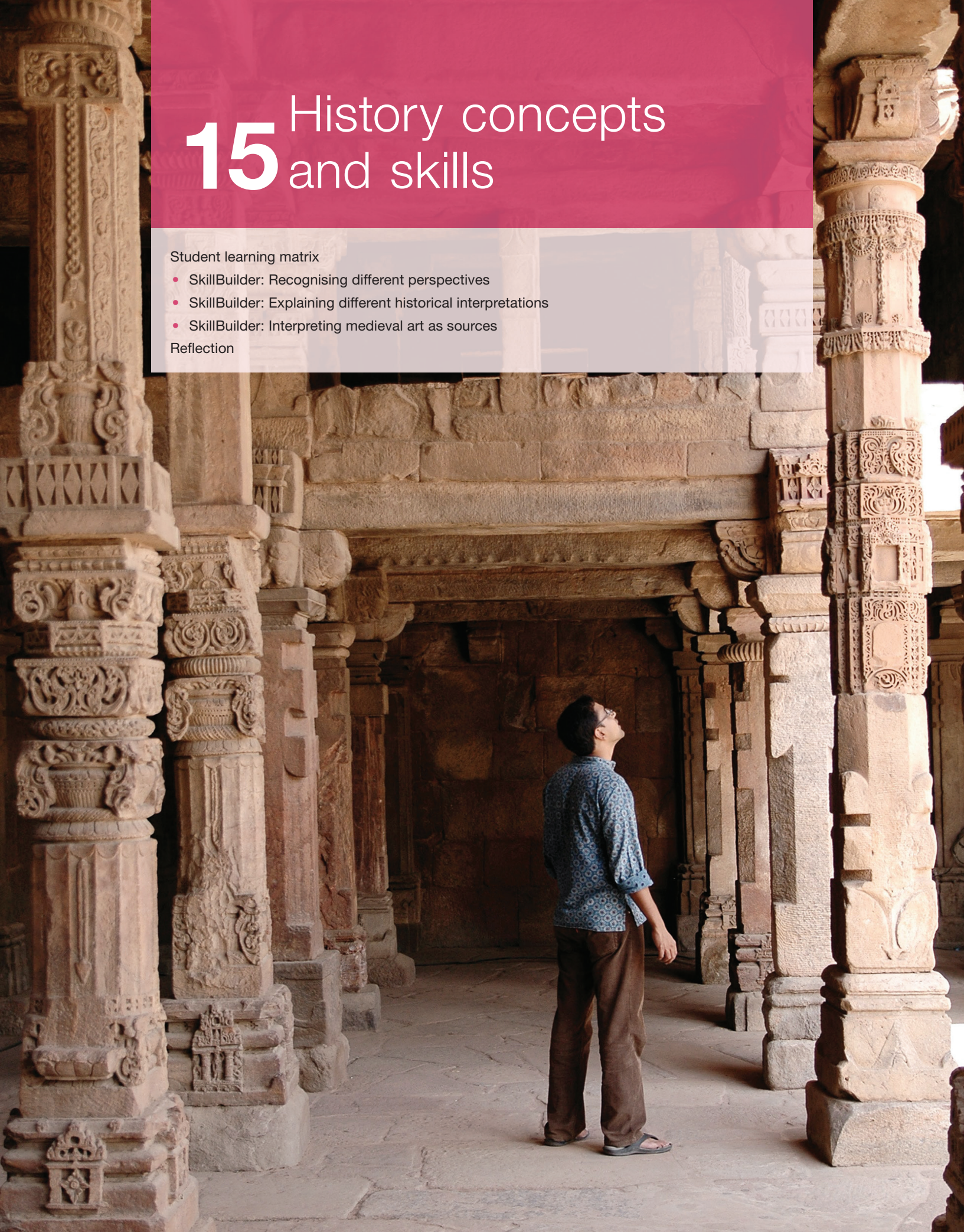


15 History concepts and skills

Student learning matrix

- SkillBuilder: Recognising different perspectives
- SkillBuilder: Explaining different historical interpretations
- SkillBuilder: Interpreting medieval art as sources

Reflection






Student learning matrix

Name: Class: Due date:

Monitor your learning throughout this topic by completing this page.

Shade the circle to indicate that you have completed an activity and how well you think you have understood it using the traffic light system.

(**Green:** I understand; **Yellow:** I can do it with help; **Red:** I do not understand).

My progress				
Topic 15 History concepts and skills	eWorksheets			
15.4 SkillBuilder: Recognising different perspectives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15.5 SkillBuilder: Explaining different historical interpretations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15.6 SkillBuilder: Interpreting medieval art as sources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reflection	Date completed:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Areas for improvement:

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Signatures:

Parent/guardian: Teacher:

SkillBuilder: Recognising different perspectives

Student: Class: Due date:

1. Examine SOURCE 2, from the writings of Marco Polo, and answer the following questions.

SOURCE 2 An excerpt from *The Travels of Marco Polo*, written in the thirteenth century. Marco Polo was an employee of the Yuan dynasty and one-time governor of a major city.

The great khan, lord of lords, named Kublai, is of a fine middle size, neither too tall nor too short; he has a beautiful fresh complexion, and well-proportioned limbs. His colour is fair and vermeil like the rose, his eyes dark and fine, his nose well formed and placed . . . He maintains also a number of concubines. There is a race of Tartars who are called Migrat or Ungrat, and are a very handsome people. From them are selected 100 girls — the most beautiful in all their country, who are conducted to court . . . it may be asked, if the people of this province do not feel aggrieved by having their children thus forcibly taken away. Assuredly not; on the contrary, they regard it as a favour and an honour; and the fathers feel highly gratified when their daughters are thus selected. If, says one, my daughter is born under an auspicious planet, his majesty can best fulfil her destiny by marrying her more nobly than I can do. On the contrary, if the young lady, by bad conduct or any misfortune, be found disqualified, he attributes the disappointment to her malignant stars.

a. When was this source created?

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b. Who created this source and why?

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c. Who was the intended audience of this source, and how might this have affected its construction?

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d. In what ways does this source confirm or refute what I already know?

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e. How reputable was its creator(s)?

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f. How might the political/social/cultural pressures of the time have influenced the creation of this source?

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SkillBuilder: Explaining different historical interpretations

Student: Class: Due date:

1. Using the example in section 15.5.2 'Show me' as a model, try to analyse and explain the interpretation in SOURCE 2. Before you read SOURCE 2, look at SOURCE 3 to find the location and extent of the Inca empire.

SOURCE 2 A historian's argument about the motives of the Spanish conquistadores for their conquests, their methods and the reasons for their successes, from Niall Ferguson, *Civilization*, Penguin Books, London, 2011, pages 98–101

. . . landing in northern Ecuador in 1532, were fewer than 200 Spaniards accompanying the man who already claimed the title 'Governor of Peru' [Francisco Pizarro]. Their ambition was to conquer the Inca Empire for the King of Spain and to secure a large share of its reputed wealth for themselves . . .

By the time they reached the Peruvian highlands, Pizarro had just sixty horsemen and ninety footsoldiers at his command . . . The population of the empire they intended to **subjugate** was somewhere between 5 and 10 million.

On the conquistadores' side, however, was an invisible ally: the European diseases to which South Americans had no resistance — the smallpox, influenza, measles and typhus. At the same time, the Spaniards' horses, guns and crossbows were weapons far superior to anything in the Inca armoury; they gave the invaders a terrifying extra-terrestrial aspect. And the Inca themselves were divided. Since the death of Inca Huayna Capac, his sons Atahualpa and Huascar had been battling for the succession, while subject tribes scented a chance to throw off the Inca yoke. The Battle of Cajamarca (14 November 1532) was thus scarcely a battle at all. As Pizarro's brother Hernando described it, Atahualpa walked into a trap when he accepted the Spaniards' invitation to dinner:

' . . . I had arranged with the captain of the artillery that, when a sign was given, he should discharge his pieces, and that, on hearing the reports, all the troops should come forth at once. This was done, and as the Indians were unarmed they were defeated without danger to any Christians.'

In the words of the sixteenth-century Andean chronicler Warman Poma, the Spaniards killed the panic-stricken Indians 'like ants' . . .

SOURCE 3 A map showing the major Central and South American civilisations — Aztec, Maya and Inca — just before the time of the Spanish conquests



- a. Identify the main argument in SOURCE 2.

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- b. Identify the points that the author of SOURCE 2 has used to support that interpretation.

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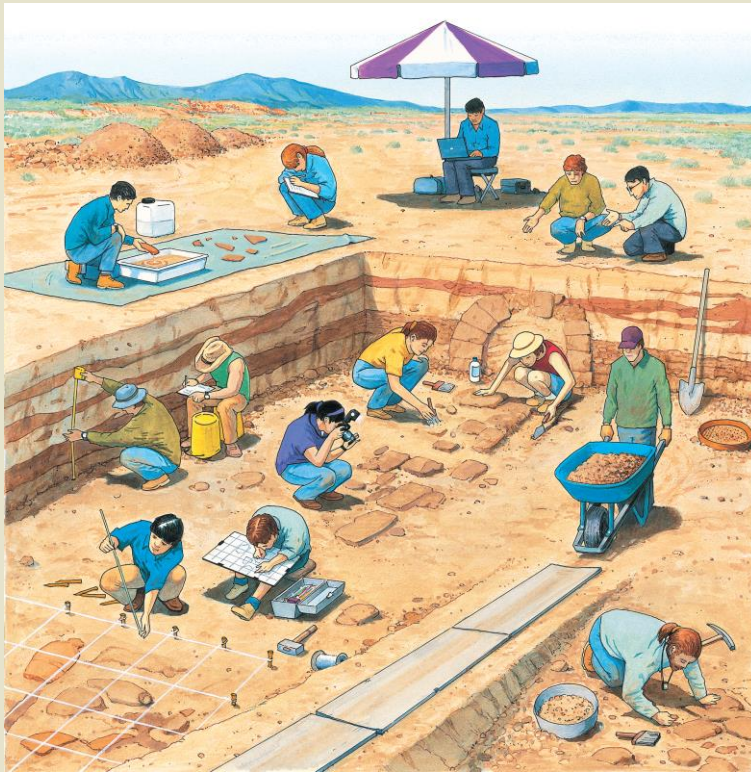
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2. Based on what you have learned in this SkillBuilder, apply your skills to explain how the interpretation in SOURCE 2 differs from the interpretation in SOURCE 1. Support your answers with examples and quotes from each source.

SOURCE 1 Activities at an archaeological dig



- A Finds are carefully washed and labelled to record the trench and layers in which they were found.
- B Strata revealed by the trench help archaeologists to date the various layers of the dig.
- C Brushes and trowels are used to carefully uncover objects.
- D Objects and sections of the site are photographed.
- E After the site has been searched for objects, earth is removed from the trench.
- F Positions of objects are recorded using drawing frames divided into squares.
- G An ongoing record of progress at the dig is kept.

a. Do they differ about the facts?

b. Have they used different sources?

c. Do they have different perspectives? Or do they each focus on a different aspect of the Spanish conquests?

SkillBuilder: Interpreting medieval art as sources

Student: Class: Due date:

1. Look at SOURCE 2 and analyse it by completing the tasks below.

a. Describe what is happening in the artwork.

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b. What impression is the artist trying to make about the subject of the artwork (the nuns)?

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c. What are the figures doing? What are the various activities? Can you identify the different roles among the figures?

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- d. What sort of problems in dealing with historical sources do your answers to the above questions highlight?

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2. You have learnt some of the history behind SOURCE 1 and the sort of information it presents. This helped assess its usefulness as a source. You should now be able to think about the effectiveness of SOURCE 2 as a historical source by answering the following questions.

- a. It is fairly certain that SOURCE 2 was created under the direction of Church authorities. Perhaps members of the clergy created it. How might that influence the way the nuns are presented?

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SOURCE 2 A French illustration depicting nuns looking after the sick



- b. If this was the only source available on the role of nuns in the medieval Church, what conclusions might you draw? Would all your findings be accurate?

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- c. Why must historians be careful when looking at sources such as this? The types of questions you have asked about SOURCE 2 can be used for any medieval artwork – in fact, they can be used to analyse artwork from any era. Keep them in mind whenever you are looking at history through artwork.

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3. Based on your work interpreting sources on medieval Europe, answer the following questions.

- a. What types of artworks are categorised under the term ‘medieval artworks’?

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- b. What does it mean to explore the content of an artwork?

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- c. Explain what exploring the context of a medieval artwork requires historians to do.

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- d. How can analysing medieval artwork be useful to historians?

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Reflection

Student: Class: Due date:

1. Which parts of this topic did you enjoy most? Why?

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2. Which parts of this topic did you enjoy least? Why?

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3. For each of these statements, tick the box that you think is correct for you.

Statements about my learning in this topic	Strongly agree	Agree	Disagree	Strongly disagree
I enjoyed learning through group discussions.				
I enjoyed learning through completing activities.				
I used my learning time effectively, finishing all set tasks.				
I cooperated and contributed in group tasks.				
Pictures and diagrams helped my learning throughout this topic.				

4. What ideas and information in this topic were a surprise to you?

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5. What would you like to learn more about?

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