The purpose of the documentary “Re-Weaving The Maya Identity” is to promote the anthropology collaboration between Progetto Continenti (Italian NGO) and the local Guatemalan organization Prodessa (Projecto de Desarrollo Santiago) in the preservation, recovery, and re-weaving of Maya culture. Their intervention in the remote rural area of Ixcan, situated in the Quichè region, focuses on the educational system, resulting in the founding of Maya University. In fact, a better education can give the Maya the possibility of claiming their needs and their rights at higher levels and to have a voice in Guatemalan public activities. Moreover, through the Maya University, people have access to information about their almost vanishing culture.
RE – WEAVING THE MAYA IDENTITY

A Video Documentary

Thesis Project

Submitted to the
Faculty of Miami University
In partial fulfillment of
The requirements for the degree of
Master of Arts
Mass Communication
Department of Communication

by
Bianca Pasquini
Miami University
Oxford, Ohio
2004

Advisor ____________________________
(David Sholle)

Reader: ____________________________
(Ronald Scott)

Reader: ____________________________
(Andy Marko)
Table of contents

Introduction ......................................................................................... 1

Purpose ............................................................................................... 2

Cultural Imperialism and NGOs .......................................................... 4

Consideration about Documentary ....................................................... 6
  - Fiction/non fiction
  - Styles and techniques
  - Framing Interviewees
  - Ethical Issues
  - Audience

Procedure ............................................................................................. 12

Questionnaire ...................................................................................... 13

Outline Script ...................................................................................... 15

Budget ................................................................................................ 16

Appendix #1
  Guatemala: country’s profile .......................................................... 18

Appendix #2
  Script ............................................................................................... 21

Appendix #3
  Spanish Section: Documental ......................................................... 32

Bibliography ....................................................................................... 36
Re-weaving the Maya Identity
By Bianca Pasquini

Introduction

When the plane landed in Guatemala City on May 13th 2003, armed with a camcorder, a tripod, videotapes, a Spanish dictionary, and a long, long list of questions, I found myself asking: “Why am I doing this documentary? Why do I believe it is significant?” The answers to those questions are the driving forces that keep alive my interest and my commitment to this project. I covered many miles along bumpy roads, I encountered snakes and mosquitoes, I traveled using the so-called “chicken buses” - crowded and suffocating buses, I stayed in the heat of a rural area, Ixcan, with no running water, no electricity, no transportations but pick-ups.

However, I was strongly motivated and with no complaints I have enjoyed and respected every single moment, every single face I met, and the breathtaking Guatemalan landscape. There are two main reasons that led me to challenge myself and kept me strong in harsh situations and to live an adventure in the Guatemalan’s highland:

- In many sides of the world, many populations are suffering because of other people’s greed for power and money. Historically, because of colonization, many native populations have gone through a devastating process. Magnificent cultures disappeared and many innocents died. Guatemalan land, specifically, witnessed the genocide of its people, and the gradual transformation and disappearance of its ancient Maya culture. Now, Maya descendents are trying to recuperate their traditional practices, their identity, their almost-lost glorious past.

- I trust the Non Governmental Organizations’(NGO’s) work. In fact, throughout their intervention in areas of the world in which the cultural identity risks disappearing forever, it is possible to change the unequal distribution of power. I strongly believe that, together, people can more effectively create a more peaceful, just, equitable and sustainable world for this and future generations. Specifically, the Italian NGO Progetto Continenti is a cooperative of international solidarity. It is a non-religious, non-political, non-profit organization. For 13 years it has collaborated with partners and associations of
the civil society in the Southern Hemisphere. Continenti is working in order to realize projects of development in social fields such as education, professional training, health protection, human rights, people’s economy through micro-credit, and environmental protection.

Since its constitution, Continenti bases its interventions on the following:
- Self-development of peoples: the improvement of living conditions can be achieved only if the local population becomes the protagonist of their own development;
- Collaboration with local institutions and organizations to realize projects: the strengthening of local partners is essential to ensure the continuity of the initiative in the long term, when the external help will be concluded.
- Participation of the local community, which will benefit in the realization of projects.

Continenti has realized several projects in the so-called “developing world” as well as in Italy. Continenti believes that, by promoting education and a community’s sense of identity, native populations can benefit from the revitalization of their culture.

**Purpose**

The purpose of the documentary *Re-Weaving the Maya Identity* is to promote the collaboration between Progetto Continenti and the local Guatemalan organization Prodessa (Projecto de Desarrollo Santiago) in the preservation, recovery, and re-weaving of Maya culture. Their intervention in the remote rural area of Ixcan, situated in the Quiche’ region, focuses on the educational system, resulting in the founding of Maya University. In fact, a better education can give the Maya the possibility of claiming their needs and their rights at higher levels and to have a voice in Guatemalan public activities. Moreover, through the Maya University, people have access to information about their almost vanishing culture.

In order to understand the social-cultural context in which my documentary takes place, it is important to shed light on the painful situations that native people of this area had to face. Ixcan is a rural area situated at the extreme north of the Quiche region of Guatemala, neighboring Mexico. This is a wild region and its accessibility is difficult.
The inhabitants are primarily Mam, Q’anjobal and Chuj people; they are descendants of the Mayas. The majority work in agriculture, and a smaller portion of the population is made up of traders and artisans. The major economic resource is the production and exportation of coffee and cardamom. They base their nutrition on roots, traditional corn tortillas, rice and beans.

In 1972, the Ixcan area became one of the main locations of armed internal conflict in Guatemala. Rebel groups increased their military activity but the Guatemalan army suppressed them. In the battles that ensued, many innocents died and social service organizations were fragmented and then forced to close. Many villages were overrun and their crops destroyed. At one point, because of the conflict people started to migrate to Mexico.

During the 70’s, Father William (known to Mayas as Guillermo) Woods, a U.S. priest who had lead the cooperative movement in the Ixcan region, received numerous death threats. In 1978 he was flying his small plane out of the region with three other Americans on board, including a young volunteer, a physician, and a journalist for a Church publication. The plane was shot down and all four were killed. In 1981, a small group of Mayan leaders marched to the capital and peacefully occupied the Spanish Embassy to protest the repression against their people.

Only after complicated negotiations between the government and the guerillas, in 1992 resettlement of the dispersed populace took place and their social reorganization started. Today, this reintegration and rebuilding process continues and it aims to improve and develop the situation of the Mayan population. Besides the governmental intervention, there are other humanitarian organizations that contribute to the development of the region.

One of these Guatemalan organizations is PRODESSA. This local NGO focuses its program in the Ixcan area on education, because in the past Mayan groups were excluded from the educational system. In addition, the traditional Mayan culture was not previously recognized as part of the formal education of the area. Moreover, women in this culture had never previously been educated, and PRODESSA seeks to include them in its efforts to educate the populace.
Cultural Imperialism and NGOs

I think that it is significant, in this exploration of Mayan identity and NGOs’ operations, to define the meaning of words such as Culture and Cultural Imperialism. In this project, I look at the word culture as the totality of the inherited ideas, beliefs, values, and knowledge which constitute the shared bases for social actions. Culture stands for the range of activities and ideas of a group of people with shared traditions; it denotes also artistic and social pursuits, expression, and tastes valued by a society or class, as in the arts, manners, dress, etc., which are transmitted and reinforced by members of the group.

The definition of Imperialism that I would like to highlight refers to the policy and practice of extending a state’s rules, authority, influence, and power over other territories. This policy usually requires aggressive behavior by one state against another. Cultural imperialism, as the result of colonization, tries to impose a state’s ideas over another country, destroying ancient beliefs and traditions of the conquered society.

Many NGOs’ functions have been criticized and questioned because they were seen as a form of “understated or unspoken cultural colonialism.” However, most of the time, organizations such as Continenti endorse the empowerment and the right to self-determination of specific realities that usually involve the submitted and suffering populations. In doing so, they cooperate with local partners. In this specific case study, the Guatemalan NGO Prodessa arranges and coordinates all the activities it pursues. Local organizations know better than anybody else the needs of their community. They work for their people, for their development, for their rights.

The majority of people working in Prodessa were activists during the civil war; they fought, they risked their lives to protect their culture, their religion, their existence as a “pueblo.” This fight is still an ongoing process but it has changed its form. In order to defend their culture they don’t need to take their machetes and hide in the mountains anymore; now they can have a political voice at a governmental level. They can finally claim their identity and demand to be respected for what they really are and what they really believe in.

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1 Pueblo is the Spanish word used to indicate both “village” and “the people.”
In order to claim the right of self-determination from the government, Mayas need to be educated. They need to know their own culture – that culture that was considered evil for centuries, that was persecuted and almost totally destroyed, that culture whose manifestations and practices were forbidden until a few years ago. In the Ixcan area, in fact, the population underwent the risk of a cultural loss which was manifested in people’s daily lives. In order to understand this loss of identity, it is necessary to understand some external aspects of it.

For instance, as an external cultural sign, Maya dress often acts to distinguish Maya from the rest of the Guatemalan population. Maya dress includes articles of clothing woven by hand that are differentiated by their type of manufacture, design form motifs, and style. These colorful dresses varied not only from one region to another but also according to the taste and creativity of the weaver. More importantly, specific designs and motifs inscribed in Mayan clothes “speak” about the people who wear them. The language codified in Maya weaving conveys the Maya as a people, their roots, their lives, and their causes. Maya clothes represent identity and to produce and wear them is a symbol of pride in being Native and strengthens the sense of community. For Mayan women, weaving is like a ritual that keeps Maya values alive.

Unfortunately, after the Spanish colonization, there were restrictions on the dress of indigenous people. However, many Mayas kept weaving and wearing their traditional costume. This ability to conserve weaving allows the Maya to dress in a style which is an expression of their artistic, moral, and spiritual senses while also being a culturally distinct sign. Despite the fact many Maya largely ignored the discrimination made because of their outfits, in the Ixcan area the situation was different. In this remote region, actually, was carried out the most cruel repression in Guatemala. In Ixcan, Mayas from different communities and pueblos gathered together. Their language, their uses, and the motives of their dress were different. Moreover, they escaped the army repression by feeding in Mexico or hiding in the mountains. During this period, in order to avoid persecution and massacres, they didn’t wear their traditional costume (called traje), and the art of weaving colorful and wonderful Native trajes was diminished because of the repression. After many years, subsequent to the Peace Agreement, Mayas came back to repopulate the Ixcan area.
The influence of Mexican lifestyle and the co-habitation with different communities changed Mayas’ habits and this sense of community and identity. Today in Ixcan, many women don’t weave anymore. Especially for the young people who are westernized in their clothing, it is hard to hear their native language being spoken, and traditional spirituality being practiced. However, this is a society that is trying to revive its traditions. Prodessa and Continenti are focusing their help on education because this is the foundation of a society; it creates their identity. Through a Mayan university, it is possible to enlighten their groups, awaken their awareness as a people, and to revive their abandoned traditions. One of the most crucial of these tradition is weaving and wearing traditional clothes. Overall, by the strengthening of Maya educational system, it is possible to achieve a Re-Weave the Maya Identity.

CONSIDERATIONS ABOUT DOCUMENTARY

In documentary making, it is important to take into consideration the following aspects:

- the aim of a documentary video as distinguished from a fictional film;
- the style used to convey the message;
- the ethic of the video maker in conducing his/her research and in re-presenting people’s lives.
- the audience the documentary is addressed to.

FICTION/ NON- FICTION

According to Grierson, three principles apply for a film to be called a documentary. First, a documentary should select reality from itself, not in a staged studio. Secondly, it should film real people rather than actors and finally, it should chronicle real or “found” stories, not constructed ones. Affirming that “every film is a documentary,” in *Introduction to Documentary* (2001), Bill Nichols divides films into two categories: “1) documentary of fulfillment; 2) documentaries of social representation.” The first category relies on people’s wishes, fears, desires, etc. about the reality. The second, also called non-fiction films, tend to give a more concrete representation of the world in which people live. Whereas in fiction the reality presented
by the filmmaker could be totally fantastic and unrealistic, in non-fiction the main goal is
to present the real world. Documentaries (non-fiction films) try to show the world as it
actually is; they talk about the familiar, they give the impression of authenticity, they re-
represent the reality. Fiction movies, on the other hand, can create an imaginary reality or
represent the world as plausible, or re-invent it. In documentaries video people expect to
find the “truth” about the real world they inhabit.

Although, hereby, I will not explore the fine line between fiction/non-fiction, I
think it is significant to briefly point out some strengths and weaknesses of the format I
have chosen for my work. Indeed, the line between fiction/ non fiction is blurred; images
can be manipulated, the subjectivity of the documentarist may give the audience a
specific perspective which is not always balanced, “reality” is a socially constructed
concept, Truth doesn’t exist, and what documentary film conveys, is a partial, often
biased, view of the world. Furthermore, some critics argue that sometimes reality can be
better represented by using some characteristics of fiction movies (such as the movies of
Italian Neorealism) than by documentary conventions.

STYLES AND TECHNIQUES

According to Nichols there are different styles (or modes) in making a
documentary. These modes set up conventions, or sub-genres, which help to identify a
film. However, a film identified with a given mode will not be so entirely. In many cases,
in fact, a single documentary finds different ways to express a concept and can contain
more that one mode. Nichols identifies six primary modes: poetic, expository,
participatory, observational, reflexive, and performative. In Re-Weaving the Maya
Identity I decided to emphasize three types of style: the poetic, the observational, and the
participatory.

The poetic mode emphasizes experimentations, visual or rhythmic qualities, and
artistic modalities. A poetic documentary is close to avant-garde films. This style usually
doesn’t have linear editing, and setting and scenes are set in non-specific spaces. It tends
to fragment the reality basing its point of view on subjective impressions.

Despite the fact that the chief style of Re-Weaving the Maya identity is not a
poetic one, I think that the opening credits and some scenes throughout the documentary,
by the use of a suggestive music and by some shots of nature and animals, evoke emotions and sensations stressing more moods and tones than knowledge or persuasion. These techniques can be considered a way through which I suggest meanings in a poetic way. Specifically, in the editing of the opening credits, Maya women are weaving colorful Mayan textures. I manipulated colors and add the “mirror effect” (through which the figures of women weaving disappear giving visibility only to their hands and the grain of their clothes) to emphasize the beauty of Guatemalan colors and the almost-lost ritual of weaving, which is strictly related to the preservation of their identity as Mayas. The mirror effect and the music give to the documentary a surrealist and artistic style. Nevertheless, as I will better explain later, the poetic mode is not the predominant one.

Nichols argues that the observational mode calls attention to a direct engagement with the everyday life of subjects as observed by an “unobtrusive” camera. The observational mode is often, inappropriately, called cinema verite’. Cinema verite’ was coined by a group of European filmmakers (particularly French) and it is also know as participatory cinema. The right term for the (American) observational style would be Direct cinema. Direct cinema shares some commonality with Cinema verite’. As well as the participatory mode (cinema verite’), the observational mode (direct cinema) is characterized by no voice-over commentary, no supplementary music, no inter-titles, no behavior repeated for the camera, and no reenactments. Usually, they are used for ethnographic research and some filmmakers, such as Frederic Wiseman, conducted ethnographic studies of their own culture. However, the basic differences between the two approaches are the followings:

- Observational style follows the rule of “the fly on the wall” which means that the director tries to be as unobtrusive as possible. Documentarists of this approach believe that after a while, subjects will forget that they are being videotaped and act as they would behave in their normal lives. Through this approach it is possible to shoot “the world as it is” (Nichols, 2001).

- Participatory style, on the other hand, invades people’s lives in order to provoke a “truthful” reaction. Participatory filmmakers believe that by catching people unexpectedly, such as while they are walking along the street, and asking them questions
related to their feelings, such as “are you happy?” (Chronicle of a Summer), it is possible to get the purest reaction and achieve Truth about people. The filmmaker becomes an integral part of the scene because he/she is placed in front of the camera and actively interacts with people, becoming him/herself a social actor.

As above mentioned, Re-Weaving the Maya Identity is mainly based on the fusion between participatory and observational cinema. Indeed, I visited both public institutions, such as schools, and private houses, videotaping the regular ongoing lives of people trying to be “the fly on the wall.” At the same time, I have decided to include some short dialogs with local Mayas along the street to create connection and interaction between the audience, the subject, and the filmmaker. I based my work on interviews but my voice (interviewer’s voice) is purposely not present in the final work to break the distance between the people interviewed and the audience. Knowing that, I asked them to include the question in their answer. Specifically, I have decided to include only the interviewees’ voices because I prefer the “they talk to you/us about themselves” pattern, rather then “I talk to you about them” or “I talk about it/them to us” (typical of the expository mode which uses the voice-over commentary also called voice-of-God commentary).

I have opted for the model “they talk to you/us about themselves because I don’t want my point of view to be explicitly addressed or the documentary overly didactic, or pose myself in a position of superiority as an “omniscient orator.” Interviewees’ voices are accompanied by a variety of images related to the topics the subjects are talking about. I am aware that, despite all, the definition of “They” opposed to “you/us” implies a reparation between the subjects and the viewer/filmmaker. On one hand, I would like to be able to cross every kind of border between representation and actuality and create a sense of closeness and proximity. However, as a matter of fact, there is a physical, cultural, and ethnic distance that can not be overcame.

I would have loved to present the interaction “we speak about us to you.” This pattern is used in auto-ethnography and I consider it to be the less problematic approach when touching a sensitive subject such as diversity, ethnicity, and discrimination. It would be interesting to give them the tools to self-represent themselves and see what aspects of their culture they would emphasize. Nevertheless, this method requires a large
amount of time (to teach them how to use electronic devices) and availability of technologies, such as video-cameras, microphones, and tripods Mayas could use. I had only three weeks to collect all my footage and not enough camcorders for them. This type of interaction solves many problems related to ethnocentric representation of “otherness” and the filmmaker’s stand point.

FRAMING INTERVIEWEES

Many interviewees in the video are framed tightly or in close-up. With this frame I wanted to create the sense that they are speaking directly to the viewer. In some cases, the interviewee looks directly to the camera. This angle adds authority to the interview and the straight-on look makes the subject more convincing. In other situations, with different interviewees, I’ve used the oblique angle in order to give the impression that the subject is having a conversation with someone off-camera. This style makes the interview more relaxed and informal. Even though the documentarist is not visible, his/her presence and interaction with the subjects are evident.

ETHICAL ISSUES

Bill Nichols argues that: “Representative democracy, in contrast to participatory democracy, relies on elected individuals representing the interests of their constituency.” (2001, p. 3). Documentary filmmakers are public re-presentatives and they carry public responsibilities in their actions. Also, people are used as social actors and filmmakers in exposing their lives ought to be careful not to exploit them and not to misrepresent them.

In particular, observational documentary poses a variety of problematic issues related to ethical behavior. First of all, this approach lacks history and specific context. Specifically, how can the camera record the “truth” without being intrusive or exploitative? What are the ethical responsibilities of cinema verite’s filmmakers toward their audience and their subjects? Does the camera as a material object really become “invisible”? or do the subjects keep acting for the camera because they feel observed? Is this a voyeuristic methodology? If something serious happens to one of the subject, does the filmmaker have the responsibility to intervene?
Also in Cinema Verite' style it is important to raise some ethical questions. In fact, interviews could be “masked” and pre-arrange before the shooting. Moreover, since it is based on the “research on the field” (also known as ethnographic approach), participatory documentaries deal with cultures and usually “other” cultures. The filmmaker is an “outside observer” who may change, influence, or distort facts and events. The most common ethical questions for participatory cinema are: are people really themselves in the video? Does the filmmaker put pressure on them? The director may also have biases and communicate an inaccurate portrayal of “others,” reinforcing the stereotype of “Them” as exotic or bizarre. This approach runs the risk of creating a sort of “cinema of attraction” which exploits ethnic groups.

I think that ethical behavior depends on the negotiation between filmmaker, subject, and viewer alike. The subjects must know what is going on, they must be aware of the possible consequences of their participation. This awareness is achievable through an “informed consent” of which the filmmaker is totally responsible. My documentary will be used for Maya’s benefit, they know I am working on their side, we arrange interviews before, we have spent time together getting to know one another, I have explained to them what kind of distribution this documentary is going to have and its purpose, and I have gained their trust especially because of my attitude “I am here to learn about you and to promote your work.”

Concerning the problem of “voyeurism” and “unobtrusive camera,” according to my own personal experience in Guatemala, people were conscious that they were being filmed. For instance, in the school of Mayaland, young students could not help looking at the camera smiling or trying to mirror themselves in the lenses, or hiding themselves because they were shy. The presence of the camera was clearly perceived by the subjects even after a while. Also, when I asked them to continue with their lives, they were perfectly aware they were observed and I’m sure they changed attitudes.

AUDIENCE

*Re-Weaving the Maya Identity* is addressed a general audience. It aims to create awareness in the viewer about social issues in a remote and unspoken area of the world and to show the usefulness of non-profit organizations’ help (such as PRODESSA’s and
CONTINENTI’s), and the significance of their international collaboration in the recovery and preservation of local identities.

The documentary will be used as an instrument of promotion of Continenti’s Project in Guatemala. Specifically, it will be used for fundraising and, eventually, showed on national television in order to create a social consciousness and encourage people and other organizations to participate in the development of this and future projects.

PROCEDURE

As already mentioned I have used an ethnographic approach. Actually, I stayed in Guatemala for a little more than three weeks. I have traveled all over the country, collecting footage that shows different aspects and realities of the country. I visited Mayan ruins at Tikal and the typical tourist Maya market in Chichicastenango. I have included some of these scenes throughout the narration of the documentary because - despite the fact that are not directly connected to the Ixcan situation and Prodessa’s work - they are significant in the understanding of the Guatemalan culture and the Mayas magnificent past. I have tried to create contrast between places in which the tourist brings money, expecting to see “real” Mayas (although they speak perfect English) and the marginal and unseen Maya’s situation in Ixcan, in which native people struggle everyday to keep their traditions alive.

Moreover, in Ixcan, specifically in a pueblo called Mayaland, I’ve interviewed:
- Andres Tomas Leon and Felipe Recino Domingo, coordinators of the project, and I have followed them in different managerial and educational activities. These interviews explore the actual functioning of the project in the local socio-cultural environment.
- Flor Alvarez Medrano: Teacher in Prodessa. This interview puts emphasis on the values of the Maya culture and shows the need to create an “indigenous” educational material.
- Giuseppe Florio: Director of Progetto Continenti from Rome. This interview aims to present the organization and its intervention in the territory mentioned above. This interview was shot a few months after my trip to Guatemala. This period of
time was beneficial to my documentary because I had time to review the footage, to focus on the purpose of the video and to better address the interview.

- Daniel Domingo Lopez. Coordinator of the project in Prodessa (Guatemala City). The interviewee provides historical information about the repression suffered by Maya people, in order to show the necessity of and promote the Maya University.
- Students (a man: Guillermo, and two women: Katalina and Isabella) showing their daily lives.
- I have filmed the school, classes, and educational activities, such as the class at the elementary school and the class of theater.
- I also went to visit nearby villages – Pueblo Nuevo, Quarto Pueblo, Coban- in order to show the socio-cultural context in which PRODESSA and PC operate.
- I have filmed some students playing traditional instruments, such as the Marimba, and Prodessa gave me some CDs they produced in which the lyrics of songs have, most of the time, a social-political content. This music will accompany some of the images in the video.

**LANGUAGE:** Italian and Spanish with English subtitles.

**MATERIAL:** Mini DV - Videotapes

**LENGTH:** 25 minutes.

**EQUIPMENT:** Camcorder (Canon Gl2), microphone, tripod.
QUESTIONNAIRE:

- Director PC (in Rome) -
  1. Could you introduce us to Progetto Continenti?
  2. What lead your organization to work in Guatemala?
  3. What are your goals? How do you plan to achieve them?
  4. Do you have any deadlines?
  5. What achievements have you accomplished so far?
  6. Do you collaborate with any other international NGOs?
  7. How do you reply to the critique of “cultural colonization?” What means do you apply in order to respect Guatemalan traditional values and beliefs?
  8. As Westerners, what do you think is the best way to respect and validate the traditional values of Guatemalan culture?

- Local coordinator–
  1. Describe the need for opening a Mayan school in this area before it was opened.
  2. How does the enlargement of the global market influence local reality? Do you think that it may lead to a slow disintegration of Mayan identity?
  3. How do you view the local people integrating traditional Mayan values with modern ones, if at all?
  4. How do you preserve the Mayan identity and culture? Is the teaching of Mayan language included in your program?
  5. Could you explain the differences between females’ and males’ situations in a rural area here in Guatemala?
  6. What do you do in order to integrate Mayan women in your project?
  7. PRODESSA is supported by a variety of national and international organizations, how important are these collaborations?
  8. What role does the Church have?
  9. What criteria did you use for the selection of the staff?
 10. How did you select the children?
 11. What classes and activities are offered?
12. What kind of workers is this school training?

- Teachers-
  1. How many hours do you work here?
  2. How much are you paid?
  3. How many students do you have?
  4. What is your educational background?
  5. How is the Guatemalan educational system organized?

- Students (male and female)-
  Could you describe for me your “typical” day?
  What classes are you taking?
OUTLINE SCRIPT

RE-WEAVING THE MAYA IDENTITY

I. Opening credits:
   1. Hands weaving - Map
   2. Music played by students
   3. Title.

II. Guatemala’s profile:
   1. Flute music
   2. Text describing Ixcan’s situation
   3. Mayan temple in Tikal (interviewees’ voice talking about Mayan values and beliefs).
   4. Flore’s and Andres’ voice: elements of the Maya culture

III. Introduction of the local NGO: PRODESSA, situated in Guatemala City.
   1. PRODESSA’s mission
   2. Educational material

IV. Ixcan and Mayaland
   1. Roads, landscapes, and people going to Ixcan.
   2. Ixcan and economy: Cardamom and coffee
   3. Entry in Ixcan area and in Mayaland pueblo.
   4. View from the plane.
   5. Community’s life.
   6. Socio-historical situation – Guerrilla war and Peace Agreements –
   7. Prodessa’s intervention in the educational system in the area – need of a Maya University-
   8. Prodessa and the valorization of women.

V. Maya University
   1. Flore and indigenous women’s education.
   2. Female secretary/student Katalina – situation of women in the rural area-
   3. Female student Isabella and her family
   4. Male student/professor Guillermo talking about his experience

13. Italian NGO: Progetto Continenti
   2. Importance in collaborating with other international organizations.
   3. Globalization and traditional values. Student talking in class.
   4. Need of Continenti’s help and support
   5. Hope in an improvement in Maya’s life through the university.
   6. Closing Credits.
# BUDGET

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Appendix # 1

Guatemala: country’s profile

History

The Maya civilization arose in the highlands of Guatemala centuries before the birth of Christ, forming thriving city-states and a trading network that stretched over a wide area. Many Maya leaders and people later migrated northward, into the Petén and Yucatán regions, where the civilization developed during the Classical period, between AD 300 and 900. During this period, the Maya built impressive ceremonial cities at Tikal, Uaxactún, Quiriguá, Mirador, and at many other sites in northern Guatemala, as well as in Honduras and Mexico. These sites featured large temple pyramids and plazas, richly decorated with sculpture and carving. The Maya also developed sophisticated scientific knowledge, a complex calendar, and a hieroglyphic writing system.

After the collapse of Classic Maya civilization, the Maya established new cities further north in the Yucatán Peninsula, which was the center of the Maya world during the Post-Classical period (AD 900 to 1521). Those Maya who remained in the Guatemalan highlands never achieved the scientific or architectural magnificence of the Classical or Post-Classical city-states, but their civilization survived longer. When the Spaniards arrived in the 16th century, several populous nations of Maya descent, notably the Quiché, the Cakchiquel, and the Zutujil occupied the Guatemalan highlands.

After Spanish explorer Hernán Cortés conquered the Aztec Empire in Mexico in 1519, he sent his lieutenant, Pedro de Alvarado, to invade Guatemala in 1524. Alvarado led a small Spanish force and thousands of indigenous Mexican allies. Alvarado found the native Guatemalans engaged in civil war and already suffering from diseases introduced by Europeans, which were spreading over the Americas. He formed an alliance with the Cakchiquels to defeat the Quiché. Alvarado then faced a four-year rebellion of the Cakchiquels, which he suppressed by 1528, and established Spanish rule over the region.
Culture

The nation’s society is marked by pronounced extremes in the conduct of daily life. In the capital city, families live much as they do in the cosmopolitan centers of Europe, whereas within an hour is drive of the capital are Indians whose patterns of daily life remain those of past centuries. The pattern of culture is characterized by sharp contrasts, whether it is in the language spoken or in matters pertaining to the household, cuisine, attire, or family affairs.

The contrast between the modern ways of Guatemala City, the center of Guatemalan cultural activity, and the traditional customs and crafts of the Maya peoples gives Guatemala a colorful and dynamic culture. Spanish colonists gave Guatemala its official language and many architectural and art treasures. Magnificent buildings of the colonial period remain at Antigua, the colonial capital, located about 40 km (about 25 mi) from Guatemala City.

Economy

Guatemala has had a strong traditional economy, producing corn, beans, chocolate, cotton, and a wide variety of fruits and vegetables. Guatemala exported small quantities of cacao, sugar, cotton, and other crops early in the colonial period, but in the 18th century the Spanish government put greater emphasis on exports. Since then, Guatemala has steadily increased its dependence on foreign markets.

Guatemala is a developing country largely dependent upon traditional commercial crops as the basis of its market economy. Vigorous economic growth during the 1960s and ‘70s was followed by a severe economic downturn during the ‘80s. The government has attempted to revitalize the economy by fostering the diversification and expansion of nontraditional exports, and free trade zones have been established to encourage the expansion and decentralization of manufacturing. The collection of personal income taxes has improved significantly; the government, however, continues to rely upon revenue from other tax sources, such as customs duties, sales taxes, and excises on liquor and tobacco.
Education

The literacy rate for Guatemalans over the age of 15 stood at 80% of the population in 2001 (74 percent of females and 86 percent of males could read), among the lowest rates in Central America. Elementary education is free and compulsory. Enrollment is lower in rural areas than in urban areas. Many rural schools only go up third grade, and much of the nation’s education budget is spent in Guatemala City. In addition to public schools, there are also private and church schools, both Catholic and Protestant, among the nation’s 12,409 primary schools.

Government

Strong executives have characterized Guatemalan government historically, with the military often playing a major role. The country is divided into 22 departments, and departmental chiefs, appointed by the president, traditionally exercised great authority. The 1945 constitution, adopted during a revolutionary period of political and social reform, provided for greater local autonomy, but military domination of the country after 1954 truncated democracy. The constitution of May 31, 1985 (effective January 14, 1986) provides for a representative democracy with three independent branches: executive, legislative, and judicial, plus an autonomous Supreme Electoral Tribunal. It provides for universal suffrage for all citizens over age 18. Following the unsuccessful attempt of President Jorge Serrano Elías in May 1993 to assume dictatorial powers, several amendments were added to the constitution in 1994.

Language

Spanish is the official language of Guatemala and the primary language of 60 percent of the population. For the rest of the population, the primary language is one of the 23 Mayan languages, including Cakchiquel, Quiché, and Kekchi. Many Mayan speakers also know Spanish.
Appendix # 2

Script
Re-Weaving the Maya Identity
By Bianca Pasquini

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>CU: hands weaving colorful Mayan texture.</td>
<td>MUSIC played by students:</td>
</tr>
<tr>
<td>Map of Guatemala</td>
<td></td>
</tr>
<tr>
<td>Overlapping writing: RE-Weaving the Maya Identity By Bianca Pasquini</td>
<td></td>
</tr>
<tr>
<td>CU: hands weaving colorful Mayan texture.</td>
<td>Music: Flute</td>
</tr>
</tbody>
</table>

TEXT: “Ixcan is a rural area situated at the extreme north of the Quiche’ region of Guatemala, neighboring Mexico. The inhabitants are primarily Mayas.

In the 1970’s Ixcan became one of the main location of the armed internal conflict in Guatemala. Rebel groups increased their military activity, but the Guatemalan army suppressed them.

In the battle that ensued many innocents died and many villages were overrun and their crop destroyed.

Because of the conflict, people started to migrate to Mexico. Only after complicated
negotiations between the government and guerrillas,

In 1996, the Peace agreement was reached. This led to the resettlement of the dispersed Mayan populace and the initiation of their social recognition.

The local NGO Prodessa in collaboration with the Italian NGO Progetto Continenti, is contributing to the development of the region by focusing on the educational system.

<table>
<thead>
<tr>
<th>Writing: TIKAL</th>
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</thead>
<tbody>
<tr>
<td>Tikal’s temples</td>
</tr>
<tr>
<td>Rain forest</td>
</tr>
<tr>
<td>Animals</td>
</tr>
</tbody>
</table>

Chichicastenango: traditional and colorful Maya market

<table>
<thead>
<tr>
<th>Sounds of Nature</th>
</tr>
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<tbody>
<tr>
<td>Flor’s voice: (in the Maya culture) there are some central elements: - for example, the belief that we are one with the Universe. We have the obligation to take care of ourselves as an essential part of the Universe. In other words, we have the obligation to take care of ourselves. We have to take care of others and others have to take care of us whatever they are: animals, stones, people.</td>
</tr>
</tbody>
</table>

Andres: the principle and values currently known are those principles and values that were brought to life from our ancestors, from our grandparents, from wise people of our culture.

| Music from the street, people talking, and chatting. |
Flore’s voice: In Guatemala more than the 60% of the population are aborigines and this population has not been taken into account for many years in any fields: neither education nor in health. Education doesn’t have cultural pertinence, which means that that it doesn’t take into consideration all the particular characteristics of the population, even less the characteristics of women.

Lopez’s voice: Our country, Guatemala has been built upon discrimination and repression among other factors. And this has greatly affected the actual life of Guatemalan people.

Felipe: The values of the Maya culture are a combination according to that repression that Mayas suffered. The Mayan men or women were forced to change their values and live differently.

Giuseppe: Guatemala is one of those countries we visited in 1989, in the prospective of starting our work of collaboration with some countries. What stroke us was the strong repression, especially when we went there at the end of 80’s, from the army.

Flore’s voice: Hello, my name is Flor de Maria Alba de Smedrano, I’m a woman from the Maya Quiche ethnic group. I’ve been working in Prodessa for 7 years.

PRODESSA is an institution that works with Mayan communities in developmental and educational projects.
| Flor’s interview with books                                                                 | In the world we are living now there is an ecological turmoil, and Mayas, as a principle, care for all the natural resources. And that is another area in which Prodessa is working on, and that we are accomplishing through the valorization or the Mayan spirituality. We believe that what is hurting you is also hurting me and all the beings of the Earth. |
|                                                                                           | Let’s talk about the didactic material we use in Prodessa. We had the need to create our own teaching material to give to our students the real history of our country to start re-discovering the Mayan history, strengthening history. I think that this is very important because it shows how we can teach the new generations not to lose all these daily teachings which do not necessarily have to be written. |
| Road                                                                                      | Music: Flute                                                                                     |
| People walking                                                                            | Lopez’s voice: Ixcan is one of the most geographically isolated areas, where the population haven’t received all the benefits that they deserve from the Guatemalan state.                                                                                     |
| Pueblos (villages)                                                                       | Felipe: PRODESSA chose this region because according to the history and the experiences that we lived is a region very affected by the armed conflict and the emigration.                                                                                     |
| Landscapes                                                                                |                                                                                                    |
| River Ixcan                                                                               | Andres: Here we see the Ixcan river. Sources of Nature                                             |
| Maps of Ixcan                                                                             |                                                                                                    |
| Cardamom and Coffee plantation | Andres: What you can see right there is a plantation of Cardamom. It’s one of the product that improved the economy of the area. Cardamom is this branch that grows from the base and are commercialized fruits and seeds.  
Now, the problem is that Guatemala is going through a crisis with coffee production because the prices have internationally fell. In this area the farmers produce coffee, and we have the problem of emigration due to impoverishment, the lack of work and insubstantial income |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Cardamom seeds</td>
<td></td>
</tr>
<tr>
<td>CU Andres</td>
<td></td>
</tr>
<tr>
<td>Bridge Ixcan</td>
<td>Andres: here we can see the bridge over the river Ixcan. It’s around 3 years old. This bridge is important because it facilitated the communication between this region and the other one.</td>
</tr>
<tr>
<td>View of Mayaland from the aircraft plane</td>
<td></td>
</tr>
<tr>
<td>Sign: “Bienvenido a Mayland. Tierra Maya”</td>
<td>Music: Marimba</td>
</tr>
<tr>
<td>CU people on the street</td>
<td></td>
</tr>
<tr>
<td>CU Lopez</td>
<td>Lopez: my name is Daniel Domingo Lopez Maya Mam. We are working with the returning population of Ixcan.</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Community life in Mayland:</td>
<td>Ixcan is one the area in which repression was particularly strong during the 36 years of war and in this area is where civilians had to flee to Mexico to save their lives. In 1992 PRODESSA is helping this process of coming back to Guatemala. In 1992 the process of returning to Guatemala started and Prodessa helped with this return.</td>
</tr>
<tr>
<td>People walking on the street, shopping, partying, cooking on the street</td>
<td></td>
</tr>
<tr>
<td>Woman carrying wood</td>
<td>Giuseppe: Our specificity in our Guatemalan projects is to make the indigenous society grow, because it has been so persecuted and fragmented in all these decades. In order for the people to develop, be aware of their rights and duties, participate to the social life and, in some cases, directly to the political life.</td>
</tr>
<tr>
<td>Social life Mayaland</td>
<td>Andrés: The social composition of Ixan region … it is a multiethnic society because population are coming from different area of Guatemala. We will find people from the Conchobal ethnic, Mam’, Pokti, Acateco, Poktor, Kakchi therefore there is a large variety of culture that are sharing the same space. Summarizing the history of this community in the Ixcan we can say that the first part was a colonization led by the Catholic Church with other governmental institutions in order to distribute lands in the region. Originally the church formed cooperatives and through these process, many communities were able to develop economically socially and in terms of organization. In this awakening in which the population try to develop themselves, the civil war (armed conflict) erupted it destroyed this developmental process.</td>
</tr>
<tr>
<td>Elementary school and classes.</td>
<td></td>
</tr>
<tr>
<td>Community life</td>
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</table>
CU Lopez  | **Lopez:** In the last 5 years we have been in charge of the education at a university level. This happened because the population has been excluded from all the educational benefits that the country has to offer to every single citizen.

Mayan University classes  

CU Felipe  | **Felipe:** The need of creating a university in the Ixcan region is because this is a very diverse region and also because it has had a very difficult history. Whatever happened at the level it has affected this region.

Classes- Students Mayaland  

CU Andres  | **Andres:** one of the aspect we can see is the active participation of women in the educational process.

CU Flor  

Women making tortillas  

Flore  | **Flore:** Regarding women, we say in Guatemala that we have been discriminated three times:
- First is for being women,
- Second, for being aborigines
- And lastly for being poor.

Women in the house  

I think that this is a situation which is lived by the majority of our communities. When they arrive to the educational centers, they have new challenges because they are not considered. Therefore their participation is very low because of the cultural oppression. Besides studying, they have to work as housewives; this is a task which is still an obligation for them. It represents a second responsibility, because beside taking care of the house and, at the same time, they have to be a leader or a student in the community.
<table>
<thead>
<tr>
<th>CU Katalina</th>
<th>Katalina: good afternoon my name is Katalina Lopez, I’m a student in Esedir, located in Mayaland. As a women I can say that it is crucial to have an education because in this area many women are not studying due to different situations: economical situations or family situations. As women it is very important to study and to get ready to have a future and not expect so much from men. We, the women, have the right to work and to give opinions in all things we do in our daily lives. Few women can finish their careers and work. Our community offers a few jobs to women. you generally see women staying in their houses working in their kitchens, or working outside in the field with their husbands.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women in the kitchen</td>
<td></td>
</tr>
<tr>
<td>Women at school</td>
<td></td>
</tr>
<tr>
<td>Isabella at home with her family</td>
<td>Isabella Leonor Chiaves Menteco: I’m 24 years old I graduated 3 years ago as elementary school teacher. I have a 8 months old baby. I work in the school here in the community of Mayaland. I’m not wearing my traditional outfit because the climate is very hot and the outfit is very hot too. My mom speaks Pokti and my dad Mom’ language. Well here in the school you can see that the majority of the students are boys. Girls don’t study so much and if they study there are just few. There are very few of them that finish the 6th grade and the basic (elementary school). If they finish it is rare to see a girl pursuing a career. Generally they stay home because of family problems or the lack of money. Unfortunately many parents don’t think it is important for girls to study. They generally have a preference for boys.</td>
</tr>
<tr>
<td>Isabella at school</td>
<td></td>
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</tbody>
</table>
### The Importance of Mayan Culture

The importance of Mayan culture? In the past, it has been rejected by the Ladina (non Mayan) culture and it was said that our culture was inferior to the Ladina one. Nevertheless when you study our culture in dept you can see that the indigenous culture is the principal culture in Guatemala. In Guatemala we belong to different cultures, we speak 22 languages, 23 including the official language which is Spanish.

---

### CU Guillermo

Guillermo: we are working here with guys who are studying in the basic community. The course that they are taking is called industrial art. The professor is particularly interested in how to make pieces of furniture. It is important the they can learn how to built pieces of furniture for their home and for the families. So they don’t have to spend their own money in buying pieces of furniture that are easy to produce.

---

### CU Lopez

Lopez: Continenti is giving support to create university programs in Ixcan. This support strengthen one of the historical achievements in Guatemala, that is: never in history the university has reach marginal areas so isolated from educational services. That’s why this support is an historical landmark. Through this means the university is reaching isolated places. Continenti is also encouraging the development of an educational process that not only encourages the valorization of the Maya culture, but is also helping students and teachers to improve their cultural self-esteem that has been denied for so many years. The development of this cultural self-esteem will produce in the future the building of a multicultural and intercultural country.
<table>
<thead>
<tr>
<th><strong>CU Student in class</strong></th>
<th><strong>Student:</strong> It could happen that they are going to take away our traditional outfit, our agricultural production, such as corn and beans, our language…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MS Giuseppe</strong></td>
<td><strong>Giuseppe:</strong> I have talked to this university. Then, one day I have talked to the former Mayer of Mayaland, a man who suffered, who fled to Mexico with the population, living for years in a forced exile, and then the return, always living in an inhuman poverty. I will always remember his words during one of our meeting: “Now our children ask to learn the Maya, our language, we don’t have to be ashamed anymore for being Maya. We can walk fiercely in the plaza of the village (in the street) and be proud of our tradition, our culture, and our language alike.”</td>
</tr>
<tr>
<td><strong>Life in Mayaland</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CU elderly women</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CU Flor</strong></td>
<td><strong>Flor:</strong> Right now, with this project, people have the possibility to become teachers. People that already became teachers are teaching right now in school. They are giving specific information about the Maya culture, the relationship between man and women and, organizations, politics, and I think that this is helping the population to be stronger.</td>
</tr>
<tr>
<td><strong>Geometry class</strong></td>
<td></td>
</tr>
<tr>
<td><strong>TEXT:</strong></td>
<td><strong>TEXT:</strong> “Here the powers is the Word. If you don’t have knowledge and you don’t know how to speak, you will not free yourself.” Carlos Gonzales Orellana</td>
</tr>
<tr>
<td><strong>Students playing music</strong></td>
<td></td>
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</tbody>
</table>

30
Students in class

CU Felipe

Four screens

Closing Credits:

Production and editing: Bianca Pasquini
Supervised by David Sholle Andy Marko Ronald Scott

The realization of this video has been possible thanks to the collaboration of PROGETTO CONTINENTI and PRODESSA

Lopez: The cooperation of Contineni and PRODESSA is fundamental to achieve this goals. The main goal that has been achieved is that the local population can have access to university level education. This is almost like a dream for our country

Felipe: The Maya culture is still standing. It is not dead, not yet, and it will not die because we are a university which is working hard for our culture.

Marimba music

Music: marimba
<table>
<thead>
<tr>
<th>Special Thanks to:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Giuseppe Florio</td>
<td></td>
</tr>
<tr>
<td>Osca Azmitia</td>
<td></td>
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<tr>
<td>Emeanuele Vagni</td>
<td></td>
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<tr>
<td>Andres Tomas Leon</td>
<td></td>
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<tr>
<td>Flor Alvarez Mediano</td>
<td></td>
</tr>
<tr>
<td>Felipe Recinos domingo</td>
<td></td>
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<tr>
<td>Alberto Pilati</td>
<td></td>
</tr>
<tr>
<td>Music:</td>
<td></td>
</tr>
<tr>
<td>Andrea Ridilla</td>
<td></td>
</tr>
<tr>
<td>And</td>
<td></td>
</tr>
<tr>
<td>Students in Pueblo Nuevo</td>
<td></td>
</tr>
<tr>
<td>Bianca Pasquini ©</td>
<td></td>
</tr>
<tr>
<td>2004</td>
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</tbody>
</table>

Music: Marimba
Objetivos:
1. Informar a la audiencia de la difícil realidad guatemalteca en la zona de Ixcan.
2. Mostrar la utilidad de la colaboración entre Progetto Continenti y la organización local PRODESSA en el mejoramiento de la situación educativa de la población (en particular la Maya) en Guatemala.

Procedimiento:
Por tres semanas documentaré el proyecto siguiendo las diversas actividades del encargado local. Filmaré la escuela, las clases y las actividades educativas. Seguiré a dos estudiantes (posiblemente un muchacho y muchacha) en sus vidas diarias con la meta de enfatizar la importancia efectiva de una instrucción superior de la cual podrá beneficiarse la comunidad entera. Además, visitaré villas alrededor para dar una visión más amplia del contexto no sólo geográfico pero también socio-cultural en el cual operan PC y PRODESSA.

Contenido:
Entrevistaré a:
- Director de PC en Roma (la entrevista tiene el propósito de proveer una presentación general de las operaciones de la organización PC).
- Encargado local: Sr. Oscar Azmitia (director del partner local PRODESSA). Esta entrevista explora el funcionamiento efectivo del proyecto en el territorio local, buscando proveer informaciones histórico-culturales con el fin de promover la necesidad de esta intervención.
- Profesores: (con el fin de mostrar el proyecto de un punto de vista intierno).
- Estudiantes: Para mostrar los éxitos obtenidos hasta el momento del proyecto mencionado.

**Estilo:**
Mi enfoque consiste en el estilo del “Cinema Verdad” que busca registrar la realidad interferiendo lo menos posible con el acostumbrado desenvolvimiento de los eventos. Apesar de que las entrevistas serán discutidas/acordadas antes de la filmación y apesar de que tendrán la forma de una novela narrada por los entrevistados, la documental buscará ser discreta y objetiva.
Además de una breve introducción inicial (voz de narrador) será utilizada la voz de los entrevistados mientras las imágenes muestran la estructura, las actividades, las personas y los lugares envueltos en el proyecto.
Algunas canciones populares (posiblemente cantadas/tocadas por la población local) acompañarán algunas imágenes con el fin de resaltar aspectos específicos del proyecto y levantar, capturar y mantener el interés del espectador.

**Punto de vista:**
Promover las operaciones de PC en colaboración con PRODESSA ya que es fundamental en proveer una formación profesional útil al mejoramiento del estilo de vida de la población local.

**Lengua:**
Italiano y español con subtítulos en inglés.

**Duración:**
25 minutos

**Formato:**
Video-tape
Cuestionario

Explicación de cómo responder:
Para poder organizar mi documental necesitaría si usted es conciso en la respuesta (no irse por las ramas), y cuando responda incluir la pregunta en la respuesta.
Por ejemplo: De qué se encarga PRODESSA?
→ Prodessa se encarga de........

- Encargado local:
  1. Cómo nació la exigencia de abrir una universidad en el territorio?
  2. Como llegaste a ser coordinatore local?
  3. Por qué Prodessa eligió esta región o comunidad en particular y no otra?
  4. Cómo influye el crecimiento del mercado global en la realidad local? Cree que aportará a una lenta desintegración de la cultura Maya?
  5. En la página Web ustedes fijan como objetivos el rescatar valores de la cultura Maya.
- Cuáles son los valores éticos que quieren rescatar?
- Qual son los valoers morales, spirituales científicos?
- Como saben usted quales fueron los valores éticos,..... delos Mayas?

6. En qué modo combinó los nuevos valores con los tradicionales de la cultura Maya?
7. En qué modo preservan la cultura y la identidad Maya? Visualizan el enseñamiento de la lengua Maya en su proyecto educativo?
8. Podría explicar en qué aspecto se diferencia la situación de las mujeres respecto a la de los hombres en el área rural?
9. ¿Qué hacen para integrar a las mujeres en su proyecto?
10. En PRODESSA se enseña educación sexual, planeamiento familiar, métodos anticonceptivos?
11. PRODESSA est \\n\hspace{1cm} a apoyada por diversas organizaciones nacionales e
\hspace{1cm} internacionales, cuán importante es la colaboración con otras organizaciones? Y
\hspace{1cm} con las Iglesias?/ 
12. Como estan organizadas las classes? Cuantas horas por dia toman los alumnos? 
13. Qué criterios usan en la selección del personal? 
14. Esta despareciendo la guerrilla y la violencia luego que Prodessa creara la 
\hspace{1cm} escuela? 
15. Qué progresos han sido alcanzados hasta el momento? Cuáles son las mayores 
\hspace{1cm} dificultades encontradas? 

- Profesores- 
6. Cuántas horas trabaja usted por semana? 
7. Cuánto dinero gana? 
8. Cuántos estudiantes tiene? 
9. Qué título tiene usted? 
10. Cómo está organizado el sistema educativo en Guatemala? 

- Estudiante (hombre o mujer)- 
1. Cómo es un día típico suyo? 
2. Que cosas nevas hace ahora luego de conocer Prodessa? 
3. Tienen classes teoricas y practicas ?
4. Les enseña Prodessa a purificar el agua ?
5. Les enseña a comer diferente ?
6. Les ensena sobre enfermedades ?
7. Les ensena a cultivar ?
8. Como ? Les enseña a usar máquinas modernas o nueva tecnología ?
9. Qué cosas hacia tu esposa antes de conocer PRODESSA ?
BIBLIOGRAPHY

Books:


Web sites:

- www.progettocontinenti.org

- www.prodesssa.net
Videotapes:
