *Vamos.* |
| Man | *Calmaos, calmaos.* |
| Costa | *Tranquilo, tranquilo, tranquilo.* |
| Sebastián | *Calma, calma, calma.* |
| Costa | *¿Qué pasa?* |
| Daniel | *“Todos van a tener su oportunidad”, eso dice aquí, carajo, y mi hija quiere actuar.* |
| Costa | *Ya, ella y doscientas más pero es que no podemos verlas a todas. ¿No lo entiendes?­* |
| Daniel | *Vos no entiendes, cara blanquita, estamos esperando aquí muchas horas, algunos han venido desde bien lejos caminando, carajo, ¿y ahora nos dices que nos vayamos? Tienes que atendernos a todos carajo. No nos vamos a ir de aquí hasta que nos vean a todos, carajo.* |

Vocabulary and expressions

*coño* – shit, fuck (common in colloquial Spanish)

*carajo* – damn

Cultural references

Swearing in Spanish is common in everyday language. The intent of swearing may depend on the context and or the relationship of the people. Whilst expletives may be used to offend, they may also be used simply as interjections, to express positive or negative feelings or even as terms of endearment. In Spanish, swear words may also have different meanings and nuances depending on the Spanish-speaking country. In some countries, the same swear word may have varying degrees of vulgarity. For example, in Colombia using ‘*joder’* is less offensive than using it in Spain.

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | The audience is quickly introduced to the issue of ‘social justice’ through Sebastián’s eyes. He is surrounded by people who have been waiting to audition for hours and they look tired and worn. Their body language, close-ups of their faces and clothing reveal the low socio-economic status of the people. His reaction is one of immediate empathy. He insists to Costa that they must all be seen because it’s the right thing to do. By comparison, it quickly becomes evident that Costa’s motivation is money. His focus is the movie and his budget, completely disregarding the fact that the people have travelled far and wide to attend the auditions. |
| Personal values | Sebastián’s values are illustrated early on by his smiles and making eye contact with the people. He greets people with ‘*buenas*’ and ‘*hola*’, and politely excuses himself ‘*¿puedo pasar señorita?*’. Costa, on the other hand, is introduced as a frustrated man, who frowns, swears and is inconsiderate of others, shown when he says ‘*dile que se vayan’*. |
| Abuse of power | The closing of the casting infuriates Daniel, who has travelled far and waited all day in the hot sun to audition. His voice is deep and husky and distinct from the other voices, standing out to the crew. He speaks up, asking why they can’t all audition, waving the advertisement in the air. Daniel’s fighting spirit and natural authoritative quality are revealed when he defies Sebastián’s orders and demands *‘no, carajo tienes que atendernos a todos, estamos esperando horas’*. As a result, Sebastián accepts his demands and allow him and his daughter to audition. |

Activities

Activity 1

After watching the first extract, answer the following questions:

1. In the first scenes, the viewer sees what the filmmakers see as they drive through Cochabamba to arrive at the casting call. Describe what you see. What do you notice about this Bolivian city? How is it different from the city where you live? How is it the same?
2. In what country and in what year is the film set?
3. As the filmmakers arrive, they see a long line of people. What are they all waiting for? Why would they come from so far for something like this? What creates a conflict in these first scenes? What is Daniel upset about?
4. Based on the first 10 minutes of the film, how would you characterise Costa and Sebastián? In what ways do they provide a contrast in personalities?

Activity 2

Name and describe each of the following personalities. Use examples and quotations where applicable.

| *Personajes* | *Nombre y carácter* |
| --- | --- |
| Image of character to identify |  |
| Image of character to identify |  |
| Image of character to identify |  |
| Image of character to identify |  |
| Image of character to identify |  |

También la lluvia Morena Films/Vaca Film

Activity 3

Write extended responses for each of the following questions (50-100 words).

1. How is the music used in the opening scene?
2. What is revealed about the characters of Sebastián and Daniel? Compare and contrast their personalities. Give examples of each including quotations.
3. Choose 3 still shots and discuss which 3 different camera angles are being used in each. What message is conveyed through the different angles?

Extract 2 – triumph in the new world

Summary

The scene begins with Antón interrupting the reading of a text about what the Tainos saw when Columbus arrived, and beginning a monologue ‘*Yo, Cristóbal Colón’*. His strong voice illustrates confidence and conviction, as he re-enacts the explorer, navigator and colonist. Everyone is quiet during his speech, looking at him and listening intently. He moves to the lawn and bends his knee, motioning for the others to join him. He is holding an outdoor umbrella as a prop, and the others, also kneeling, follow his lines from the script. They join in with the prayer, which is said in Latin. Once standing, he suggests they should get along with the natives, as they will need their help and the first to find gold will be rewarded. In the next scene, someone shouts for him to come quickly. A close-up shot shows the waitress’ ear and the gold earring she is wearing, and Antón (as Colombus) caresses the earring.

| Character | Script |
| --- | --- |
| Antón (playing Columbus) | *Yo, Cristóbal Colón, humilde siervo del rey Fernando de Aragón y la reina Isabel de Castilla. En nombre de Jesús Cristo, Hijo del Único Dios Verdadero, tomo posesión de estas tierras y mares y todo lo que contienen. Y con este acto…proclamo la soberanía de estas tierras y mares de la más graciosa de sus majestades. Agradezcamos a la madre de Dios habernos conducido con buena salud hasta este gran triunfo. Ave María Gratia Plena Dominus Tecum. Benedicta tui mulieribus, et benedictus fructus ventris tui, lesus.* |
| Actors | (Praying altogether)  *Santa María, Mater Dei, ora pro nobis pecatoribus nunc et in ora mortis nostrae. Amen.* |
| Antón | *Éste debe ser su poblado. Gracias a Dios parecen pacíficos.* |
| Actor (playing the captain) | *Buen lugar para un fuerte.* |
| Antón | *Confraternizad con ellos. El primero que encuentre oro recibirá una recompensa. Capitán, tratadlos bien. Necesitamos su comida. Ah, y averiguad de que armas disponen.* |
| Actor (playing the captain) | *¡Almirante! ¡Rápido! ¡Tiene que ver esto!* |
| Antón | *Oro.* |
| Actors | *Oro, oro.* |
| Antón | *¿Dónde está el oro? Oro, ¿dónde está el oro? ¡Ya sabes a qué me refiero, mujer! ¡Oro! ¿Dónde está? ¿Y a quién le importa una mierda el oro? ¡Necesito un copazo, joder! Disculpe señorita, los actores somos así, unos puros egoístas. Gracias.* |
| Waitress | *De nada.* |

Vocabulary and expressions

*poblado* – village

*(el) fuerte* – here: fortress (noun), *fuerte* as an adjective means strong

*joder* – fuck (expletive – a very common expression in some Spanish speaking countries)

Cultural references

Colonial policy

Unlike the other European colonists of that age, the Spaniards were vitally concerned with the [moral](https://www.merriam-webster.com/dictionary/moral) problems of the conquest, conversion, and government of so-called heathen peoples. If the great majority of [conquistadors](https://www.britannica.com/topic/conquistador-Spanish-history) ruthlessly pursued [gold](https://www.britannica.com/science/gold-chemical-element), power and status, they also took with them Dominican and Franciscan friars who set themselves to convert and educate the indigenous population and, sometimes, to protect them from their Spanish masters. The Dominican [Bartolomé de las Casas](https://www.britannica.com/biography/Bartolome-de-Las-Casas) fought long battles to modify some of the greatest evils of colonial exploitation. His debates provide the first systematic discussions of the moral and legal problems of conquest and colonial rule. Their importance and influence were seen in the Spanish colonial legislation. The [*Leyes Nuevas*](https://www.britannica.com/topic/New-Laws-of-the-Indies) – New Laws of the Indies of 1542 were based largely on the arguments of las Casas. While these laws were [breached](https://www.merriam-webster.com/dictionary/breached) more than observed in the Spanish colonies, they provided at least some protection for the indigenous population, and there was nothing similar in any of the other European colonies of that period. However, even las Casas supported the [transatlantic slave trade](https://www.britannica.com/topic/transatlantic-slave-trade) of black Africans until late in his career, when he began to recognise its cruel effects.

Prescribed issues

| Issues | Description |
| --- | --- |
| Social justice | The arrival of the conquistadors sees the beginning of perpetual social injustices perpetrated against the people of the Americas. This is foreshadowed in this extract with a close-up shot of Columbus holding a gold earring and highlighting the underlying greed that would soon ensue. |
| Personal values | Initially, the conquistadors had the intent to treat the people of the Americas well, but their Christian personal values are questioned the moment it becomes apparent that there is gold. Columbus’ desire for personal wealth and recognition are brought to the fore as the fair treatment of the indigenous population is superseded by his desire for prominence. |
| Abuse of power | The re-enactment of the arrival of the Spaniards takes us back to when the Spanish conquistadors landed in the Americas. The idea was to treat the indigenous people with kindness *‘tratadlos bien’*, however the abuse of power is immediately demonstrated when Columbus sees the gold earring, reflected in his forceful voice ‘*dónde está el oro*’. The insatiable desire for gold, fuelled by greed, hallmarks the Spaniards’ treatment of the indigenous people. |

Activities

Activity 1

Consider the following quotation:

‘*Confraternizad con ellos. El primero que encuentre oro recibirá una recompensa. Tratadlos bien, necesitamos su comida. Averiguad de qué armas disponen.*’

What do you think the Spanish conquistadors would have felt when they arrived at the Americas? Prepare a 50-100 word response in Spanish.

Activity 2

Consider this extract and respond to the questions below.

1. Through the actors’ rehearsal, what do we see that Columbus is after?
2. What does the umbrella symbolise?
3. *‘Y con este acto, proclamo la soberanía sobre esta tierra y mares’.* Explain this quotation.

Activity 3

Create a Venn diagram of the similarities and differences of the colonisation of the indigenous people of Bolivia, and those of Australia.

Extract 3 – water is life

Summary

María is interviewing Daniel and asks him what he likes most about his character Hatuey. His friends tease him about his motives, being about money (*‘Solo le interesa la plata’*) or women (*‘¿Con cuántas chicas te besas?’*). His light and carefree nature is juxtaposed by his moral desire to be united with the community in the fight against corruption and the privatisation of water. He explains to María that they have bought a well and are digging a 7 kilometre trench to bring fresh water to the village. One of the others asks María what she is doing here, and she explains that she is shooting a documentary. They don’t completely trust her (*‘Daniel, no confíes en ella’*). In the shot, the police drive by. With sticks in hand, Daniel and a few of his friends begin swearing at the police and hitting their car breaking a window, as María looks on intently.

| Character | Script |
| --- | --- |
| María | *Daniel, ¿me puedes decir que fue lo que te motivó para hacer esta película? Como, ¿qué fue lo que más te gustó de tu personaje? Tal vez lo que representa como figura de resistencia indígena, o plantear la colonización desde un punto de vista diferente.* |
| Worker | *¡A él solo le interesa la plata!* |
| María | *¿Cómo?* |
| Worker | *Qué solo le interesa la plata y nada más.* |
| Woman | *¿Y tienes escenas de amor? ¿Con cuántas chicas te besas? ¿Y te tienes que desnudar?* |
| Worker | *¿Cómo has llegado hasta ahí tan chiquito?* |
| María | *No, muchachos… ¿y qué están cavando?* |
| Daniel | *Verás, nos estamos quedando sin agua aquí, y entre todos, hemos comprado un pozo. ¿Ves un cerro allá? Hemos comprado un pocito allá y ahora estamos haciendo una zanja. Son unos siete kilómetros.* |
| Woman | *Sí, más o menos.* |
| María | *¿Siete kilometros?* |
| Everyone | *Sí, siete kilometros.* |
| Daniel | *Estamos cavando una zanja para traer las tuberías por todo ese costado por la ladera y traer agua y tener agua aquí.* |
| Worker | *Y tú, ¿qué haces aquí?* |
| María | *Estamos haciendo un documental de la película.* |
| Worker | *Estás preguntando mucho. Daniel, no confíes en ella.* |
| Woman | *Pero está de la película.* |
| Worker | *Ahí vienen los cabrones.* |
| Woman | *Se están parando. Se han quedado. ¿Qué querrán?* |
| Daniel | *¿Y ustedes qué mierda quieren aquí, carajo? ¿Qué carajo están buscando aquí? ¿Qué andan buscando aquí, carajo? ¡Les hemos dicho que se vayan!* |

Vocabulary and expressions

*la plata* – money. In many Latin-American countries *plata* (besides the metal silver) means money, while in Spain they say ‘*la pasta’* and *plata* means just silver.

*un pocito* –a little well (the diminutive form of *pozo* – well). Diminutives are commonly used in Spanish from Latin-American countries, while in Spain, they are less common.

*una zanja* – a ditch

*tuberías* – pipes

*ladera* – hillside

*los cabrones* – the bastards

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | In this extract, Daniel’s deep sense of social justice is revealed as he fervently defies the police officers who are enforcing the privatisation of water in Bolivia. His leadership qualities and fearlessness are highlighted in the scene and foreshadow his role as an emerging leader of the indigenous population. |
| Personal values | Unity and inequality are explored through the conversation between María and the workers. Daniel speaks to María of the people’s plight with a sense of acceptance and dignity. It is through the determination to face adversity and through working towards a practical solution that the viewers see the quality of resilience, unity, team work and camaraderie. Daniel’s personal values are represented through his solidarity with the community, the strong bond between him and his friends and his friends’ unconditional support. |
| Abuse of power | This scene is fuelled by rage at the injustice and abuse of the circumstances surrounding the privatisation of the water. The contrast of power is highlighted between the police and the locals. The police drive by, stopping at the sight of men digging the ditch to connect a water pipeline and halt the work. The locals manage to drive out the police by an unexpected display of force. This scene sets the tone for the type of power struggle that will be presented between the government and the indigenous people throughout the rest of the film. |

Activities

Activity 1

Research and summarise the privatisation of water in Bolivia and its impact on the people. Reference the 2015 article [*La Guerra del agua – 15 años de Cochabamba*](https://elpais.com/elpais/2015/07/31/videos/1438361239_647173.html) as a starting point.

Activity 2

1. What new elements of Daniel’s character are revealed in this extract? Discuss the symbolism of the tool Daniel is holding.
2. Compare and contrast the reasons why María and the others are there. What do we discover about María’s character?

Extract 4 – they take even the rain

Summary

This extract begins with Sebastián wistfully looking forward, demonstrated by a side-shot of his furrowed brow and background music, which add elements of sadness and pensiveness. We hear the beginning of Daniel’s monologue, before the scene changes, giving the audience a clue as to what Sebastián could be thinking about. A medium head shot of Daniel focuses in on what he’s saying. It is shot in black and white and in colour to distinguish what María is recording. Daniel is expressing his disapproval of the Bolivian privatisation of water. Costa is also shown listening attentively to what Daniel is saying. María runs up to Daniel and asks to make a documentary about this issue. Costa disagrees, saying this is not the story he is here to tell.

| Character | Script |
| --- | --- |
| Daniel | *“Venden nuestros ríos contra nuestra voluntad. Venden nuestros pozos, nuestros lagos y la lluvia que cae sobre nuestras cabezas”. ¡Por una ley! Compañeros, es increíble. ¡No nos permiten recoger el agua que cae de la lluvia! Por esa ley. ¿Y quién se queda también la lluvia? ¡Una compañía cuyos propietarios están en Londres y en California! Compañeros, ¿qué más nos van a robar ahora? ¿El vapor de nuestro aliento? ¿El sudor de nuestra frente? ¡Pues yo les digo que todo lo que van a conseguir de mí es una buena meada!*  *¡Tranquilos! ¡Tranquilos, compañeros! ¡Tranquilos, compañeros! La próxima vez… ¡Tranquilos, compañeros!* |
| María | *¡Costa! Dicen que quieren movilizar a miles de personas.* |
| Costa | *¿Y?* |
| María | *Del campo, de la ciudad, de los sindicatos. La gente está emputadísima. ¿Cómo no? Les van a quitar el agua. Les van a quitar el agua.* |
| Costa | *Ya.* |
| María | *¿Te imaginas un documental sobre esto? Costa, déjame hacerlo.* |
| Costa | *¡Ni de coña! No pienso gastar ni un duro más.* |
| María | *Costa, cabrón, estos la van a armar y si no lo contamos, vamos a dejar escapar una oportunidad buenísima.* |
| Costa | *Pero que no, coño. ¡Qué no soy una ONG, joder! Esta historia no es asunto mío.* |
| María | *Pero estás aquí.* |

Vocabulary and expressions

*compañeros* – mates

*propietarios* – owners

*¿qué más nos van a robar ahora?* – what else are they going to steal from us now?

*aliento* – breath

*el sudor de nuestra frente* – the sweat of our forehead

*una buena meada* – a big piss

*emputadísima* (*la gente*) – furious

*¡Ni de coñ*a*!* – No way! This is not going to happen!

*no voy a gastar ni un duro más* – I am not going to spend one more cent

*la van a armar* – they are going to make a big fuss, to raise hell

*no soy una ONG* – I am not an NGO

*esta historia no es asunto mío* – this issue is not my business

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | In this extract, Daniel leads the protest against the privatisation of water. He has an admirable way of influencing and mobilising the community and speaks with authority. His role as Hatuey, the indigenous leader in Sebastián’s film, is juxtaposed in this scene and there is a merging of the 2 characters as Daniel is depicted as leader in real life and in the film. |
| Personal values | In this extract, María is intrigued and interested at the plight of the people of Cochabamba and is moved to want to create a documentary of their protest. She recognises the struggle as something palpable and more real than the film they’re trying to produce. She wants to show the world the injustices that are being perpetrated against the locals. |
| Abuse of power | In this extract, the basic fundamental rights of the people are not being respected or met by the government whose primary concern should be to promote their welfare. This results in a manifestation of unrest on the streets of Cochabamba. At this point, the locals are wanting to have their say and this scene marks the beginning of the shift in power in the film. The locals are outraged that they are deprived of even a natural occurring element – water. This will culminate into something unprecedented as the locals demand more and more power, taking back their entitlement to water. |

Questions

1. Consider the quotation *‘Venden nuestros ríos contra nuestra voluntad. Venden nuestros pozos, nuestros lagos, venden la lluvia que cae en nuestras cabezas’*, which makes reference to the title of the movie *También la Lluvia.* Where does the title of the film come from? Why do you think this has been chosen as the title?
2. Why doesn't Costa want María to do a documentary on the water issue? Costa says ‘*Esta historia no es asunto mío*’. Do you think he has a point?
3. Consider the quotation ‘*Pero estás aqui*’. What is María trying to achieve by saying this?
4. Comment on the speech Daniel gives on the megaphone at the beginning of this scene.
5. Compare Montesinos’ speech from Extract 2 with Daniel’s monologue.
6. Comment on the use of music in this extract.
7. What is the director hoping to achieve by having the actors watch themselves on screen?
8. Discuss Costa’s character development.
9. What strategies does the director use to create empathy and evoke emotion from the audience?
10. Why does the lady in the end of extract resign herself to the dogs?
11. Why does Daniel say ‘*Yo me conozco esta historia*’. What could he be referring to?

Extract 5 – more important than your film

Summary

Extract 5 begins with a head shot of a baby in the arms of its mother. Soft music is heard in the background along with the sounds of the baby in discomfort.

Sebastián attempts to explain that the actors playing the roles of the mothers will enter the water holding their babies to depict how the indigenous mothers at the time of Christopher Columbus escaped from being mauled to death by dogs, choosing to drown with their babies instead of being caught by the Spaniards. Medium shots of the mothers’ scornful looks, amplified by the increasing volume of the babies’ cries, alludes to the fact that they think this is a bad idea.

Daniel listens to the women discuss this scene in *Quechua*, but the sound of the distressed babies drown out their words. One of the mothers begins singing *Pascananita*, soothing the babies’ cries, giving the viewers insight into the indigenous culture. The women then walk off. Suspenseful music is played as Daniel reports back to Sebastián saying that the women will not act out the scene. An over the shoulder shot, shows Sebastián looking up and begging Daniel *‘por favor’*, illustrating the hopelessness of the situation. Daniel, looking down onto the pitiful Sebastián, simply responds by saying *‘hay cosas más importantes que tu película’*.

| Character | Script |
| --- | --- |
| Sebastián | *Es una decisión terrible, desgarradora. Ustedes no pueden soportar la idea de que ahí vienen los perros y de que se van a comer a los bebés. Entonces las vamos a ver hablando con Hatuey y cómo comprenden que no hay otra solución, que tienen que tomar esta decisión y que la tienen que tomar todas juntas justamente para darse coraje las unas a las otras. Así que van a agarrar a los bebés, lentamente, se meten al agua, los sumergen y los ahogan. Bueno, a ver. ¿Cómo lo vamos a hacer? Lo vamos a hacer de esta manera, miren. En la primera toma, van a entrar con los bebés y apenas lleguen ustedes a la cintura, en ese momento, cortamos, paramos, y traemos los muñecos que tienen allí, esos muñecos, e intercambiamos a los bebés. ¿Va?* |
| Women | (Speaking in *Quechua*) |
| Sebastián | *¿Todo bien? ¿Qué está pasando, Daniel? ¿Pasa algo?* |
| Women | (Speaking in *Quechua*; babies crying) |
| Sebastián | *Oigan, diles que es completamente seguro. Los bebés ni se van a mojar. Ni siquiera se van a mojar. Ustedes van a entrar, apenas toquen en la cintura, cortamos, y entran esos muñecos, mira. A ver, trae los muñecos ahí para que…* |
| Daniel | *Sebastián, dame tiempo, un momentito nada más.* |
| Sebastián | *Okay, pero no tenemos muchos.* |
| Women | (Speaking in *Quechua*; babies crying) |
| Costa | *¿Y eso?* |
| Sebastián | *No sé. ¿Qué pasó?* |
| Daniel | *No lo van a hacer.* |
| Sebastián | *A ver, yo sé que es muy difícil esto, pero no, por favor, tenemos que lograr que lo hagan. Es muy importante para la película.* |
| Daniel | *Sebastián, ni siquiera se pueden imaginar la idea de hacerlo.* |
| Sebastián | *No, pero. A ver, no me lo estoy inventando, esto es lo que sucedió. Tenemos que contar lo que pasó, es muy importante para la película, por favor.* |
| Daniel | *Sebastián, hay cosas más importantes que tu película.* |
| Sebastián | *¡Mamá mía! ¡Dios! ¿Qué hago?* |
| Costa | *Nada. Venga, vamos a por la siguiente escena, ¿eh?* |

Vocabulary and expressions

*desgarradora* – heartbreaking

*no pueden soportar la idea* – they can’t bear the idea (*soportar* – to bear)

*para darse coraje las unas a las otras* – to give each other courage

*los sumergen* – immerse them (the babies)

*en la primera toma* – in the first take

*intercambiar* – to swap

*¡Mamá mía!* – literally: My mother! (a common expression to express surprise)

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | The increasing awareness for socio-political justice is highlighted in this extract. Since the beginning of Spanish colonialism, indigenous people were made subordinate to Spanish rule and many were hunted down. The mothers’ refusal to re-enact the scene and pretend to drown their babies is an act of defiance towards history itself. It’s ironic that after hundreds of years of colonial rule, the indigenous population have not advanced much in terms of gaining social justice. |
| Personal values | The issues of personal values are depicted in this scene. From Sebastián’s perspective, it’s important to recount the story as it really happened in history. His primary concern as a director is to be accurate and true (‘*Tenemos que contar lo que pasó, es muy importante para la película’*). Sebastián’s character does not change much in the film as his grand vision is to direct and create a moving film, even if he is met with resistance from the cast and the people around him. Costa gives Sebastián a friendly tap on the leg, to remind him that he cannot force people to do what he wants them to do. The mothers are being considerate of their babies and take them home instead of going through with the scene. This act of defiance is a small win for the women and their babies. |
| Abuse of power | The shocking abuse of power is depicted in this scene, as the Spaniards hunt the indigenous people down mercilessly. This unthinkable yet most heroic act of mothers in times of war, preventing their babies and children from slavery, torture, abuse and a cruel death is a direct reaction of a systematic abuse of power perpetrated by the Spanish. The mothers would rather kill their children by drowning instead of subjecting them to a brutal and violent death by being mauled by dogs. |

Questions

1. Why did the Taino women feel forced to sacrifice their children?
2. Why do the women acting in the movie refuse to re-enact the scene in which the Taino women drown their babies? Why is this scene so important to Sebastián?
3. The film is made mainly by Spaniards who are trying to portray the colonisation from a more accurate historical perspective. Can you think of any other examples of the importance of acknowledging historical abuses of colonisers in other countries? (Hint – the Stolen Generation and Prime Minister Kevin Rudd´s formal apology.)
4. Daniel leads a meeting to discuss attendance to a protest march. What are the reasons discussed for and against protesting? What would you do if you were in their position?

Extract 6 – Cochabamba explodes

Summary

Extract 6 begins with the chanting of ‘*Fusil, metralla, el pueblo no se calla!*’ at the protest march. There is an ambience of anger outside the council. A close up of Costa shows his disdain for what is occurring. The crew members enter the building and are received warmly by the minister, with pleasantries exchanged. Inside the comfort of the council building, the sound of glasses clinking is heard, contrasting with the noise from outside, where gunshots are heard.

The minister is enthusiastic about the documentary being filmed in his town. He tries to downplay the protest outside but Sebastián calmly and respectfully responds that he thinks their demands are reasonable. The minister explains the reasons for the government’s privatisation of water and dismisses the citizens’ behaviour and their distrust of the government as being a result of their long history of exploitation and their illiteracy. He goes on to say they feel victimised by the modern world. At this point, Sebastián says that he can understand that someone earning $2 a day cannot sustain a 300% increase in the cost of water. The minister deflects the question by saying it is curious that that is the same amount the crew are also paying the actors. The medium shot of Sebastián and Costa nervously looking around saying ‘they have a budget’, suggests that they too, are exploiting the actors by underpaying them.

| Character | Script |
| --- | --- |
| Daniel and crowd | *¡Fusil, metralla, el pueblo no se calla! ¡Fusil, metralla, el pueblo no se calla!* |
| Sebastián | *Gracias.* |
| Minister | *Bienvenidos.* |
| Sebastián | *Gracias.* |
| Minister | *Bienvenidos. Es un placer conocerlo personalmente.* |
| Antón | *El placer es mío caballero.* |
| Minister | *He visto todas sus películas.* |
| Antón | *¿Todas? Qué maravilla.* |
| Minister | *Estamos muy honrados de que estén ustedes en nuestra ciudad. Pasen, por favor. ¿Una fotografía para mi álbum de recuerdos? Gracias. Adelante por favor.* |
| Sebastián | *Gracias.* |
| Minister | *Nos sentimos doblemente honrados de que ustedes estén en nuestra ciudad, contando la historia de Fray Bartolomé de las Casas, un hombre poco valorado desde mi punto de vista.* |
| Sebastián | *Sí, la verdad es que sí. Oiga. Muchísimas gracias por los policías, los que nos mandó. Ya nos sentimos mucho más seguros.* |
| Minister | *Es un honor para mí.* |
| Antón | *Hombre.* |
| Minister’s assistant | *Están quemando los recibos de agua.* |
| Minister | *Disculpen ustedes. Una pequeña trifulca doméstica. Nada de lo que haya de que preocuparse.* |
| Antón | *No se preocupe, mientras quede champán para beber… “Que coman pasteles” como dijo, esta, María Antonieta.* |
| Minister | *Solo una excusa que algún fanático está usando para soliviantar a los desesperados y así ganar un nombre y sacar provecho.* |
| Sebastián | *Bueno, espero no le importe que lo diga pero la verdad me parece bastante razonable lo que ellos piden.* |
| Minister | *Tal vez si usted estuviera mejor informado. Somos un país con escasos recursos. Nos es muy difícil mantener un servicio de abastecimiento de agua sin una fuerte inversión extranjera. Lo que pasa con esta gente es que piensa que el dinero del gobierno crece en los árboles.* |
| Antón | *Muy bueno.* |
| Minister | *Y dada su larga historia de explotación, los indios llevan la desconfianza en los genes. Se hace muy difícil razonar con ellos cuando además son analfabetos. Pero es así. Tenemos informes objetivos de profesores de Harvard, del FMI…* |
| Actor | *¡Me encantaría! ¡Me encantaría ver cómo se las arreglan estos cabrones del FMI para alimentar a sus familias con 40 putos dólares al mes! ¿Qué no?* |
| Minister | *En fin, que en este mundo globalizado.* |
| Minister’s assistant | *Disculpe. Reclaman mi atención.* |
| Minister | *Sí, de acuerdo. En este mundo globalizado los indios se dedican a quemar los recibos del agua y a lanzar piedras a la policía. Es el victimismo contra la modernidad.* |
| Sebastián | *Oiga, pero no quiero ser maleducado, a mí me parece que una persona que gana dos dólares al día no puede soportar un incremento en el precio del agua del 300%. ¿No? Digo, por lo menos, eso es lo que a mí me cuentan.* |
| Minister | *Es curioso, eso es lo que me han dicho a mí que ustedes les pagan a los extras.* |
| Sebastián | *Sí, pero nosotros tenemos un presupuesto muy ajustado.* |
| Minister | *Eso es lo que nos pasa a todos.* |

Vocabulary and expressions

*un hombre poco valorado* – an underestimated man

*están quemando los recibos del agua* – they are burning the water bills

*una pequeña trifulca doméstica* – a little domestic brawl

*pasteles* – cakes, pastries

*bastante razonable* – quite reasonable

*un país con escasos recursos* – a country with few resources

*servicio de abastecimiento de aguas* – water supply

*inversión extranjera* – foreign investment

*desconfianza* – mistrust

*confianza* – trust

*analfabetos* – illiterate

*informes* – reports

*un incremento* – an increase

*un presupuesto muy ajustado* – a very tight budget

Cultural references

*¡Fusil, metralla, el pueblo no se calla!* – a widely-used chant used during political and social struggles in Latin America. It’s a call for arms. The literal translation is “Rifle, grapeshot, people won’t shut up”.

*compañeros* – here: comrades

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | Sebastián supports the protestors’ list of demands and thinks them reasonable as he believes that everybody should have access to clean water. The minister on the other hand believes the protestors need to be repressed which demonstrates a superior attitude reminiscent of his Spanish ancestors. The Spaniards ruled the indigenous people with an iron fist and nothing much has changed with the modern day political rulers of Bolivia who descended from the Spanish. This creates a retelling of historic events from the era of the Spanish conquistadors down to the modern day struggles of the indigenous population which is seen throughout the film. In this extract, the reality that social injustice is systemic and has been replicated since the beginning of European history in Bolivia is apparent. |
| Personal values | The unity and solidarity of people protesting together against the privatisation of water and lack of access to drinkable water is highlighted in this extract. The citizens of Cochabamba are banding together to fight against the government and multinationals as they see water as something that you cannot buy and sell, just as you cannot buy and sell air. It is part of the environment which mother nature has provided and everybody should have access to it. |
| Abuse of power | The minister’s contemptuous feelings towards the indigenous people is shown by him dismissing and underplaying their demands. His assessment of the situation stems from Europeans being in a position of power, “*solo una excusa que algún fanático está usando para soliviantar a los desesperados y así ganar un nombre y sacar provecho”.* As a result, the people of Cochabamba are made to buy to buy back their own resource at a cost of almost their whole salary, which is $40 per month. The locals rioting outside portrays that the situation will not get better as the natives of Cochabamba will stop at nothing to get what they want. The power of the masses is gaining strength against the abuse of power wielded by the government and a foreboding sense of an uprising is apparent. |

Questions

1. How does the minister describe the protest against privatisation of water?
2. How does the minister respond when Sebastián suggests that the demands are reasonable?
3. What arguments is the minister using against the indigenous people and the resistance movement?

Extract 7 – only Costa can help

Summary

This extract begins in a flurry of activity as the crew members are all trying to leave the city and flee the protests. Costa turns and sees a woman in distress. Her daughter has been badly injured in the protest and is begging for Costa to help save her daughter who is bleeding to death. Head shots of Costa show he is also in distress, caught between wanting to flee with the crew members, and wanting to help the woman. He agrees to help her and tells Sebastián so, against Sebastián’s strong recommendation. Costa attempts to rationalise and negotiate with Sebastián, whilst suspenseful music plays and the woman’s increasing pitch of voice and sobs contribute to a climax. Costa and Teresa drive off towards the hospital, despite knowing the obstacles they are about to face.

| Character | Script |
| --- | --- |
| Costa | *Venga, vamos….*  (Costa sees Teresa and walks over to her)  *Teresa, ¿qué pasa?* |
| Teresa | *He venido a pedirte un favor. Mi hija se me ha escapado. Estaba jugando con los chicos del barrio y se me ha escapado. Se me ha ido a la manifestación.* |
| Costa | *¿A la manifestación?* |
| Teresa | *Y ahora está herida. Me han llamado del correo. Por favor, te pido…* |
| Costa | *¿Está herida, cómo?* |
| Teresa | *Me han llamado de allá los vecinos que me conocen y me han dicho está herida.* |
| Costa | *Joder, Teresa, ¿pero cómo dejas a Belén en medio de todo ese caos?* |
| Teresa | *En el correo, si yo no voy ahí, mi hija puede morir. Por favor, te pido que me ayudes. Tienes que ayudarme a llevarle al hospital. Por favor, se está desangrando. ¿Me puedes entender? Y ya yo estoy desesperada y yo no sé qué voy a hacer. Te lo pido, te lo ruego, ¿cómo quieres que te pida?* |
| Costa | *Vale, vale, tranquila, yo te envío ahora a alguien.* |
| Teresa | *No, no. No puedes enviar a otro. Es que no dejan pasar a nadie, está llenito de policías. No quieren dar paso a nadie. Solamente, tal vez a vos te pueden dar paso.* |
| Costa | *Teresa, pero yo no puedo ir. Tengo que llevar a todo el equipo, estamos a punto de salir.* |
| Teresa | *¿A quién voy a ir, a quien voy a decir? No hay nadie, no hay nadie. Solamente a vos le puedo decir.* |
| Sebastián | (Running towards Teresa and Costa)  *¿Qué pasó?* |
| Teresa | *Ayúdeme, te lo pido. Por favor, te lo pido.* |
| Costa | *Espera un momento aquí.*  (Sirens wail in the background) |
| Costa | *Que le ha pasado algo a la pequeña, a Belén.* |
| Sebastián | *¿Qué? ¿Qué?* |
| Costa | *No sé, que está herida.* |
| Sebastián | *Puta madre.* |
| Costa | *Tengo que ir. Me ha pedido que vaya.* |
| Sebastián | *No, no, no, tu no vas a ir. Tu no vas a ir. No, ni madres que vas a ir. No te vas a meter ahí. Eso es zona de guerra. Por favor, Costa.* |
| Costa | *Ya, Sebastián, pero es que…* |
| Sebastián | *¡Tú no puedes hacer nada! No seas hijo de puta. No seas hijo de puta. Dile que no puedes ir tú. Dile que no vas a ir. ¡Que te necesitamos acá con nosotros, por favor, Costa!* |
| Costa | *Bueno.*  (Walks over to Teresa)  *Yo ahora te envío a alguien, vale, Teresa.* |
| Teresa | *Me vas a ayudar, por favor. Ayúdame. No me dejes…* |
| Costa | *Sí, sí, te envío a alguien. De verdad.* |
| Teresa | *No, no, no. A otra persona no dejan pasar. Por favor…* |
| Costa | *Yo no puedo ir, Teresa, ¡yo soy el responsable de todo el equipo! Me tengo que ir con ellos. No puedo dejarlos ahora. Te envío a alguien. ¡Qué no puede ser Teresa! No puede ser, de verdad.*  (Walks away from Teresa)  *Venga, vámonos de una puta vez, coño.* |
| Teresa | *Eres el único que puede.* |
| Costa | *Vámonos ya.* |
| Teresa | *Por favor, eres un amigo.*  (Teresa cries) |
| Costa | (Turns to Teresa) *Espera aquí.*  (Runs to Bruno) *Un segundo, Bruno, un segundo.*  (Runs to Sebastián) *Te vas con ellos, vale. Yo voy a llevar a Belén al hospital.* |
| Sebastián | *¡No, no, no, estás loco! ¡Estás loco, no! No, Costa, a ver. Escúchame un segundo, escúchame. Escúchame. Este enfrentamiento va a pasar. Va a pasar y se va a olvidar. Okay, nuestra película, no. Nuestra película va a durar para siempre. Costa, por favor, te vas tú, te llega a pasar algo y nos partes la madre a todos. ¡Se va a la mierda todo!* |
| Costa | *Escúchame, escúchame. ¡Escúchame por una vez en tu vida! Si le pasa algo a esa cría, no me lo voy a perdonar jamás. No me lo voy a perdonar.* |
| Sebastián | *Sí, Costa, pero… A ver, el ejército está a punto de llegar y les va a partir la madre a todos, a ti ¡a todos!* |
| Costa | *Sí, pero que es una cría, que no la puedo dejar ahí.* |
| Sebastián | *¿Pero qué vas a hacer tú?* |
| Costa | *¡Entiéndeme! No la puedo dejar ahí. Hazlo por mí. Échame una mano por favor.* |
| Sebastián | *Puta madre, Costa.* |
| Costa | *Échame una mano, Sebastián, por favor. Te lo estoy pidiendo por favor. Vete con ellos. No puedo dejar ahí a esa cría. De verdad. Vete con ellos.*  (Turns to Teresa)  *Teresa vamos.* |

Vocabulary and expressions

*zona de guerra* – war zone

*nos partes la madre a todos* (Mexican Spanish) – you are going to screw us all

*por una vez en tu vida* – for once in your life

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | In this extract, the issue of social inequality comes to the fore as people have come together to protest against the injustice of having to buy back their own water. There is chaos in the streets of Cochabamba and there is no stopping the masses from getting what they want. Teresa knows her daughter has been badly hurt and is desperately trying to find her. Teresa appeals to Costa’s sense of justice and compassion to help her look for her wounded daughter. |
| Personal values | In this extract we see a radical and unexpected change in Costa’s character. His decision to help Teresa despite Sebastián’s vigorous attempt to dissuade him shows the audience a compassionate Costa who is willing to sacrifice his personal safety to help the girl. He is portrayed as a morally-centred and selfless individual in contrast to Sebastián’s attitude of selfishness. Sebastián’s obsession with retelling history accurately through his film blinds him to see the relevance of the present issues and current events that are reshaping history itself as they occur in Cochabamba. |
| Abuse of power | The people finally take to the streets and retaliate with force to the grave injustices that they have experienced. The systematic abuse of power culminates into a violent and bloody event that takes casualties from both sides. |

Questions

1. While ‘hero’ can be a problematic term, in what ways does Costa become the unexpected ‘hero’ in this film?
2. What does Costa see as he drives through the city with Daniel's wife, Teresa? In what ways are the scenes of the confrontation between the Bolivian government and the protestors similar to the confrontation between the Spanish and the Taino? In what ways does history repeat itself?
3. It is often said that we must continue to teach history so that future generations do not repeat the same mistakes. If this is true, why is it important to teach about the past abuses perpetrated by one country against another?
4. The protestors won, at least for the time being, but at what cost? What sacrifices do you think were made?

Extract 8 – the water is yours

Summary

Costa arrives at the aftermath of the protest. Sad music plays, with scenes of a battered town and council building. There is debris everywhere, burnt cars and graffiti across the water company’s building. A man dressed as a priest is ringing a bell saying ‘*detenga la lucha….el agua es de ustedes*’. Smoke is in the background, fire in the foreground. It is like a scene from Armageddon.

The next scene shows Costa in a warehouse, looking at some drawings and papers of the film. Daniel walks into the warehouse and asks ‘*¿Cómo está Belén?*’. A deep sigh answers his question. Costa shows him an article with Daniel’s photo in it and Daniel speaks openly about how difficult it has been and how the worst is yet to come. They ask each other what their plans are going forward and Costa makes a promise to Daniel that he will help him with Belén. Daniel offers Costa a gift, thanking him for what he did for his daughter. They embrace and farewell each other and Costa walks off. The scene fades.

In the backseat of the car, Costa looks out on to the streets of Cochabamba. His attention is drawn to the gift box which he opens. Inside is a small bottle of water. He holds it up and looks at it, stating the *Quechua* word for water ‘*yaku*’. Soft music plays and the driver glances back at him. The camera returns to panning the streets of Cochabamba.

| Character | Script |
| --- | --- |
| Costa | *¿Cómo está Belén? Habéis sido noticia en todas partes. Ése eres tú.* |
| Daniel | *Siempre nos cuesta tan caro. Nunca es fácil. Ojalá hubiese otra forma. Pero no lo hay.* |
| Costa | *Ya.* |
| Daniel | *Y ahora queda lo más duro. ¿Qué vas a hacer vos?* |
| Costa | *No sé. Ayudar a Sebastián a acabar esto. Como sea, donde sea. Aunque no sé cómo. Y tú, Daniel, ¿qué vas a hacer?* |
| Daniel | *Sobrevivir, como siempre. Es lo que hacemos mejor.* |
| Costa | *Oye, Daniel, te voy a ayudar con Belén, te lo prometo.* |
| Daniel | *¿Vas a volver?* |
| Costa | *No lo creo.* |
| Daniel | (Daniel gives Sebastián a gift)  *Es un regalo.* |
| Costa | *Muchas gracias.* |
| Daniel | *Le has salvado la vida a mi hija, no lo voy a olvidar.* |
| Costa | (Costa cries)  *Oye, me tengo que ir, ¿vale? Cuídate mucho por favor.* |
| Daniel | *Sí.* |
| Costa | *Cuídate mucho.* |
| Daniel | *Sí vos también.* |
| Costa | (Costa opens the gift)  *Yaku.* |

Vocabulary and expressions

*ser noticia* – to make news

*ojalá* – I wish, hope, hopefully

*lo más duro* – the toughest part

*¿Qué vas a hacer vos?* – What are you going to do? (Bolivian Spanish)

*vos también* – you too (Bolivian Spanish)

Prescribed issues

| Issue | Description |
| --- | --- |
| Social justice | A measure of social justice has been achieved in this extract. The call to stop fighting is instigated by a priest, who symbolises the intervening agent between the state and the indigenous people. This act is reminiscent of las Casas who championed the rights of the indigenous population in the time of Columbus. Throughout the film, the church serves as a mediator between the ruling Spanish class and the indigenous population. |
| Personal values | Personal values is an overarching theme in Extract 8. Daniel’s new found respect and appreciation for Costa motivate him to thank him and present him with a gift. The exchange between them is honest and open. Daniel’s gift of a *yaku* sample is a symbolic gesture of their reconciliation. Daniel’s struggle for his people impacted Costa as well and, without him, it wouldn’t have been possible. At the end, their embrace is symbolic of their newfound friendship and mutual understanding between two cultures. |
| Abuse of power | There is a significant shift in power between the ruling class and the power of the masses. Although it’s a small win for the people of Cochabamba, the bloody resolution is just a foretaste of what lies ahead for the people of Cochabamba as Daniel, their leader, predicts in his statement ‘*y ahora queda lo más duro*’.There is an uphill battle that lies ahead for the indigenous community. |

Activities

Activity 1

*Pacha Mama* (World Mother, Mother Earth) is an Incan goddess of fertility worshipped to bring life and crops to the indigenous Andean people, who believe we are here to protect and take care of resources, and strongly defy ownership and exploitation of land and its resources.

Research *Pacha Mama* and prepare a presentation in Spanish explaining who she was and how she was integrated into the lives of the native indigenous people of Latin America.

Activity 2

1. In the last scene with Costa and Daniel, Costa asks Daniel what he will do now. He responds “Survive like always. It's what we do best”. Explain what he means.
2. What is the significance of Daniel’s gift?

Between reality and fiction – questions for discussion

1. *También la lluvia* mixes reality and fiction and features a film-within-a-film. The director focuses on the discovery of America, told from a perspective that challenges familiar representations. He also uses a variety of ways to tell the story of Sebastián’s film. Make a list of examples of all the different ways this is done. For example the actors talking about the film at dinner.
2. Why do you think the director uses the device of a film-within-a-film to tell the story?
3. How do you feel when the images from Sebastián’s film appear within the story? Comment on the scene transitions.
4. In your opinion, are there any parallels between Daniel and Hatuey? Compare the characters.
5. What other parallels or contrasts can you find between Sebastián’s film and the events of the water war?
6. What parallels do you see between the discovery of America and the water war?
7. Sebastián and Costa chose Cochabamba to produce their film because the extras are cheap. Comment on why they did this.
8. How do the characters of Costa and Sebastián change throughout the film? Give examples.
9. Discuss the significance of the yaku Daniel gives to Costa.

Sample analysis of text questions

Extract 1

Part A

1. What does the audience learn about Sebastián’s character in this extract? 3
2. How does Costa’s behaviour towards the locals reveal his lack of empathy? **3**
3. *“Bueno, pues les dices que no necesitamos a más. Vamos a ver a los de aquí y los demás que se vayan.”*

What does Costa’s statement reveal about him? **3**

1. How is the theme of personal values explored through the character of Sebastián? Refer to this extract and one other scene in the film. **6**

Part B

Imagine that Costa does not reach Daniel’s daughter in time to save her. Write a script to an alternative ending. Write approximately 200 words in Spanish.

Sample speaking and writing task

Albert Einstein una vez dijo “La paz no puede ser obtenida por la fuerza. Solo se puede lograr por entendimiento mutuo”. ¿Estás de acuerdo?

Albert Einstein once said, “Peace cannot be obtained by force. It can only be achieved by mutual understanding”. Do you agree?

Related texts

The following related texts are suggestions only and can be used to supplement the study of the prescribed text.

Social justice

Speeches

* [*El caso Mabo versus Queensland*](https://www.enfoquederecho.com/2010/03/22/el-caso-mabo-vs-queensland-una-leccion-de-australia-para-el-mundo/) – Mabo case
* [*Hace 10 años, Australia pidió perdón a sus indígenas*](https://www.sbs.com.au/yourlanguage/spanish/es/article/2018/02/13/hace-diez-anos-australia-pidio-perdon-sus-indigenas?language=es) – Sorry day speech, first acknowledgement of Stolen Generation
* [*Tengo un sueño*](https://www.marxists.org/espanol/king/1963/agosto28.htm) – Martin Luther King’s speech

Movies

* Scenes from the movie [*Machuca*](https://www.youtube.com/watch?v=AzlSoXTjVTw)
* Scenes from the Cuban movie [*Habanastation*](https://www.youtube.com/watch?v=qxgQOwMldCQ)

Personal values

Movies

* [*El fotógrafo de Mauthausen*](https://www.youtube.com/watch?v=aqXBQcO_Qa8)

Abuse of power

Reviews

* Summary of Animal Farm[*Rebelión en la granja*](https://html.rincondelvago.com/rebelion-en-la-granja_george-orwell_5.html)
* Review of Eduardo Galeano’s book [*Las venas abiertas de América Latina*](https://alborada.net/book-review-open-veins-of-latin-america/)

More information about the film

* [Trailer](https://youtu.be/hTSz5vjkmx8)
* [*Cine, pedagogía crítica y derechos humanos en clase de español en Francia*](https://cinele.weebly.com/tambien-la-lluvia.html)
* [*También la lluvia – la secuencia favorita de Iciar Bollain*](https://www.youtube.com/watch?v=85fX9JO6Yp4):
* [*Análisis Cinematográfico – También la lluvia*](https://www.youtube.com/watch?v=4yc8ukF7_1U)

Additional resources – general

* [Christopher Columbus – what really happened](https://www.youtube.com/watch?v=aF_unlvjccA)
* Khan Academy – [Consequence of Columbus’s voyage on the *Tainos* and Europe](https://www.youtube.com/watch?v=VbKB4dRO2jc)
* [Bolivian Revolution](https://www.youtube.com/watch?v=80b4ROFoaFY)
* [Indigenous peoples in Bolivia – *Tainos, Aymara, Quechua*](https://www.youtube.com/watch?v=7gOZ6CVgAl4)
* [Introduction to Cochabamba, Bolivia](https://www.youtube.com/watch?v=fO8QyELJjqQ)
* [Text of sermon by Antonio de Montesinos](https://www.youtube.com/watch?v=XgNsgwEIOJY)
* [*Reportaje de Montesino*](https://www.youtube.com/watch?v=qYfCNFW1BvA)
* [*La guerra y el agua – informe semanal*](https://www.youtube.com/watch?v=U-NIs9oa6xc)