

## Alain and Chalupa Explore Mexico!

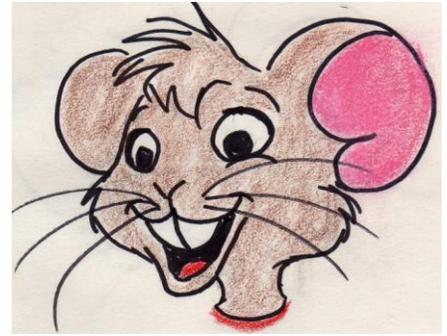


Joyce Richardson-Melech

A. V. Ceres School

Perth Amboy, NJ 08861

Fulbright-Hays Seminar Abroad in Mexico 2010



Project Web site (to download individual stories):

<https://sites.google.com/site/alainandchalupaexploremexico/home/img064.jpg?attredirects=0>

Alain Mouse is invited to spend summer vacation in Mexico with his cousin, Chalupa Ratón.

Alain and Chalupa visit historic, archaeological, and cultural sites, as well as attend musical and artistic events. This is an eight lesson unit. The format is eight stories. The stories are followed by multiple choice quizzes. Each lesson is approximately 30 minutes, and is geared for grades 3 through 6.

The lessons are in the following order:

1. Alain and Chalupa Visit Teotihuacan
2. Alain and Chalupa Visit Monte Alban
3. Alain and Chalupa Visit the Xpicob Turtle Conservation Camp
4. Alain and Chalupa Explore Textiles
5. Alain and Chalupa Explore Tapestry Weaving
6. Alain and Chalupa Visit the Museum of Anthropology in Xalapa, Veracruz
7. Alain and Chalupa Visit the National Museum of Anthropology in Mexico City
8. Alain and Chalupa Attend the Ballet Folklórico de México

## 1. Alain and Chalupa Visit Teotihuacan

Alain was excited! His cousin, Chalupa Ratón, invited him to spend some time with her in Mexico! He hadn't seen her since she came to visit him in his home town of Perth Amboy in the state of New Jersey two years ago. Back then, he showed her New York City, with its famous Empire State Building, Radio City Music Hall, the Avenue of the Americas, Rockefeller Center, the Theater District, the Museum of Natural History, and the Museum of Modern Art. Now it was Chalupa's turn to show Alain the sights of her country. He was looking forward to Teotihuacan, Monte Alban, the Anthropological Museum in Xalapa, Veracruz, the Anthropological Museum in Mexico City, textile weaving, and the Ballet Folklórico! Chalupa sent Alain an email and she took care in planning out the trip for him. The only thing he had to do was make sure that he didn't miss his flight!



The trip was set for the summer of 2010 as soon as school was over for the year. And so, two days after school ended, Alain and his luggage were aboard the American Airlines flight to Mexico to see Chalupa and to make some fantastic memories and adventures, see some new sights, taste some

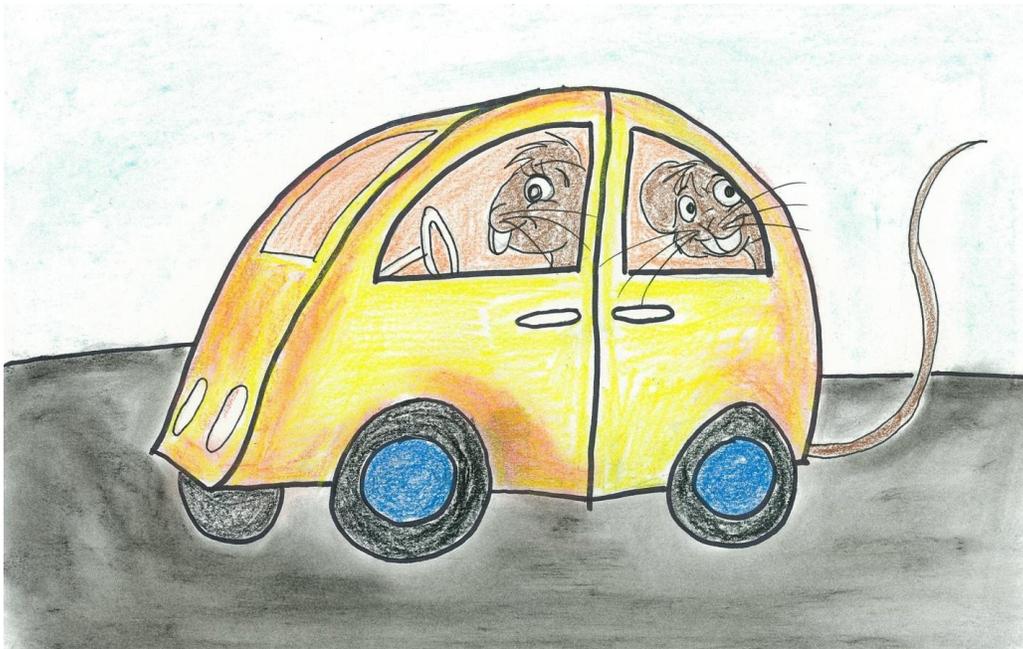
new foods, and absorb Mexican culture and history.



Alain's plane arrived safely at the airport in Mexico City where Chalupa was already waiting for his arrival. "Alain!" cried Chalupa as soon as she saw him at the airport. She smiled and opened her arms wide. The mouse cousins hugged each other and exchanged

greetings, asking how the other was doing since they had last seen each other. “What is the first thing that we are going to see?” asked Alain as they climbed into Chalupa’s mousemobile.

“Well, Alain, I have a wonderful treat in store for you!” Chalupa answered in her lilting Mexican accent. “You will have to rest from your journey from the United States this evening because tomorrow, you are going to get plenty of exercise! We are going to climb some Mexican pyramids at Teotihuacan, and start off with some Mexican history, art, and culture! You are going to need your rest because tomorrow, you will not believe your eyes!”



The mousemobile pulled up to Chalupa’s mouse hole in the wall at the Hotel Geneve in the Zona Rosa section of Mexico City.

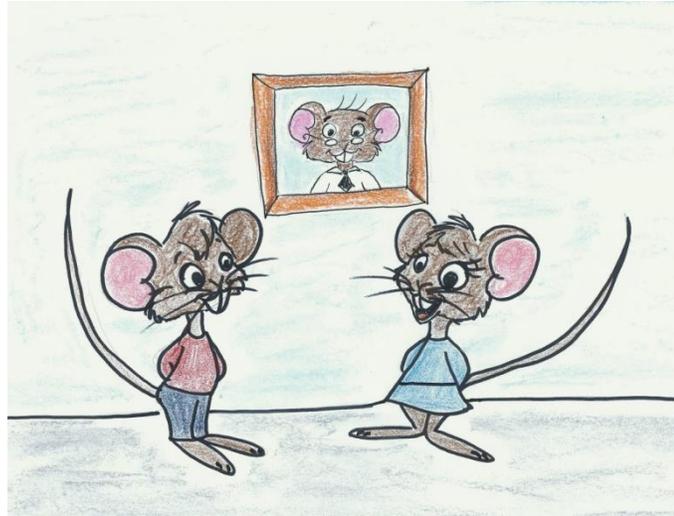


Alain had to admit that he was tired after flying for most of the day. But he and Chalupa had to have some of the delicious Mexican flan and a small glass of milk at Sanborne's before going to bed that night. Flan is rich custard flavored with vanilla and drizzled with caramel sauce. Yummy! Alain had been looking forward to having flan since he got on the plane at Newark Liberty International Airport.



Alain took one bite of the flan and then put down his spoon to taste the flavor of the caramel and the vanilla. He planned to take his time and enjoy the flan. He was not going to rush while eating it because he wanted to savor every mouthful!

Soon it was time to go to sleep in order to be well-rested for the next day's adventures. "Good-night, Chalupa!," said Alain as he went to his room. "Good-night, Alain!," returned Chalupa before she turned off the light and went into her room in the mouse hole in the Hotel Geneve.



The next day was the trip to Teotihuacan! The name was from the Aztecs, meaning “the place where men become gods.” This archaeological site had been visited by people from all over the world and was one of the most visited sites in Mexico. Alain was going to learn about the Pyramid of the Sun, the Pyramid of the Moon, and the Avenue of the Dead. Aztec lords buried their dead along this avenue. These archaeological sites were constructed approximately

200 B.C. by the Totonacs. It grew from a village with

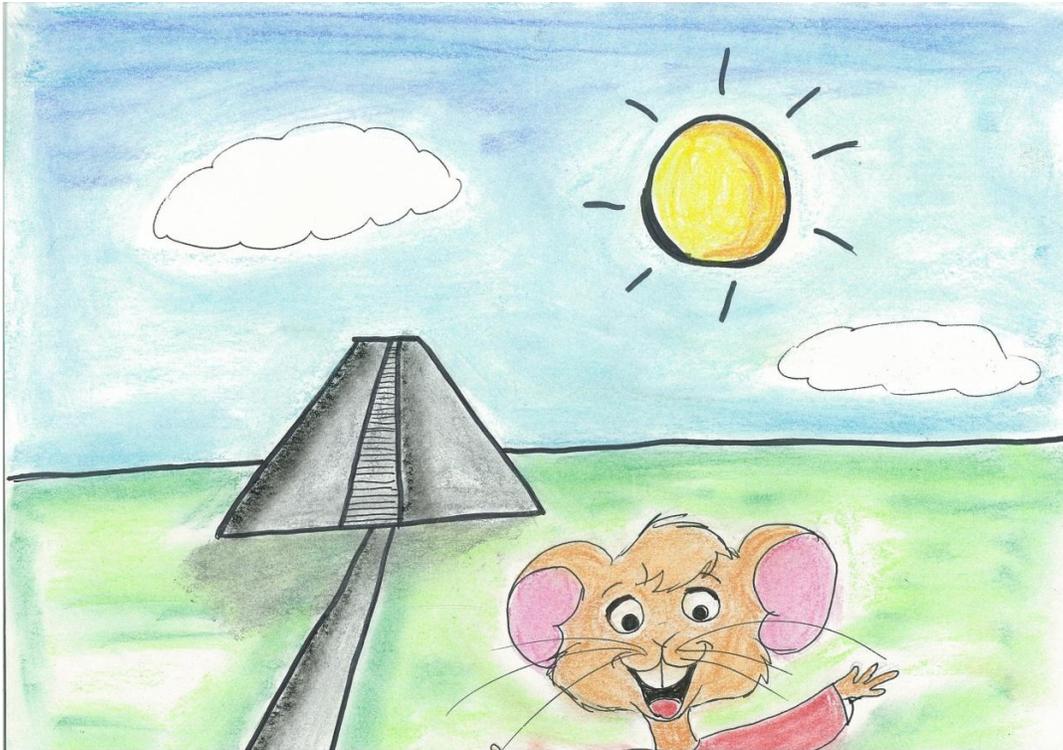


approximately 6,000 people to a city of between 120,000 to 200,000 people. The site was eventually abandoned between

the 7<sup>th</sup> and 8<sup>th</sup> centuries. This was the first time that Alain

was going to see some Mexican pyramids. Alain could not

believe the size of the ancient structures when they finally arrived. The site contained some of the largest pyramids built in the pre-Columbian Americas. The pyramids and other structures were painted with bright colors of reds and blues when the city was inhabited. He was certainly amazed and in awe when he saw the height of the pyramids. How could anyone build anything that size? There was no machinery during the time that they were built, so how could it possibly have been done?



*Hi, Chalupa! Take my picture!*



*The Pyramid of the Sun in the Background*



*Along the Avenue of the Dead, the Pyramid of the Sun*



*The Pyramid of the Sun*



*The Pyramid of the Moon*



*The Pyramid of the Sun*



*The Pyramid of the Moon*



*A Layout of Teotihuacan*



*Along the Avenue of the Dead*



*Another View*



*A Storm is Coming!*

Teotihuacan was thought to be founded by a number of different peoples; the Olmec, Toltec, Totonac, Mixtec, and Maya may all have had some influence in the city at one time or another. The area was known for its obsidian (volcanic glass) artifacts. The people made tools and decorative items with obsidian. After Alain and Chalupa walked the Avenue of the Dead and climbed a few steps of the Pyramid of the Moon, they noticed that a few raindrops were hitting their faces. They had to find shelter somewhere or they would be washed away with the rain! They dashed to the *museo* to see what types of items were there that were discovered during the restoration of the archaeological site and to get in from the rain. They saw the reproduction of a mural, painted with bright red colors and symmetrical designs.



*Remnant of a Mural*

They saw elaborate items that could have been considered reproductions of gods.



Alain and Chalupa wandered from room to room, and were lucky that they were not stepped on by the humans who were also visiting the *museo*.



They saw decorative vessels.

They saw what would have been jewelry and decorative items.





*Examples of What the People Ate*



After spending some time in the *museo*, Chalupa suggested that they go to a restaurant that was relatively close to Teotihuacan to get a little something to eat before they returned to the mouse hole. “It’s a restaurant inside of a cave! Just wait until you see it!” said Chalupa.



They carefully went down a couple of flights of stairs to get to the restaurant.





Alain ate too much and drank too much *horchata* (sweetened rice milk) and fell asleep during the drive back to Mexico City in the mousemobile. Chalupa glanced at her American cousin and shook her head. “I don’t know how he’s going to be able to make it through the rest of this trip,” she said to herself. “He’s exhausted and we haven’t even really gotten started yet! I think I will wind up having to drag him everywhere!” Alain couldn’t get sleepy, exhausted, and worn out this early in the trip! Chalupa planned to take her cousin to Monte Alban, the National Museum of Anthropology in Mexico City, the Anthropological Museum in Xalapa, Veracruz, the Xpicob Turtle Conservation Camp, to see textiles and tapestry weaving, and to top off the whole trip, to the Ballet Folklórico in Mexico City! If he thought he was tired now, he would have to recover very quickly!

1. The name “Teotihuacan” means:
  - a) City in the clouds
  - b) The place where men become gods
  - c) City of the jungle
  - d) The place of the sun god
2. The name Teotihuacan was given by the:
  - a) Mixtecs
  - b) Totonacs
  - c) Tultecs
  - d) Aztecs
3. Two of the most important pyramid structures are
  - a) The Pyramid of the Sun and the Pyramid of the Moon
  - b) The Pyramid of Jupiter and the Pyramid of Mars
  - c) The Pyramid of the Moon and the Pyramid of the Stars
  - d) The Pyramid of Sun and the Pyramid of the Stars
4. The site contains some of the largest pyramids built in:
  - a) The 8<sup>th</sup> century
  - b) The pre-Columbian Americas
  - c) The world
  - d) South America
5. The population in Teotihuacan grew from approximately 6,000 people to:
  - a) 90,000 – 170,000
  - b) 100,000 – 180,000
  - c) 110,000 – 190,000
  - d) 120,000 – 200,000

## 2. Alain and Chalupa Visit Monte Alban

Chalupa and Alain took the mousemobile and drove to Monte Alban, which was considered to be the greatest of all of the Zapotec cities. Monte Alban was the largest archaeological site in the Mexican state of Oaxaca. The city was established at approximately 500 B.C. in the Mexican state of Oaxaca with the arrival of the Olmec people. The Olmecs were the earliest known people in Mexico to form a community. The Olmecs gathered at Monte Alban because the area afforded materials to build houses, water for drinking and fishing, and fertile land to grow food. The site was continuously inhabited by different groups of people until Monte Alban was abandoned in approximately 900 A.D.





*Monte Alban*





*Monte Alban*





*Monte Alban*





Monte Alban was designed in four sections. Only the ceremonial sections were restored for Alain and Chalupa to explore. Originally, the wealthy lived near the ceremonial center, the middle class lived in the nearby hills, and the poorest lived the furthest away.



The ceremonial area was designed as a square where the sacrifices took place. Alain shuddered at the thought of sacrifices!

Alain and Chalupa went to see some ancient tombs that were underground.



The stairs to go down into the tomb were very steep. Alain almost lost his footing more than once. Chalupa was an expert at climbing down the stairs. She had no problem at all.





Once they were down the stairs, Alain and Chalupa saw a burial chamber for a resident of Monte Alban. Underground tombs were for the well-to-do residents of Monte Alban. They were usually buried with some personal belongings that their family thought that the deceased would need in the next world. The rest of the inhabitants were not well-to-do and were usually buried underneath their own houses.



Alain and Chalupa also saw some ancient stones with strange carvings on them.



Alain was curious about the carvings. “What are they supposed to be?,” he asked. Chalupa said, “These stones are very characteristic of Monte Alban. They are known as *danzates*. The translation is “dancers.” They were originally thought to be carvings of dancers, but now archaeologists believe that they depict prisoners of war. There were about 300 *danzates* stones found here.”

There were also stones with strange markings on them.



Chalupa said the markings were like the picture road signs that we see today. They just have pictures, but no words. Everybody knew what they were supposed to mean back then.

Chalupa thought that the footprints meant, “Caution while walking here.”

Alain and Chalupa went to see the ballgame court. Ballgame courts were common throughout the pre-Columbian archaeological sites.



In the pre-Columbian era, the hoops were on opposite sides of a long, narrow ball court. They were not visible on the ballgame court today. The hoops hung vertically instead of horizontally, like today's modern basketball hoops. The players wore protective gear on their legs and arms. The objective of the game was to hit a small rubber ball through the hoop without using the hands. The player could hit the ball using his hips, legs, arms, or head, but he could not use his hands. The player who hit the ball through the hoop was the winner and received the honor of being sacrificed. The pre-Columbian people believed that the blood spilled from the sacrifice would nourish the ground for the next year's harvest. Alain believed that the winner was really the loser if he was going to be sacrificed for winning the ballgame. Alain didn't want



to tell Chalupa what he thought about the ballgame. He tried to imagine what it would have been like to be a player in the ancient ballgame and trying to be the winner. He shuddered again at the thought.

Alain and Chalupa eventually made their way back home to Chalupa's mouse hole. On the way back home, the two mouse cousins talked about what they saw at Monte Alban. Alain thought back on the magnificent views of the archaeological site and what a beautiful, sunny day it was with a clear, blue sky. He saw in his mind's eye all of the *danzate* stones and wondered how long it would have taken to carve only one stone. All of that intricate work on the stone looked like it would have taken a very, very long time. Then he thought about the ballgame. Alain shook his head. What else did the people do for entertainment? Alain tried his best not to have a nightmare about the ballgame that night.

1. The design of Monte Alban had how many sections?
  - a) 2 sections
  - b) 3 sections
  - c) 4 sections
  - d) 5 sections
  
2. The elite or wealthy people lived:
  - a) Close to the center of the city
  - b) In the nearby hills
  - c) The furthest away from the center of the city
  
3. *Danzates* translates to:
  - a) Burial chamber
  - b) Dancers
  - c) Stone carving
  - d) Ballgame court
  
4. The objective of the ballgame was to:
  - a) Hit the ball through the hoop while using the hands
  - b) Hit the ball through the hoop without using the hands
  - c) Hit the ball through the hoop while using the legs, hips, or head
  - d) Both b) and c)

### 3. Alain and Chalupa Visit the Xpicob Turtle Conservation Camp



The third trip was going to the beach to be near the water.

Chalupa had made arrangements to go to Xpicob Turtle Conservation Camp. It was too far to take the mousemobile. The mousemobile was so tiny that it would probably take an entire year to get to the Mexican state of Campeche where the Turtle Conservation Camp was

located. Chalupa had to call the local tour bus company so that she and Alain would be able to safely make the trip to the turtle camp. Chalupa planned to take Alain to meet the head biologist of the Xpicob Turtle Conservation Camp. His name was Miguel Garcia. “And just what do they do at a turtle conservation camp?,” asked Alain. He imagined that the turtles went to this camp like human children went to summer camp. They would be swimming together, socializing, and playing turtle games. Miguel, the biologist at the conservatory, nursed sick turtles back to health and raised baby turtles from stray eggs that are left on the beach. When the turtles gained enough strength and could fend for themselves, they could safely be put back in the Gulf of Mexico to live out the rest of their lives. “Wear something comfortable,” advised Chalupa. “It will be hot on the beach, and I know you will want to play for a while in the water. Bring your bathing suit!”



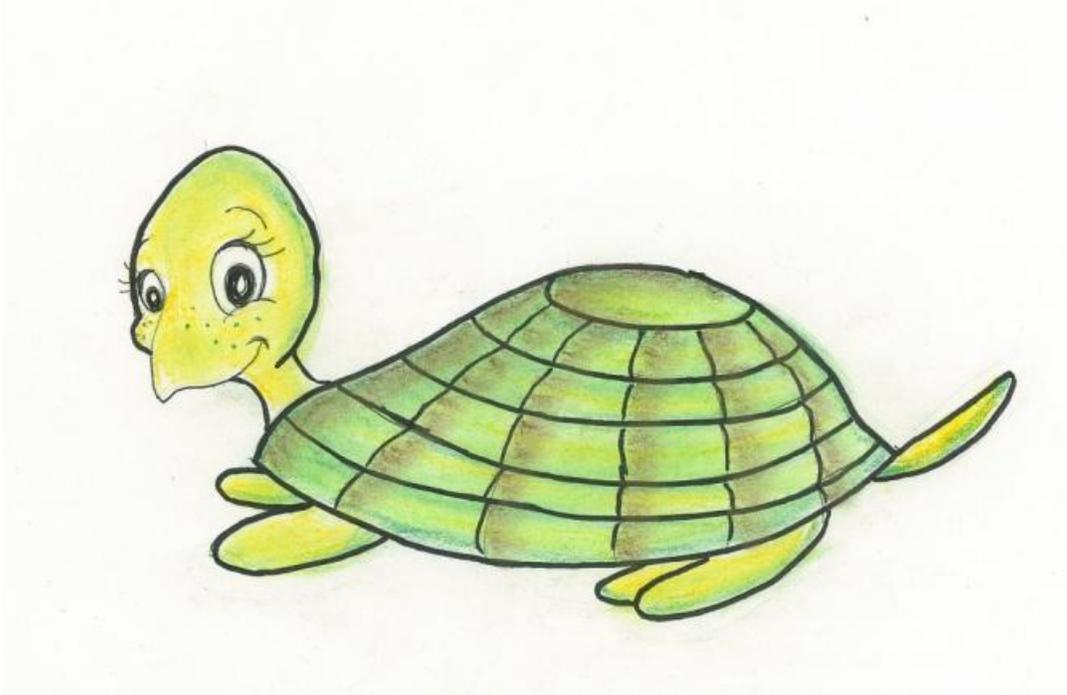
*Beach at Xpicob*



Ecotourism was included at Xpicob along with turtle conservation activities. Xpicob offered different activities as a way to educate people and mice about the marine environment. The organization's special focus was on the preservation of sea turtles. Alain and Chalupa managed to get on a boat and were lucky enough to watch some humans release a sea turtle into the water. They made friends with the turtle. Chalupa introduced herself and Alain to the turtle. *"Hola, señorita, mi nombre es Chalupa, y él es Alain."* The turtle smiled at Alain and Chalupa. She was so happy because she was selected to be set free in the Gulf of Mexico today. She had been staying at the Xcipob Turtle Camp since she was an abandoned egg on the beach. Her home was one of the many tanks at the turtle camp where she was looked after when she was sick, fed when she was hungry, and taken care of ever since she could remember. She swam and played in the tank with her other turtle friends. But now she had grown too big to stay in the tank any longer. It was time for her to be set free.



The turtle was named Debbie Grace. She was a gentle turtle. She had a parrot-like beak, was colored green, yellow, and white, with webbed flipper feet. She was also lucky enough to have green freckles sprinkled across her cheeks.



Debbie Grace said good-bye to the humans who were at Xpicob Turtle Camp. She was anxious to be on her way.





The mouse cousins went to look at some turtle egg nests that were being looked after so that the babies could hatch.



The baby turtles could fit in the palm of a human hand. So could a mouse, for that matter!



*One of Debbie Grace's Friends*





*More of Debbie Grace's Friends*





While at Xpicob, you could participate in the release of sea turtles back into the water, or adopt your very own turtle. You could snorkel, kayak, fish, and observe marine nature at the same time. If you were feeling creative, you could even make a necklace, bracelet, or earrings from a variety of seashells!

1. Xpicob is located in the Mexican state of:

- a) Veracruz
- b) Quintana Roo
- c) Oaxaca
- d) Campeche

2. Xpicob's objective is:

- a) To preserve bears
- b) To preserve the marine environment
- c) To preserve sea turtles
- d) Both b) and c)

3. Xpicob is run by a:

- a) Biologist
- b) Psychologist
- c) Psychiatrist
- d) Physiologist

4. Xpicob's learning activities include:

- a) Snorkeling
- b) Kayaking
- c) Sport fishing
- d) All of the above

#### 4. Alain and Chalupa Explore Textiles

On another bright and sunny day, Chalupa said to Alain, “Did you know that the different regions of Mexico had different ways of decorating the material for their traditional clothing?” Of course Alain didn’t know that, and he didn’t even know that the clothes were decorated at all, or in what way they were decorated. He was relatively new to the ways and customs of the country. He was just beginning to learn as much as he was able to in the short amount of time that he was going to be in Mexico. “I plan to take you to examine some clothes and textiles. Since I love clothes and all types of fashion, especially traditional Mexican clothing, you have absolutely no choice but to come along with me. I need some new *blusas* (blouses)! Let’s go shopping!”



Chalupa found a *blusa* that was sewn by hand in the San Cristobal open air market in the Mexican state of Chiapas. The little girl who sold it to her was named Luisa. She said her aunt made it. Luisa’s family made a living selling textiles and articles of clothing.

The *blusa* had cheerful floral embroidery with the primary colors of red, yellow, and blue. Chalupa found an ivory *blusa* that had smocking around the bodice, which is typical of the needlework in the Mexican town of San Cristobal. There were three-dimensional stitches on the *blusa*, which looked like the stitches were raised from the fabric.





*Chalupa's Blusa*

The *blusa* also had another characteristic that was special. Underneath the embroidery was a row of smocking. Smocking was small gathers that were done by hand and sewn down in place with the embroidery thread. Chalupa had to have this *blusa*!



*Smocking*

The traditional style of women's clothing is an embroidered tunic or *blusa*, sometimes with a sash belt tied at the waist over an ankle or floor-length skirt that picked up the colors of the embroidery. The embroidery was usually across the bodice.



Sometimes the neckline was square.

Sometimes the neckline was gently rounded.



Sometimes the embroidery was machine made. Chalupa preferred embroidery that was handmade because she felt that no machine could duplicate what a human could accomplish. The hand embroidery was generally more expensive than the machine embroidery because it took longer for a person to embroider a dress or *blusa* than it would take a machine. The material that was used for the *blusas* was usually cotton, but sometimes wool was used for the heavier clothing of the colder months.

Chalupa took Alain down the street and around the corner to see Sergio Castro's Traditional Outfit Collection and Burn Clinic. She wanted to show Alain examples of the clothing that was indigenous to the state of Chiapas. One thing that the clothing had in common was that everything was handmade. The materials used were easy to get, such as wool and cotton. Leatherwear was acquired from local cattle, and was found in the bags and footwear. Mr. Castro was happy to show his two small guests around and pointed out the workmanship of the outfits in his collection. Chalupa saw some examples of her favorite styles of *blusas* on the wall. She was going to look for some more at the open air market, and she hoped that it wouldn't be too crowded there. Being stepped on by a human was always a major concern.



*Blusas*





*Embroidered Wool Tunic*

Chalupa and Alain thanked Mr. Castro for showing them around his Traditional Outfit Collection and Burn Clinic. They then headed back toward the main part of town. They wandered into a museum that focused on local Mexican art. Chalupa saw some white dresses in the museum that were in the *mestiza* (woman of mixed European and Indian heritage) style. She always wanted one of these dresses, but to buy one that was handmade would cost thousands of pesos. The ones that were machine made were also very pretty. She would have to save for a long time to be able to afford a white *mestiza* dress.



Next to the dresses were some amazing tunics. Alain saw the work that went into these tunics and wondered how much time went into making them. Were they ever intended to be worn, or were they intended for display in a museum?



Alain leaned in closer to get a good look at the detail of the workmanship. You had to have good eyesight or good eyeglasses to be able to see what you were doing if you were working on works of art such as these.





Alain and Chalupa went to look at some traditional men's clothing. One tunic was made from combed black wool and looked like a furry bear.



Sometimes the men's clothing had colorful ribbon trims.



Sometimes the ribbon trims even appeared on their hats and satchels.



1. Decorating cloth with different colors of thread while using a needle and thread is called:
  - a) Knitting
  - b) Crocheting
  - c) Tatting
  - d) Embroidery
  
2. A *mestiza* was a woman of:
  - a) European and indigenous blood
  - b) European and American blood
  - c) American and European blood
  - d) American and African blood
  
3. The embroidery of a *mestiza* dress is usually on a \_\_\_\_\_ background.
  - a) Blue
  - b) Black
  - c) White
  - d) Red
  
4. Smocking is:
  - a) Geometric embroidery
  - b) Floral embroidery
  - c) Cutwork in the fabric
  - d) Gathers in the fabric that are sewn down with embroidery

## 5. Alain and Chalupa Explore Tapestry Weaving

Alain and Chalupa went to look at some tapestries made in the Mexican state of Oaxaca. Chalupa decided that the best way to get there from the mouse hole in the Hotel Geneve was to take the bus. The drive would have been too long for her if she took the mousemobile. So Chalupa went down to the bus station, ordered some bus tickets for Alain and herself, and they started off on their trip.



They went to a family of Zapotec weavers of a women's tapestry cooperative and knocked on the door. They were met with a warm welcome. The women of the establishment greeted Alain and Chalupa with lunch since Chalupa notified the women ahead of time of their arrival.



They had cold *jamaica* and sweet *horchata* to drink, corn soup, tortilla and cheese slices, black beans, and a spicy hot pepper stuffed with cheese. Alain could not eat the pepper. It was too spicy hot for him, but he did manage a couple of bites of it just to be polite.

After lunch, Chalupa and Alain examined the tapestry display in the women's backyard. The colors of the tapestries were vibrant, and Alain enjoyed looking at the designs.



He loved the geometric look of the designs.



Some of the designs had a specific meaning. The dyes used to color the tapestries were made from natural materials. They used marigold, tree bark, nuts, and cochineal (small insects that live on cactus plants).



The most interesting of all of the natural materials was the cochineal. These insects were dried and then produced a beautiful red color when they were crushed with a mortar and pestle.



The dyes could be combined to make new and different colors. For example, the red from the cochineal and the blue from the indigo made purple when combined. More water would make the color lighter or less water would make the color more intense.



The yellow from the marigold with the red from the cochineal made orange. Before the wool was made into yarn, it had to be carded (combed out) and spun. The women of the establishment showed Alain and Chalupa how the wool was carded and spun to make the yarn to make the tapestries.





The women's cooperative made articles such as rugs, wall hangings, change purses, and handbags.



Alain and Chalupa saw how the tapestries were made on the loom.





The colors to make the design were placed on a bobbin, or shuttle. The weaver passed the shuttle back and forth between the white threads on the loom to make the design. The designs were sometimes geometric, sometimes nature scenes, or anything that the weaver wanted it to be. Alain and Chalupa watched intently as the Zapotec weaver quickly passed the shuttle back and forth across the threads of the loom. “She will be finished in no time at all!” exclaimed Alain.



Alain bought the handbag on the left for his mother. Chalupa bought the handbag on the right for her mother.



Alain entertained the thought that he would like to learn how to make tapestries on a loom and work his own designs into the fabric. What could he make? A diamond pattern on a wall hanging? A nature scene on a rug? A bird on a potholder? It would be all up to him.

1. Some of the dyes used in coloring the tapestries come from natural materials such as:
  - a) Bark
  - b) Insects
  - c) Plants
  - d) All of the above
2. The color from the dried cochineal insect is:
  - a) Blue
  - b) Red
  - c) Yellow
  - d) Orange
3. Yellow and red make:
  - a) Blue
  - b) Red
  - c) Yellow
  - d) Orange
4. To card the wool means to:
  - a) Knit it out
  - b) Crochet it out
  - c) Tat it out
  - d) Comb it out

## 6. Alain and Chalupa Visit the Museum of Anthropology in Xalapa, Veracruz

Chalupa planned to take Alain to the Museum of Anthropology at Xalapa, Veracruz.

Alain had heard that this was the museum that housed the colossal Olmec heads! He had seen pictures of them in books. Now he was going to see them for real! He could imagine how big they were going to be! Were they as big as a human's house? Or as big as a human's chair? He couldn't wait to see the artifacts of the indigenous people that were living in the area many years ago before Columbus came to the New World. He was going to pretend what it would have been like to be living at that time. What types of objects did they make? What types of artworks did they make? How did they live?

The day that the mouse cousins chose to go to the museum was bright, sunny, and warm without a cloud in the sky. They had to catch a ride on the bus to go out to the museum.



Alain looked out of the bus window at the scenery along the way.



They passed trees, buildings, and people along the side of the road. They saw plenty of dogs with their owners, too. At last the bus stopped in a street a short way from the museum. Alain

and Chalupa carefully climbed down the steps and looked around at their surroundings. Then they strolled along the walkway to the museum.

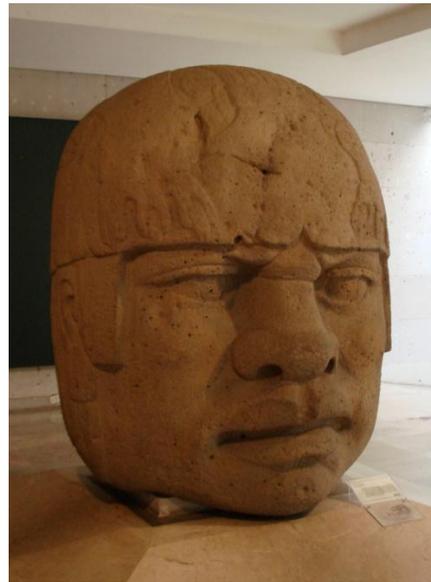


The entrance and the front lobby were huge! There were plenty of windows that took up the entire wall space and went from floor to ceiling. The collection inside of the museum was devoted to artifacts from the pre-Hispanic past of the state of Veracruz. The mice got their entrance tickets and portable audio guide headphones, in English for Alain and in Spanish for Chalupa. And in the lobby in an area by itself was one of the famous Colossal Heads that Alain saw in a book! This head was identified as Colossal Head 8.



*Colossal Head 8*

The head had on a headdress that seemed to be decorated with jaguar claws. The head was in perfect condition. The head was carved from volcanic stone. There were potted plants surrounding it in an attempt to make it look like jungle vegetation. Close by was another Colossal Head: this was identified as Colossal Head 5.



*Colossal Head 5*

There was Colossal Head 1 in a leafy type of setting. This head was the first colossal head found in San Lorenzo Tenochtitlan, Veracruz. This head was nicknamed The King because he looked so regal.



*Colossal Head 1*

And there was another colossal head. Some said that this was the head of a woman, but it could not be proven. If it were true, then it would be the only colossal head of a woman. This was known as Colossal Head 3.



*Colossal Head 3*

The museum was divided into different periods of Mexican history that covered the Olmec culture, considered to be the first culture in Veracruz, as well as the the Central Veracruz cultures such as the Mixtequilla to the South and the Totonacs to the North. There were archaeological samples from each time period on display. There were examples of bowls.



*Plate from Isla de Sacrificios – part of a funeral offering*





There were children's pull toys.



There were children's swing toys.



There were examples of musical instruments.









Alain took his time, looked at the various displays, and listened intently to the portable audio guide with headphones. Alain and Chalupa wandered from room to room looking at everything that there was to see. They saw different examples of portrait sculpture.

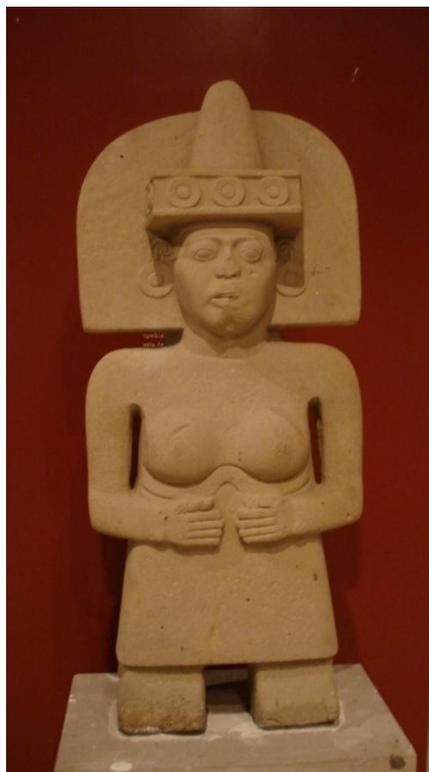


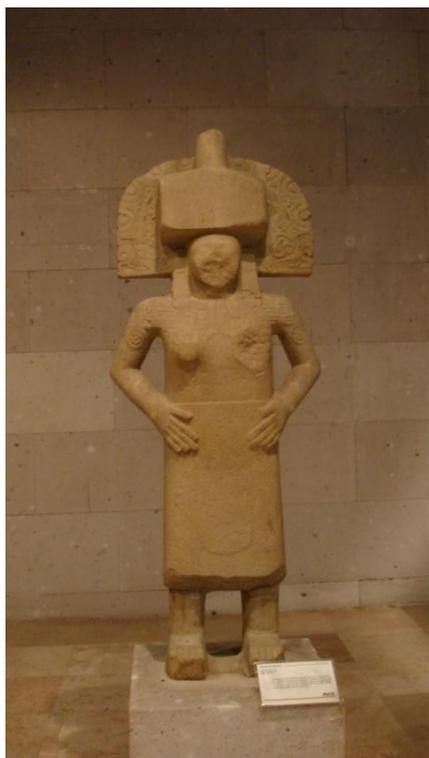
*“Jarocha”*





They also saw full-figured carvings and works of art.







It was exhausting for Alain to explore the huge museum, but he had such an interesting and fun time that he didn't mind at all. After all, how often was he going to have the chance to see all of these things and have his own personal guide to show him the way?











There was so much to see and so many artifacts in the museum that there was no way that a human could see it all in one day, and two little mice certainly couldn't cover all of that space in one day, either! They grew hungry and tired after exploring the museum for a number of hours, so they returned their audio guides and headphones and planned to get a quick dinner where it would be convenient. Then it was back on the bus where Alain and Chalupa caught a nap before returning to the hotel for the rest of the evening.

1. The Xalapa Museum of Anthropology is located in the Mexican state of:
  - a) Quintana Roo
  - b) Yucatan
  - c) Campeche
  - d) Veracruz
  
2. The Colossal Head 8 was carved from:
  - a) Obsidian
  - b) Volcanic rock
  - c) Wood
  - d) Jade
  
3. The culture that is considered to be the first culture in the state of Veracruz is:
  - a) The Olmec culture
  - b) The Aztec culture
  - c) The Totonac culture
  - d) The Mixtec culture
  
4. There were examples of children's toys in the Xalapa Museum of Anthropology.
  - a) True
  - b) False
  
5. There were examples of musical instruments in the Xalapa Museum of Anthropology.
  - a) True
  - b) False

## 7. Alain and Chalupa Visit the National Museum of Anthropology in Mexico City

Alain’s head was whirling after he had seen the tapestries, textiles, colossal heads, and ancient cities of Teotihuacan and Monte Alban. What would have happened if one of the colossal heads rolled off of its setting and rolled on him? Chalupa couldn’t even help him, then! He was lost in thought when Chalupa said to him, “Get ready for the anthropological museum in Mexico City! There you’ll see the funeral treasures from the Tomb of Pakal from the Mayan jungle city of Palenque. The jade necklaces, rings, earrings, and mask were buried with Pakal and remained hidden from human eyes until the tomb was opened by archaeologists. The original tomb is still 80 feet underneath the Temple of the Inscriptions, but a replica is in Mexico City. How did the people get a huge five-ton block of stone underneath the ground with no machinery at all? It’s a mystery to me! And inside the museum you’ll find more examples of ancient Mexican artifacts that are preserved for everyone to see. So, let’s get in the mousemobile and head to the museum!” Alain’s energy was starting to wind down, but he did as he was told and promptly fell asleep in the mousemobile on the way to the museum.





### *Entrance*

Chalupa parked the mousemobile in a corner of the museum’s parking lot. “Wake up, Alain! We’re here!” Alain woke up with a start, stretched and yawned, and then wiped the sleepiness from his eyes. They got out of the mousemobile, climbed up the stairs, got their entrance tickets, and entered the museum. The sleepiness in Alain’s eyes vanished when they went through the entrance. Just past the turnstile and inside the museum was a tall vertical fountain. Alain gazed up at the fountain. It made soft, gentle splashing sounds as the water cascaded down the sides. The color of the water against the morning sun was the palest aqua. Alain then turned toward his cousin and asked, “Which exhibit shall we see first?” “Well,” answered Chalupa, “let’s go to the room with the earliest time period and then work our way up from there. We have all day to explore. But the exhibits that we cannot miss are the funeral items from Pakal’s tomb and the Stone of the Sun, otherwise known as the Aztec Calendar.”

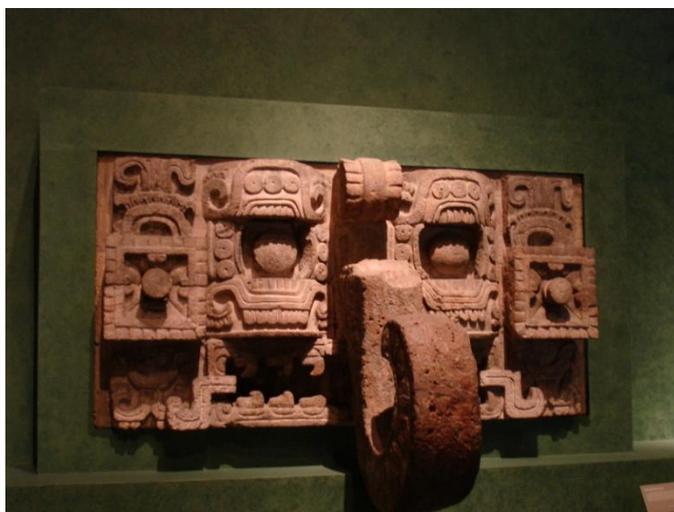


*Fountain at the Entrance*

The museum was organized into twelve different rooms on the first floor and ten rooms on the second floor. The rooms on the first floor were devoted to early anthropology of Mexico, and included artifacts of the various peoples of Mesoamerica including the regions of Oaxaca, the Gulf Coast, North Mexico, and West Mexico. The rooms upstairs were devoted to ethnology, and included different indigenous groups such as the Totonacs, and Highland and Lowland Mayas. “Let’s go to the Maya Room,” advised Chalupa.



*Architectural Figure*



*The Codz Pop of Kabah*



*Stucco Façade in the Maya Room*

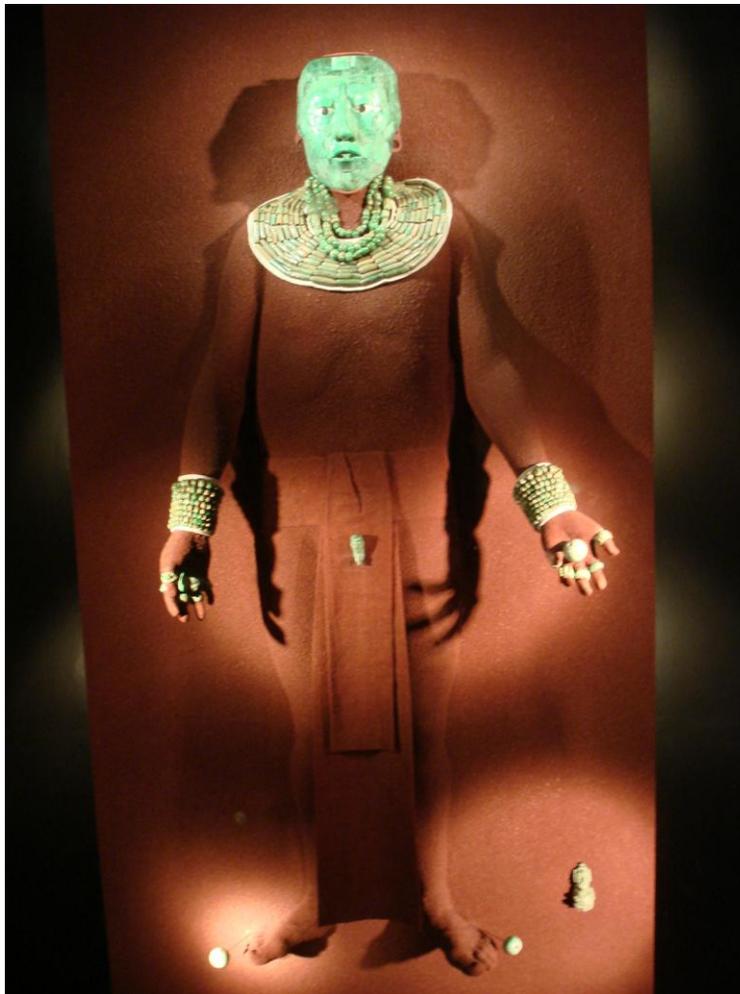


*Another View of the Stucco Façade*

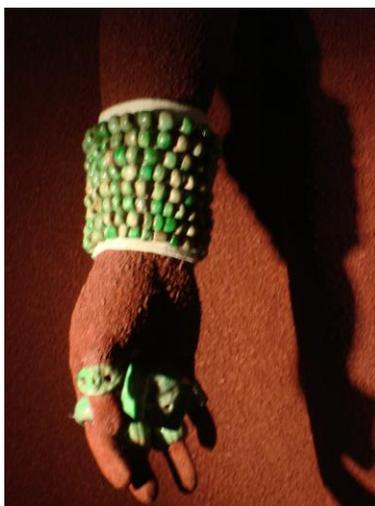


*Chac-mool*

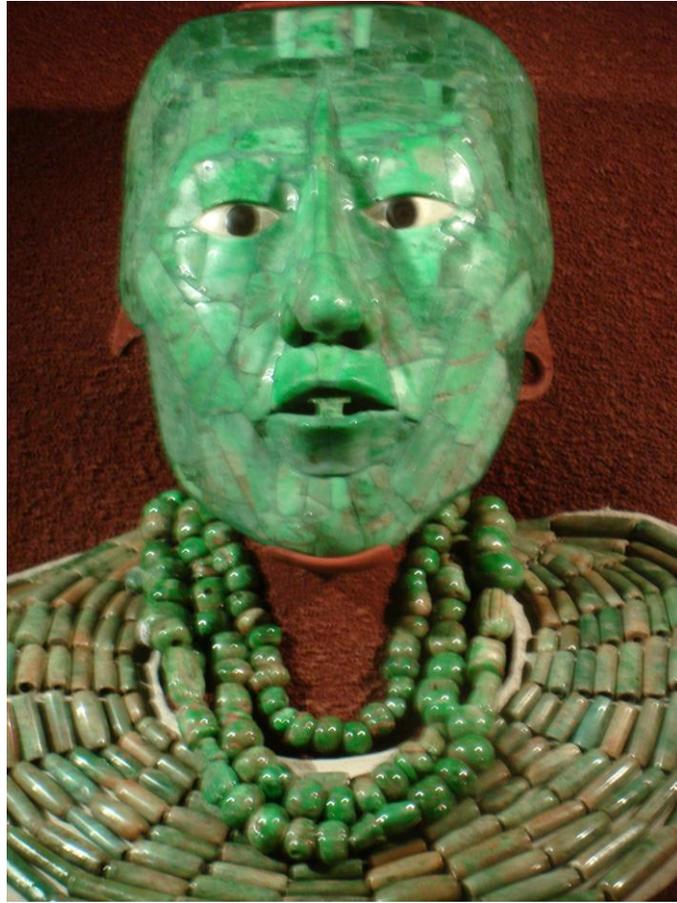
“Why is this statue lying down and holding a bowl?” asked Alain. “Well,” Chalupa answered, “he was used in sacrifices and the offerings were placed in the bowl for the gods. He was called Chac-mool.” Alain could only guess what kinds of offerings were placed in the bowl. It made him shudder just like he did when he learned about the sacrifices after the ballgames. “We have to see the funerary offerings from the Tomb of Pakal!” said Chalupa as she grabbed Alain’s hand and pulled him toward the exhibit that was housed downstairs. “Look at all of the jade! Jade was a stone of great significance in the pre-Columbian era.”



*Funeral Offerings from Pakal's Tomb*



*Pakal's Jade Bracelets, Rings, and Ball*



*Pakal's Jade Funeral Mask and Necklaces*

Alain and Chalupa looked at examples of Mayan portrait sculpture in stucco.



And they couldn't leave the museum without seeing the famous Stone of the Sun, otherwise known as the Aztec Calendar! It was discovered in the main square of Mexico City in 1790.



*The Stone of the Sun, or the Aztec Calendar*

Alain had to bend his neck back very far to be able to see the Stone of the Sun. The carvings on it were very intricate and had numerous calendar signs. In the center was the Aztec Sun god, known as Tonatiuh. There was a great amount to see in the National Museum of Anthropology. There was even a reproduction of the Pyramid of Quetzalcoatl from Teotihuacan that had colors of blue and red in one corner of the room!



*Details from the Pyramid of Quetzalcoatl*

Alain and Chalupa had a full day in the National Museum of Anthropology. They climbed back into the mousemobile and headed back to Chalupa's mouse hole in the wall in the Hotel Geneve. Alain was not used to being on his feet all day. He relaxed in Chalupa's soft, green easy chair in the corner of the room and soon drifted off to sleep.

1. The Stone of the Sun was found in which city?
  - a) Merida
  - b) Mexico City
  - c) Oaxaca
  - d) Palenque
2. The Stone of the Sun was found in the year:
  - a) 1990
  - b) 1890
  - c) 1790
  - d) 1690
3. Funeral offerings from the Tomb of Pakal were originally found in:
  - a) Merida
  - b) Mexico City
  - c) Oaxaca
  - d) Palenque
4. The museum is organized with \_\_\_\_\_ on the first floor.
  - a) Eight
  - b) Ten
  - c) Twelve
  - d) Fourteen
5. These rooms have:
  - a) Mexican paintings
  - b) Mexican pottery
  - c) Mexican textiles
  - d) Early Mexican anthropology
6. The rooms upstairs have:
  - a) Early Mexican anthropology
  - b) Examples of Mexican ethnography
  - c) Mexican paintings
  - d) Mexican pottery

## 8. Alain and Chalupa Attend the Ballet Folklórico de Mexico

Alain had a whirlwind of a summer vacation. He and Chalupa climbed pyramids to the best of their ability, toured museums, saw how tapestries were made, marveled at the craftsmanship of embroidered textiles, and sampled regional foods while they were exploring. Alain thought that nothing could surpass all of the adventures that he and Chalupa experienced during this trip. He had a wonderful time, and he was grateful that Chalupa thought to invite him to her country for the summer.

Alain and Chalupa were relaxing in the mouse hole in the wall of the Hotel Geneve after a light supper of goat cheese and *horchata*. Chalupa left Alain in the living room and told him that she would be right back. She went to her dresser and took a small envelope out of the top drawer. She returned and said, “Alain, this will be the highlight of your trip to Mexico! This is a surprise! Open the envelope!” Alain looked at his cousin quizzically, and slowly took the envelope. Inside were two tickets to...the Ballet Folklórico!!! Alain never would have guessed that Chalupa had planned and had gotten tickets to the Ballet Folklórico! He had always heard about it, but never dreamed that he would be able to see it for real! Alain was excited! He wanted to know what the Ballet Folklórico was about before he actually attended the performance. Chalupa would have to clue him in. Chalupa prepared two cups of hot Mexican chocolate with cinnamon and told him about the Ballet Folklórico de Mexico.

The Ballet Folklórico de Mexico was created by Amalia Hernandez in 1952. Amalia wanted to learn how to dance when she was a little girl. Her father built a dance studio inside of their house. She learned modern dance, tap, regional Mexican dance, and ballet. She had Russian and French dance teachers. Amalia was inspired with the music and folk dances of Mexico. Amalia eventually became a professional dancer and teacher. And so she set out to

create her own school of dance with emphasis on the music and folk dances of her country. She made up 30 of her ballets with about 50 folk dances. The dance troupe grew in popularity and in the number of dancers, musicians, technicians, set designers, and costume designers who were committed to the art of dance. The Ballet Folklórico toured different countries in the 1960s. Some of the countries toured included France, England, Russia, Switzerland, Italy, and the United States.

And of course, you could not have a dance recital without music! Dance and music work together as one in a dance recital. The music combined both European and native Indian (indigenous) influences. European instruments like the violin and trumpet were used with Mexican instruments like the *guitarrón*. Rhythms used could be considered both indigenous and European. Mexican dances called *jarabes* had a characteristic rhythmic foot-stomping almost like tap-dancing. This foot-stomping was called *zapateo* or *zapateado*.

The costumes were also something to see! The Adelita costumes had characteristic high-necks for the women dancers. The *china poblana* costumes were a mix of Chinese and Mexican styles of women's clothing. The men's costumes consisted of a *charro* suit that was European in nature.

Alain's eyes opened wide with amazement and wonder. He couldn't wait to attend the performance after listening to Chalupa's description. But he would just have to wait until tomorrow evening.

At last the magical moment arrived!



Alain and Chalupa took the bus to the Museum of Anthropology in Mexico City for the evening's performance. They had to make sure they had plenty of time to climb the stairs, get their programs, and find their seats.

Alain leafed through the program to see what was going to be included in the performance. Alain and Chalupa settled into the plush red velvet seat to relax and enjoy the colorful costumes, the dances, and the music provided by a live mariachi band.



*La Revolución, Adelita costume*





*Los Matachines*



*Musicians Playing the Marimba*



The instruments in the band were gleaming brass trumpets, deep brown burnished wooden violins, and the guitars and the bass *guitarrón*. Alain and Chalupa listened to *Los Matachines*, and watched the performers dance with their percussive, rhythmic dance steps. Alain marveled while watching the *Danza del Venado* (Deer Dance). His eyes were filled with amazement and wonder as he watched the movements of the dancers onstage. Chalupa loved the women's costumes in *La Revolución* and *Danzon y Jarana*. The finale was the energetic Jalisco that included such dances as *El Jarabe Tapatio* (Mexican Hat Dance), *El Tranchete* (The Snake), and *La Negra* (The Black Woman). The dancers tossed colorful paper streamers into the audience at the end of the performance.

Alain and Chalupa made their way back to Chalupa's mouse hole after the performance had ended. Alain was entranced by the Ballet Folklórico de México. He still heard the festive music inside of his head. This was an occasion to remember!

Alain was so exhausted from the entire trip that he had to put his feet up and relax for a bit in Chalupa's soft, green easy chair.

As a matter of fact, the entire trip was an event to remember from beginning to end! Alain would look back with fond

memories about this trip to Mexico, and he had his none other but his cousin Chalupa to thank!



1. The Ballet Folklórico de México was started by:
  - a) Norma Hernández
  - b) Viviana Hernández
  - c) Agustín Hernández
  - d) Amalia Hernández
2. The Ballet Folklórico de México was started in the year:
  - a) 1952
  - b) 1942
  - c) 1932
  - d) 1922
3. The Ballet Folklórico de México incorporated:
  - a) European and Chinese elements
  - b) European and African elements
  - c) European and indigenous elements
  - d) European and American elements
4. Rhythmic foot-stomping of the *jarabe* dance was called:
  - a) Zapateo
  - b) Tap-dancing
  - c) Ballet
  - d) Modern dance
5. The *guitarrón* was a Mexican variation of the:
  - a) Trumpet
  - b) Violin
  - c) Guitar
  - d) Marimba