

What's Their Story? Understanding Mexico's Culture through Narrative



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Subject Area: English, Language Arts

Topic: Mexican History, Geography, Traditions, Arts, Religion, and Food

Grade Level: Middle School (6th, 7th, 8th)

Time Frame: Ten 50-Minute Periods

Summary of Unit:

Through current photographs, research, and writing a narrative of Mexico, the objective of this unit is to offer students an opportunity both to increase and to challenge their understanding of Mexico in the XXIst century. At the beginning of the unit, students will be presented sets of photographs taken during the Fulbright-Hays Seminar Abroad to Mexico. The photographs chosen will be coupled with students' research of Mexico, from artists and political figures to cuisine and festivals. Upon researching additional information about Mexico and viewing and discussing the pictures, students will write a short story as a mode of presenting information on Mexico. After given time to complete the narrative process, they will share their narrative in a storybook format with the class, and the class will discuss the narrative's accuracy and relevance to Mexico. The primary goals are to introduce students to culturally diverse Mexico and to use the narrative process to encourage a personal and creative connection to Mexico in the XXIst century, as well as to allow students an avenue to address any personal misunderstandings.

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UNIT PLAN

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Author: Susan Phillips

Established Goals:

(*National Common Core State Standards for English Language Arts:* www.corestandards.org)

1. Writing Standard, Grade 7, Research to Build and Present Knowledge: “Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation” (Common Core State Standards 44).
2. Reading Standards for Informational Text, Grade 7, Key Ideas and Details: “Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text” (Common Core State Standards 39).
3. Speaking and Listening Standards, Grade 7, Comprehension and Collaboration: “Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly” (Common Core State Standards 49).
4. Writing Standard, Grade 7, Text Types and Purposes: “Write narratives to develop real or imagined experiences or events using effective technique, relative descriptive details, and well-structured event sequence” (Common Core State Standards 43).
5. Writing Standard, Grade 7, Production and Distribution: “With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed” (Common Core State Standards 43).

Understandings:

Students will understand that...

1. Mexico is a multifaceted country, consisting of unique cultural, social, and historical elements.
2. Current facts and culture of Mexico can be effectively presented through narrative.
3. Accurately presenting cultural information is essential to the growth and validity of a writer.

Students will know...

1. Mexico's identity is not the drug cartel and illegal immigration.
2. More than land connects Mexico and the United States; we have much to learn and share.

Students will be able to...

1. Compose an organized, culturally accurate narrative as a means of sharing and demonstrating their understanding of Mexico.

Essential Questions:

The questions that will guide the unit include:

1. What information did you gain about Mexico?
2. What specific details did you learn that expanded your current knowledge and understanding?
3. What story elements in your narrative accurately reflect Mexican culture?
4. How and why do we identify cultural details and incorporate them when writing?

Assessments:

Performance Tasks:

1. Research information on Mexico, record accurate information, and incorporate this information within a narrative.
2. Write a narrative of Mexico presented in a storybook format, assessed with a storybook rubric.

Other Evidence:

1. Teacher observation & checking of understanding.
2. Group and class discussion of new information gained about Mexico.
3. Peer assessment of group members' presentation of the topic.
4. Self-reflection of personal understanding of Mexico before and after writing the narrative.

Summary of Activities:

Students will complete the following over the course of ten days.

1. The teacher will introduce the unit. Following the introduction, the teacher will read two short stories as examples of narratives of Mexico: "Green Bird" retold by Mary-Joan Gerson and *The Piñata Maker: El Piñatero* by George Ancona.
2. Students are placed into separate groups and assigned to research and write about specific topics on Mexico. Books and photographs separated by topic are read and discussed at this time. Students will spend two days researching, discussing, and recording specific information about these topics. Each topic is assigned to a different group, for at the end of the unit, students will share their storybooks with the class, eventually allowing every student to learn about each topic.
 - 🌐 Olmec
 - 🌐 Mayan
 - 🌐 Aztec
 - 🌐 Historical Figures: Hernán Cortés and Benito Juárez
 - 🌐 Artists: Diego Rivera and Frida Kahlo
 - 🌐 Traditions
 - 🌐 Crafts
 - 🌐 Food
 - 🌐 Flora and Fauna
3. The students will regroup and share details gained from their research with group members, discussing accuracy of information. At this time they will brainstorm and record their ideas for a story in a graphic organizer.
4. Before writing their narrative, the whole class will review the narrative process and the importance of cultural accuracy when writing a story. Students will then write their own narrative, referring back to the information and photographs available to each group at

any time during this process. They will follow the complete writing process: prewrite, draft, revise, edit, and final. Throughout this process, group members and the teacher will share and discuss the narrative process and detail accuracy to prevent stereotyping.

5. Students will create a storybook using the final draft of their narrative. The pictures in the storybook will resemble the photographs provided to each group, including any photographs in the books.
6. Students will present their final narratives to classmates and share how their narrative connects to modern Mexico. They will also complete a peer assessment at this time.
7. To conclude the unit students will complete a self-reflection of their understanding of Mexico before and after writing the narrative.

DAILY LESSONS

What's Their Story? Understanding Mexico's Culture through Narrative

DAY ONE:

Unit Instructions, Share Example Short Stories & Share Prior Knowledge of Mexico

Preparation & Materials	<ol style="list-style-type: none">1. Copies of the following: unit instructions, map of Mexico, research graphic organizer, narrative instructions, narrative graphic organizer, revision checklist, storybook instructions, storybook rubric, peer assessment sheet, and self-reflection (Appendix A–J).2. <i>Fiesta Femenina: Celebrating Women in Mexican Folktale</i> retold by Mary-Joan Gerson, specifically the “Green Bird” folktale.3. <i>The Piñata Maker: El Piñatero</i> by George Ancona
Class Activities	<ol style="list-style-type: none">1. Give each student a copy of all handouts. It may be easier to staple them into individual unit packets.2. Briefly go over each page of the unit packet, explaining that the purpose of the unit is to enhance their understanding of writing about a different culture, specifically Mexico. You will go over each page more thoroughly as you move through the unit.3. Read “Green Bird” and carefully explain its connection to Mexico.4. Read <i>The Piñata Maker: El Piñatero</i> and clearly explain its connection to Mexico.5. Review the set-up of a storybook using these two stories as specific examples.6. Have students fill out “Part I” of their self-reflection sheet, allowing time to share and discuss their answers with the class.
Assessment	<ol style="list-style-type: none">1. <u>Observation & Whole Class Discussion:</u> Do students understand the purpose of the unit? Do students understand the set-up of a storybook? What accurate information about Mexico do students already possess? Are students participating in unprejudiced conversations about Mexico? Teach students how to appropriately and respectfully discuss other countries and cultures, which is essential to completing this unit.

DAY TWO:

Creating Groups, Assigning “Stations” & Explaining Materials

Preparation & Materials	<ol style="list-style-type: none">1. All resources, books, and photographs, separated into stations with enough copies for each group member, 3–4 copies at each station (Appendix K & L).2. List of stations and resources (Appendix K).
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	3. Research graphic organizer (Appendix C).
Class Activities	<ol style="list-style-type: none"> 1. Place the students in groups of three to four. They will stay in their groups until the end of the unit. 2. Assign students to specific “stations,” which are focused on the following topics: <i>Olmec, Maya, Aztec, Historical Figures: Hernán Cortés and Benito Juárez, Artists: Diego Rivera and Frida Kahlo, Traditions, Crafts, Food, Flora and Fauna</i> 3. Briefly go through and explain each station. This should be a brief introduction since the students will use the resources provided to research specific detail regarding each topic. 4. Explain how to use the research graphic organizer. 5. Allow students the rest of the period to read and record information from the resources provided. 6. Even though students are in groups, this first day of research they are to work individually as to not be distracted by their group members while reading and gathering information.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Are students equally grouped? Do students understand what each station represents and on what they are focusing? Do students understand the research and recording process and requirements? Do students have enough materials to research effectively?

DAY THREE:
Researching, Recording, and Discussing Information

Preparation & Materials	<ol style="list-style-type: none"> 1. All resources, books, and photographs, separated into stations with enough copies for each group member, 3–4 copies at each station (Appendix K & L). 2. List of stations and resources (Appendix K). 3. Research graphic organizer (Appendix C).
Class Activities	<ol style="list-style-type: none"> 1. Keep students in original groups and stations. 2. Check on students’ progress of completing their research graphic organizer. 3. If not completed, allow students more time to read and record information from the resources provided. 4. When the graphic organizer is completed, students use this second day to share and discuss the information they recorded with their group members. Group members will compare research notes and add any additional information to their graphic organizer. The idea is to collaborate with group members to gain and record enough information to write an accurate narrative.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Are the students gathering enough information? Are they collaborating to complete their research graphic organizer? Are they accurately discussing Mexico? 2. <u>Research Graphic Organizer</u>: Each student’s organizer must be

	reviewed for accuracy and completeness, as well as to determine if enough resources were provided the students for this assignment.
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DAY FOUR: <i>Review Narrative Process, Brainstorming & Planning Narrative & Begin Narrative Rough Draft</i>	
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Preparation & Materials	<ol style="list-style-type: none"> 1. All resources, books, and photographs, separated into stations with enough copies for each group member, 3–4 copies at each station (Appendix K & L). 2. List of stations and resources (Appendix K). 3. Students’ completed research graphic organizer. 4. Narrative instructions (Appendix D). 5. Narrative graphic organizer (Appendix E). 6. Revision check sheet (Appendix F).
Class Activities	<ol style="list-style-type: none"> 1. Review how to write a narrative using the narrative instruction sheet. 2. Review how to brainstorm for a narrative using research information on Mexico. Go over the narrative graphic organizer at this time. 3. Remind students to use the revision check sheet as they finish the rough draft. 4. Allow students time to brainstorm, plan, and begin their rough draft. This is an individual assignment. Though they are with group members, they are to complete their own narrative, allowing each student to present each topic of Mexico in their own, unique style.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Do students understand the narrative process and how to plan for a narrative? Do students understand how to take the research information and use it in their narrative brainstorming and planning? 2. <u>Narrative Graphic Organizer</u>: Students’ narrative graphic organizer will be checked for accuracy and completeness.

DAYS FIVE & SIX: <i>(an additional day may be necessary)</i> Narrative Rough Draft, Editing & Revising	
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Preparation & Materials	<ol style="list-style-type: none"> 1. All resources, books, and photographs, separated into stations with enough copies for each group member, 3–4 copies at each station (Appendix K & L). 2. List of stations and resources (Appendix K). 3. Students’ completed research graphic organizer. 4. Narrative instructions (Appendix D). 5. Narrative graphic organizer (Appendix E). 6. Revision check sheet (Appendix F).
Class Activities	<ol style="list-style-type: none"> 1. Start each day off with checking for understanding of the narrative writing process.

	<ol style="list-style-type: none"> 2. Remind students to use any of the resources provided to the group when writing the narrative. They can always refer back to resources when writing. 3. Repeat that students should use the revision check sheet as they finish the rough draft. 4. Allow students time to write their narrative. This is an individual assignment. Though they are with group members, they are to complete their own narrative, allowing each student to present each topic of Mexico in their own, unique style. 5. Circulate through groups each day, viewing their narratives, checking for the accurate incorporation of the research information, and answering questions. This will also allow you to determine if another day is necessary to finish the narrative rough drafts.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Do students understand the narrative process and how to plan for a narrative? Do students understand how to take the research information and use it in their narrative brainstorming and planning? 2. <u>Narrative Graphic Organizer</u>: Students' narrative graphic organizer will be checked for accuracy and completeness. 3. <u>Revision Check Sheet</u>: Are students using their revision check sheet to edit and revise their rough drafts?
<p><i>DAYS SEVEN & EIGHT:</i> <i>(an additional day may be necessary)</i> <i>Narrative Final as Storybook</i></p>	
Preparation & Materials	<ol style="list-style-type: none"> 1. All resources, books, and photographs, separated into stations with enough copies for each group member, 3–4 copies at each station (Appendix K & L). 2. List of stations and resources (Appendix K). 3. Students' completed research graphic organizer. 4. Narrative instructions (Appendix D). 5. Narrative graphic organizer (Appendix E). 6. Revision check sheet (Appendix F). 7. Storybook instructions sheet (Appendix G). 8. Storybook rubric (Appendix H). 9. Unlined paper, construction paper, glue, and staplers.
Class Activities	<ol style="list-style-type: none"> 1. Start the day off by reviewing the narrative rubric. Answer any questions students may have regarding their rough drafts. 2. Remind students that they can always refer back to any resources when writing their finals: books, photographs, research graphic organizer, narrative instructions, narrative graphic organizer, revision check sheet, storybook instructions, and storybook rubric. 3. Review the storybook set-up and instructions with students. This includes how the final is to be written/typed on unlined paper, how to pair up the final draft with at least five pictures either drawn or

	<p>printed, how to glue the final and pictures on the construction paper, and how to staple to pages to create a storybook. The pictures must be based on photographs at their stations, either photographs taken on the study seminar or photographs provided in the books.</p> <ol style="list-style-type: none"> 4. Allow students time to write their final draft as a storybook. While they are doing this, they will need unlined paper, construction paper, glue, and staplers. If computers are available, students may use the computers to type their final and create pictures for their storybooks. Otherwise, they will complete the final and pictures by hand. 5. Circulate through the class assisting, answering questions, and guiding during this final stage of the narrative process.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion:</u> Do students understand how to correctly present their narrative as a storybook? Do students understand the picture requirement, specifically the accurate visual presentation of Mexico as presented in their narrative? Do students have all the necessary materials to complete the storybook?

<p><i>DAY NINE:</i> <i>(an additional day may be necessary)</i> <i>Sharing Storybooks & Peer Assessment</i></p>

Preparation & Materials	<ol style="list-style-type: none"> 1. Students' storybooks. 2. Peer assessment sheet (Appendix I). 3. Storybook rubric (Appendix H).
Class Activities	<ol style="list-style-type: none"> 1. Make sure all students have their storybooks. 2. First, allow students within their groups to share their storybooks by switching and reading the other group members' storybooks. 3. When finished, allow students time to answer "Part I: My Group Members' Storybook Review" of the peer assessment sheet. 4. At this time, allow students to share out, one group at a time, focusing on these three questions: <ul style="list-style-type: none"> ✓ What information about Mexico was presented the same? ✓ What information about Mexico was presented differently? ✓ Which storybook presents the group's topic most effectively? 5. After this discussion, instruct students that they will now read the storybooks from other groups. Students will leave their storybooks on their group tables and rotate themselves from group to group. They will need to take their peer assessment sheet with them, so they can assess one more student. Make sure you review exactly how they will rotate and that they are to read at least one storybook from each group. 6. Monitor students as they move in an orderly fashion from group table to group table reading the storybooks from other groups. As

	<p>they read the storybooks, they need to choose a storybook they liked the best and complete “Part II: Other Groups’ Storybook Review” on their peer assessment sheet. This can be done at any time during the rotation. You may need an extra day to rotate all the students through the stations, but it is necessary so that the students have the opportunity to learn about other topics on Mexico.</p> <p>7. When finished, collect the students’ storybooks, storybook rubrics, and peer assessment sheets.</p>
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Do students understand the peer assessment sheet and exactly how and when to complete it? Do students understand the purpose for visiting each group and reading at least one storybook from each group? 2. <u>Peer Assessment Sheet</u>: Each student’s peer assessment will be checked for accuracy and completeness. 3. <u>Storybook Rubric</u>: Students’ storybooks will be graded using the criteria on the storybook rubric.

<p><i>DAY TEN: Self-Reflection</i></p>

Preparation & Materials	<ol style="list-style-type: none"> 1. Self-Reflection sheet (Appendix J).
Class Activities	<ol style="list-style-type: none"> 1. Students should have their self-reflection sheet. Students will be finishing “Part II: What I Learned about Mexico” on their self-reflection sheet. 2. Allow students time to complete the sheet. 3. End the unit with a whole class discussion where students share what they learned. Encourage them to use their answers on the self-reflection sheet during their discussion, as well as their group discussions during the unit. Collect the self-assessment sheets as they leave.
Assessment	<ol style="list-style-type: none"> 1. <u>Observation & Whole Class Discussion</u>: Do students understand how to complete the self-reflection sheet? What information about Mexico are students taking away? 2. <u>Self-Reflection Sheet</u>: Each student’s self-reflection sheet will be checked for accuracy and completeness.

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Appendix A

UNIT INSTRUCTIONS

What's Their Story? Understanding Mexico's Culture through Narrative

Unit Objective:

Effective writers always research their topic before writing. In this case your topic is Mexico. Through current photographs, research, and writing a narrative of Mexico, the objective of this unit is to provide you with the opportunity to increase and challenge your understanding of Mexico in the XXIst century, while at the same time improving your accuracy and quality as a writer and addressing any personal misunderstandings.

Unit Directions:

At the beginning of the unit, you will be separated into groups and presented with resources on Mexico, including books and photographs about artists, political figures, food, and festivals. In your groups you will gather, record, and discuss information from these resources, then write a short story presenting information about Mexico. After being given time to complete the narrative process, you will share your narrative in a storybook format with the class, and the class will discuss the narrative's accuracy and relevance to Mexico.

Established Goals:

(National Common Core State Standards for English Language Arts: www.corestandards.org)

1. Writing Standard, Grade 7, Research to Build and Present Knowledge: “Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation” (Common Core State Standards 44).
2. Reading Standards for Informational Text, Grade 7, Key Ideas and Details: “Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text” (Common Core State Standards 39).
3. Speaking and Listening Standards, Grade 7, Comprehension and Collaboration: “Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly” (Common Core State Standards 49).
4. Writing Standard, Grade 7, Text Types and Purposes: “Write narratives to develop real or imagined experiences or events using effective technique, relative descriptive details, and well-structured event sequence” (Common Core State Standards 43).
5. Writing Standard, Grade 7, Production and Distribution: “With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed” (Common Core State Standards 43).

Understandings:

Students will understand that...

1. Mexico is a multifaceted country, consisting of unique cultural, social, and historical elements.
2. Current facts and culture of Mexico can be effectively presented through narrative.
3. Accurately presenting cultural information is essential to the growth and validity of a writer.

Students will know...

1. Mexico's identity is not the drug cartel and illegal immigration.
2. More than land connects Mexico and the United States; we have much to learn and share.

Students will be able to...

1. Compose an organized, culturally accurate narrative as a means of sharing and demonstrating their understanding of Mexico.

Essential Questions:

The questions that will guide the unit include:

1. What information did you gain about Mexico?
2. What specific details did you learn that expanded your current knowledge and understanding?
3. What story elements in your narrative accurately reflect Mexican culture?
4. How and why do we identify cultural details and incorporate them when writing?

Assessments:***Performance Tasks:***

1. Research information about Mexico, record accurate information, and incorporate this information within their narrative.
2. Write a narrative about Mexico presented in a storybook format, assessed with a storybook rubric.

Other Evidence:

1. Teacher observation & checking of understanding.
2. Group and class discussion of new information gained about Mexico.
3. Peer assessment of group members' accurate presentation of the topic.
4. Self-reflection of personal understanding of Mexico before and after writing the narrative.

Appendix B

Map of Mexico



Gruber, Beth. *Mexico*. Washington, DC: National Geographic, 2007. Print.

Appendix C

Research Graphic Organizer Topic _____

Name _____ Period _____

Instructions: While researching, answer each section completely. Watch your spelling, especially when recording information about a different country!

I. WHO: *Who is involved in this topic? Give specific names, their position in the society (artist, teacher, farmer, mom, dad, etc.), and their emotions/opinions regarding the topic.*

A. _____
i. _____

B. _____
i. _____

C. _____
i. _____

D. _____
i. _____

E. _____
i. _____

II. WHAT: *What are several details that explain this topic? Give specific terms and its importance to the topic.*

A. _____
i. _____

- B. _____
 - i. _____
- C. _____
 - i. _____
- D. _____
 - i. _____
- E. _____
 - i. _____

III. WHEN: *When is the time? Give exact dates if possible. If there is no date provided, give seasons or past/present. Also provide why the time is important.*

- A. _____
 - i. _____
- B. _____
 - i. _____
- C. _____
 - i. _____
- D. _____
 - i. _____
- E. _____
 - i. _____

IV. WHERE: *Where is the place of this topic? Give exact information if possible. If not possible, use the maps to find the region in Mexico where it would occur. Explain why the place is important to the topic.*

- A. _____

i. _____

B. _____
i. _____

C. _____
i. _____

D. _____
i. _____

E. _____
i. _____

V. **WHY:** *Why is this topic important to people in Mexico, as well as others in different countries? Do not repeat the information above.*

A. _____
i. _____

B. _____
i. _____

C. _____
i. _____

D. _____
i. _____

E. _____
i. _____

Appendix D

NARRATIVE INSTRUCTIONS

Instructions: Writing a narrative is different from writing an essay. It must be planned, organized, and edited correctly. Review the basic narrative elements below.

Ideas and Content:

A narrative has...

- ✎ A beginning where the main characters, setting, and conflict are introduced. Minor characters can be introduced throughout the story.
- ✎ Rising action where important events of the story occur. These events usually build on each other until reaching the “BIG” event, but they are important enough to keep the reader’s attention.
- ✎ A climax toward the end of the story (big event, turning point, final battle, etc.). This is the “BIG” event that finally addresses the conflict, either positive or negative.
- ✎ Falling action where loose ends of the story are tied up (who did what after...).
- ✎ A resolution, an ending: sometimes this will include the theme (what we learn).

Organization:

- ✎ Organize your narrative correctly. Remember, narratives change paragraphs at the following...
 - A different setting: place/time, including flashback.*
 - Switches to a different event.*
 - Switches from one character talking to a different character talking, even if a character is thinking.*
 - Switches from a character talking to the narrator.*

Word Choice:

- ✎ Use DESCRIPTION! Describe your characters and setting. Use your words carefully to give your reader a clear, vivid mental picture.
- ✎ Do not use “said” all the time. This is annoying to the reader.
- ✎ Throw in a simile, metaphor, or personification (figurative language) here and there; it adds so much to a story.
- ✎ Use DIALOGUE! Include talking between your characters, for it keeps the narrative moving. Remember to punctuate the dialogue correctly.
 - Quotation marks go around the talking.*
 - Capitalize the first letter of the first word inside dialogue.*
 - Don’t forget end punctuation goes INSIDE the end quotation mark.*
 - Commas go in front of the beginning quotation mark if the dialogue is in the middle of the sentence (e.g., Mark said, “Hello!”).*
 - Commas go before the end quotation mark if the dialogue starts the sentence (e.g., “Good day,” replied Joan).*

Sentence Fluency:

- ✗ Use different lengths of sentences by using different sentence types: simple, compound, and complex.
- ✗ Use TRANSITIONS to avoid starting many sentences with the same word.
- ✗ Don't be afraid to use strong, small sentences, such as BAM!, "No!", etc.

Voice:

- ✗ Make sure the characters' personalities shine through. If they are good or evil, the reader should pick that up immediately.

Conventions:

- ✗ Watch that your spelling is correct, especially homonyms. Even though it's not an essay, it is a writing piece. Thus, the dictionary is your friend.
- ✗ Watch your capitalization, especially at the beginning of sentences, in dialogue, and with proper nouns.
- ✗ Don't forget that sentences have end punctuation (period, exclamation point, question mark).
- ✗ Do your best to make sure commas are used correctly, especially in the dialogue.
- ✗ Quotation marks must be used correctly.

YOUR NEXT STEP? *Now, use the "Narrative Graphic Organizer" to plan your story.*

Appendix E

NARRATIVE GRAPHIC ORGANIZER

Story Title _____

Mapping Your Story

The Setting



1. Characters – Who is in the story? List the main characters and a brief description of each.
2. Place – Where does the story take place?
3. Time – When does the story take place? What is the date or time period?

The Conflict



4. What is the difficulty or problem the characters face in the story?

The Rising Action



5. All stories have tension caused by conflicts. List and explain 3 main events that take place as your story unfolds.

The Climax and Resolution



6. Look back at question 4. How was the conflict resolved? Tell how the problem or problems in the story were resolved.

Appendix F

REVISION CHECK LIST

Instructions: After writing the rough draft of your narrative and before your final draft, use the checklist below to edit your narrative for writing traits.

IDEAS & CONTENT:

- A beginning where I introduce the main characters, setting, and conflict.
- A middle where I have a series of events leading to the big event.
- A climax where the big event occurs, addressing the narrative's conflict.
- Falling action where I answered "who did what" after the climax.
- A resolution bringing the story to a definite end.
- Accurate details on Mexico.

ORGANIZATION:

- Paragraphs showing setting change: time and place.
- Paragraphs showing event change.
- Paragraphs showing a switch between characters during dialogue.
- Paragraphs showing a switch from characters' dialogue to the narrator.

WORD CHOICE:

- Vivid description of characters.
- Clear description of setting.
- Did not use too many adjectives when describing.
- Did not use "said" all the time.
- Use of figurative language to describe: simile, metaphor, hyperbole, symbol, etc.
- Used dialogue to move the narrative along.

SENTENCE FLUENCY:

- Mix of sentence types: simple, compound, and complex.
- Use transitions – did not start many sentences with the same word.
- Use strong short sentences effectively (e.g., BAM!, "No!", etc.)

VOICE:

- Each character's appearance, behavior, and dialogue clearly demonstrate his/her personality.

CONVENTIONS:

- Spelling is correct, especially homonyms.
- Capitalization is correct: beginning of sentences, dialogue, and proper nouns.
- Sentences have end punctuation (period, exclamation point, question mark).
- Commas are used correctly, especially in the dialogue.
- Quotation marks around dialogue are used correctly.
 - *Quotation marks go around the talking.*
 - *Capitalize the first letter of the first word inside dialogue.*
 - *Don't forget end punctuation goes INSIDE the end quotation mark.*
 - *Commas go in front of the beginning quotation mark if the dialogue is in the middle of the sentence (e.g., Mark said, "Hello!").*
 - *Commas go before the end quotation mark if the dialogue starts the sentence (e.g., "Good day," replied Joan).*

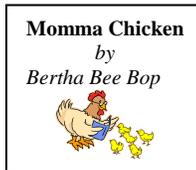
Appendix G

STORYBOOK INSTRUCTIONS

Instructions: Using the narrative you wrote in class, you will create your own storybook. This book must be created on plain paper, not lined paper, so you are welcome to type it or handwrite it. You will need to use the checklist and illustrations below to help you create your book. Feel free to look at the resources in your group as a reference.

Requirement Checklist:

1. Your front page must have a title, author, and picture.



2. You must have a dedication page: This is where you write one or two sentences dedicating your book to someone who inspired you.

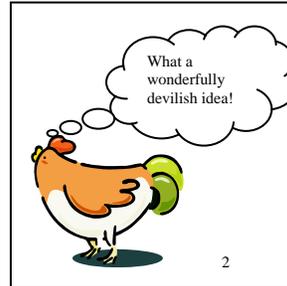
To my wonderful students whose
creativity and humor would
inspire any writer.

3. Write or type the final draft of your story only on the front side of the page.

In the early hours of a
clean, crisp morning,
Gretchen Chicken, also
known as Mamma, conjured
up an evil plan to keep her
little ones from playing all
day. Small chuckles
escaped her beak...

4. Every one or two pages you must have a picture. You should have at least five pictures. The size is up to you as long as it doesn't cover up your story. These pictures may be either hand drawn or clipart (no magazine pictures) AND must accurately reflect Mexico.

In the early hours of a clean, crisp morning, Gretchen Chicken, also known as Mamma, conjured up an evil plan to keep her little ones from playing all day. Small chuckles escaped her beak...



5. Your next to last page must include a brief biography statement of you, the author. This statement is between one and two paragraphs and explains who you are, where you live (city only, not address), why you wrote this book, and any other works you have written. It is usually accompanied by your picture, but your picture is optional.



Bertha Bee Bop is a widely known author of humorous picture books. She is most known for her award winning book *The Evil Penguin*. A quiet woman by nature, she lives with her husband on a secluded island outside Vancouver, Washington.

6. Your back page must have a short one to two paragraph synopsis (summary of main idea of story without giving away the ending). Any other artwork such as barcodes, copyright symbol and year, price listings in various countries, and publisher address is up to you.

Momma chicken tries to teach her wee ones to read, but her youngest little rascal, Bam-Bam, has other ideas.



U.S. \$4.95

Appendix H

STORYBOOK RUBRIC	
Name _____	Period _____

<i>Ideas & Content</i>	<i>Organization</i>	<i>Word Choice</i>
<input type="checkbox"/> 3 – Focused, clear, & specific to Mexico: <i>My writing is full of the kinds of details that keep the reader’s attention and show what is really important about my topic.</i> <input type="checkbox"/> 2 – Some really good parts, but some lacking/inaccurate details on Mexico: <i>The reader usually knows what I mean. Some parts will be better when I tell just a little more about what is important.</i> <input type="checkbox"/> 1 – Not sharing enough accurate information about Mexico: <i>When someone else reads my paper, it will be hard for them to understand what I mean or what it is all about.</i>	<input type="checkbox"/> 3 – Clear and compelling direction: <i>I’ve presented the beginning, middle, and end of the story well, and it makes the reader want to find out what’s coming next.</i> <input type="checkbox"/> 2 – Some really smooth parts, others out of order: <i>The order of my narrative makes sense <u>most</u> of the time.</i> <input type="checkbox"/> 1 – Very disorganized: <i>The order/events in my narrative is jumbled, confusing, or missing.</i>	<input type="checkbox"/> 3– Extremely accurate, clear, and provides a vivid mental image: <i>I picked just the right words for just the right places.</i> <input type="checkbox"/> 2 – Correct, but not striking: <i>The words in my paper get the message across, but they don’t capture anyone’s imagination or attention.</i> <input type="checkbox"/> 1 – Just beginning to figure out what to say: <i>My reader is often asking, “What did you mean by this?”</i>
<i>Sentence Fluency</i>	<i>Voice</i>	<i>Conventions</i>
<input type="checkbox"/> 3 – Varied and natural: <i>The sentences in my narrative are clear and delightful to read aloud.</i> <input type="checkbox"/> 2 – Routine and functional: <i>Some sentences are choppy and awkward, but most are clear.</i> <input type="checkbox"/> 1 – Needs work: <i>Sentence fragments and run-on sentences make this narrative difficult to read aloud, even with practice.</i>	<input type="checkbox"/> 3 – Truly individual and powerful: <i>The characters in my narrative have lots of personality.</i> <input type="checkbox"/> 2 – Individuality fades in and out: <i>The way I want the characters to think and feel only shows up sometimes.</i> <input type="checkbox"/> 1 – Personalities not there yet: <i>The characters’ personalities are not established.</i>	<input type="checkbox"/> 3 – Mostly correct: <i>There are very few errors in my narrative; it wouldn’t take long to get this ready to publish.</i> <input type="checkbox"/> 2– About halfway home: <i>A number of bothersome mistakes in my narrative need to be cleaned up before I am ready to publish.</i> <input type="checkbox"/> 1 – Editing is not under control yet: <i>It would take at least two readings to get the meaning of the narrative.</i>

Teacher’s Comments:

Total Score = _____ / 18

Appendix I

PEER ASSESSMENT	
Name _____	Period _____

Instructions: After switching storybooks with a group member, complete “PART I: My Group Member’s Storybook” section. Then after the teacher rotates you through other groups, choose one more storybook to assess and complete “PART II: Another Group Member’s Storybook” section. For each question, circle the grade you would give the students for a specific writing trait:

- 5 = almost perfect
- 4 = a few minor mistakes
- 3 = average but needs more editing and revision
- 2 = weak and needs much work
- 1 = incomplete and reads/looks like a rough draft

Next to the circled grade, write a complete comment explaining why you gave that score and mention specific detail in the storybook that influenced your decision.

PART I: My Group Member’s Storybook

Group Member _____ Storybook Title _____

<i>Trait</i>	<i>Score</i>	<i>Explanation</i>
<p style="text-align: center;"><u>Ideas and Content:</u> Clarity and focus, holds our attention, strong images, specific, accurate details about Mexico, substance as opposed to generality</p>	1 2 3 4 5	
<p style="text-align: center;"><u>Organization:</u> A beginning that captures our attention, effective presentation of dialogue, thoughtful transitions, moves smoothly and clearly from beginning to middle to end, a satisfying conclusion</p>	1 2 3 4 5	
<p style="text-align: center;"><u>Word Choice:</u> Strong description, precise language, natural dialogue, little to no repetition</p>	1 2 3 4 5	
<p style="text-align: center;"><u>Sentence Fluency:</u> Rhythm and flow, varied length and structure, easy and smooth to read aloud</p>	1 2 3 4 5	

<u>Voice:</u> You feel a connection to Mexico, enthusiasm for the topic, characters' unique personalities add flavor to the piece, sounds like the student	1	2	3	4	5	
<u>Conventions:</u> Correct grammar, punctuation, and spelling	1	2	3	4	5	

PART II: Another Group Member's Storybook

Group Member _____ **Storybook Title** _____

<i>Trait</i>	<i>Score</i>					<i>Explanation</i>
<u>Ideas and Content:</u> Clarity and focus, holds our attention, strong images, specific, accurate details about Mexico, substance as opposed to generality	1	2	3	4	5	
<u>Organization:</u> A beginning that captures our attention, effective presentation of dialogue, thoughtful transitions, moves smoothly and clearly from beginning to middle to end, a satisfying conclusion	1	2	3	4	5	
<u>Word Choice:</u> Strong description, precise language, natural dialogue, little to no repetition	1	2	3	4	5	
<u>Sentence Fluency:</u> Rhythm and flow, varied length and structure, easy and smooth to read aloud	1	2	3	4	5	
<u>Voice:</u> You feel a connection to Mexico, enthusiasm for the topic, characters' unique personalities add flavor to the piece, sounds like the student	1	2	3	4	5	
<u>Conventions:</u> Correct grammar, punctuation, and spelling.	1	2	3	4	5	

Appendix J

SELF - REFLECTION

Name _____ Period _____

Instructions: Complete “Part I: What I Know about Mexico” at the beginning of the unit. Keep this sheet during the unit. At the end of the unit, complete the reflection by answering “Part II: What I Learned about Mexico”. Turn in your answers at the end of the unit.

Part I: What I Know about Mexico

- 1) What do you know about Mexico’s early history: Olmec, Maya, and Aztec?

- 2) What do you know about Mexico’s historical figures: Hernán Cortés and Benito Juárez?

- 3) What do you know about Mexico’s geography: climate, plants, and animals?

- 4) What do you know about Mexico’s artists: Diego Rivera and Frida Kahlo?

- 5) What do you know about Mexico’s traditions: festivals and *voladores*?

- 6) What do you know about Mexico’s crafts?

- 7) What do you know about Mexico’s food?

- 8) When the teacher says “Mexico,” what do you think?

Appendix K

LIST OF STATIONS AND RESOURCES

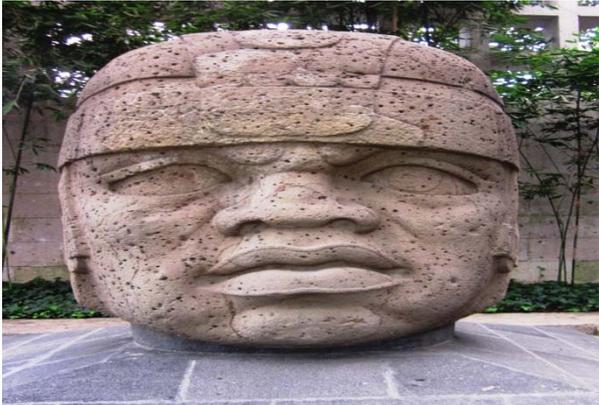
STATIONS	RESOURCES
<i>Olmec</i>	<ol style="list-style-type: none"> 1. "Mexico and Central Asia" in <i>The Atlas of World Cultures</i> by Brunetto Chiarelli. 2. <i>The God-Kings of Mexico</i> by Thomas Dickey, et al. 3. "Mexico" in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 4. "Southern Mexico" in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 5. "Ancient Cultures" in <i>Mexico</i> by Beth Gruber. 6. "On Assignment: Unearthing Olmec Treasures" in <i>Mexico</i> by Beth Gruber. 7. "Yucatán Peninsula: Land of Maya" in <i>Mexico</i> by Beth Gruber. 8. "Meso-America" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 9. "Olmec" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 10. "History" in <i>Mexico</i> by Mary Jo Reilly.
<i>Maya</i>	<ol style="list-style-type: none"> 1. "Mexico and Central Asia" in <i>The Atlas of World Cultures</i> by Brunetto Chiarelli. 2. <i>The God-Kings of Mexico</i> by Thomas Dickey, et al. 3. "Mexico" in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 4. "Yucatán Peninsula: Land of Maya" in <i>Mexico</i> by Beth Gruber. 5. "The Magnificent Maya" in <i>Mexico</i> by Beth Gruber. 6. "Maya" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 7. "Meso-America" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 8. "History" in <i>Mexico</i> by Mary Jo Reilly.
<i>Aztec</i>	<ol style="list-style-type: none"> 1. <i>The God-Kings of Mexico</i> by Thomas Dickey, et al. 2. "The Hungry Goddess" in <i>Fiesta Femenina: Celebrating Women in Mexican Folktale</i> retold by Mary-Joan Gerson. 3. "Mexico" in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 4. "Aztec Splendor and Sacrifice" in <i>Mexico</i> by Beth Gruber. 5. "Aztecs" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 6. "Meso-America" in <i>Scholastic Encyclopedia of the North American Indian</i> by James Ciment and Ronald LaFrance. 7. "History" in <i>Mexico</i> by Mary Jo Reilly.
Historical Figures: Hernán Cortés and Benito Juárez	<ol style="list-style-type: none"> 1. "Malintzin of the Mountain" – <i>Fiesta Femenina: Celebrating Women in Mexican Folktale</i> retold by Mary-Joan Gerson. 2. "Central Mexico" in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 3. "The Spanish Conquest" in <i>Mexico</i> by Beth Gruber. 4. "A Troubled Young Nation" in <i>Mexico</i> by Beth Gruber. 5. "Side by Side We Honor Our Leaders" in <i>Celebrations: Holidays of the United States of America and Mexico</i> by Nancy Tabor. 6. <i>Hernán Cortés</i> by Brendan January. 7. "History" in <i>Mexico</i> by Mary Jo Reilly. 8. <i>Benito Juárez</i> by Dennis Wepman.

<p>Artists: Diego Rivera and Frida Kahlo</p>	<ol style="list-style-type: none"> 1. <i>Frida: ¡Viva la Vida! Long Live Life!</i> by Carmen T. Bernier-Grand. 2. “Fantastic Pictures: Frida Kahlo” in <i>Mexico</i> by Beth Gruber. 3. <i>Mexican Muralists: Orozoco, Rivera, Siqueiros</i> by Desmond Rochfort.
<p>Traditions</p>	<ol style="list-style-type: none"> 1. “Eastern Central Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 2. “Eastern Caribbean Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 3. “Mexican Festivals” in <i>Food in Mexico</i> by Paola Gomez. 4. “Celebrating Death and Renewal” in <i>Mexico</i> by Beth Gruber. 5. “The Festival of the Sun” in <i>Piñatas and Paper Flowers</i> by Lila Perl. 6. “Festivals” in <i>Mexico</i> by Mary Jo Reilly. 7. <i>Celebrations: Holidays of the United States of America and Mexico</i> by Nancy Tabor.
<p>Crafts</p>	<ol style="list-style-type: none"> 1. <i>Magic Windows</i> by Carmen Lomas Garza, et. al. 2. “Eastern Caribbean Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 3. “Arts” in <i>Mexico</i> by Mary Jo Reilly. 4. <i>Mexican Papercutting</i> by Kathleen Trenchard.
<p>Food</p>	<ol style="list-style-type: none"> 1. “Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 2. “Central Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 3. “Eastern Caribbean Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 4. <i>Food in Mexico</i> by Paola Gomez. 5. “Foods from Near and Far” in <i>Mexico</i> by Beth Gruber. 6. “Mexico” in <i>Man Eating Bugs</i> by Peter Menzel and Faith D’Aluisio. 7. “Food” in <i>Mexico</i> by Mary Jo Reilly.
<p>Flora & Fauna</p>	<ol style="list-style-type: none"> 1. “Green Bird” in <i>Fiesta Femenina: Celebrating Women in Mexican Folktale</i> retold by Mary-Joan Gerson 2. “Eastern Central Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 3. “Eastern Caribbean Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 4. “Southern Mexico” in <i>The Kingfisher Student Atlas of North America</i> by Clive Gifford et. al. 5. “A Natural Wildlife Refuge” in <i>Mexico</i> by Beth Gruber. 6. “Thriving in the Desert” in <i>Mexico</i> by Beth Gruber. 7. “Diversity in the Tropics” in <i>Mexico</i> by Beth Gruber. 8. “Geography” in <i>Mexico</i> by Mary Jo Reilly.

Appendix L

STATION PHOTOGRAPHS

Olmec



Colossal Head No. 1



Colossal Head No. 3



San Lorenzo Tenochtitlan Head



Funeral Urn



Anthropomorphic Figure



Altar

STATION PHOTOGRAPHS

Maya



Serpent Sculpture at Chichén Itzá



Edzná Ruins



Mayan Artifacts at Balankanché Caves



Jade Funeral Mask



Palenque Ruins



Mayan Writing

STATION PHOTOGRAPHS

Aztec



Serpent Head, Templo Mayor (Tenochtitlán)



Tlaltecuiltli Monolith, Templo Mayor (Tenochtitlán)



Death Mask, Templo Mayor (Tenochtitlán)



Seashell Stone, Templo Mayor (Tenochtitlán)



Chac-mool, Templo Mayor (Tenochtitlán)



Skull Platform, Templo Mayor (Tenochtitlán)

STATION PHOTOGRAPHS

Historical Figures: Hernán Cortés & Benito Juárez



Hernán Cortés House in Antigua (built 1523)



First Catholic Church, Antigua (built early 16th century)



San Juan de Ulúa Fortress (Juárez Imprisoned)



Cortés Arrived at Tenochtitlán (Templo Mayor) in 1519



San Juan de Ulúa Fortress (Juárez Imprisoned)



Juárez Was Governor of Oaxaca in 1847

STATION PHOTOGRAPHS

Artists: Diego Rivera and Frida Kahlo



Rivera Mural at the National Palace



Casa Azul, Frida's Desk



Rivera Mural at the National Palace



Casa Azul, Frida's Kitchen



Rivera Mural at the National Palace



Casa Azul, Frida's Wheelchair

STATION PHOTOGRAPHS

Traditions



Mérida Ballet Folklórico de Yucatán



Trajinera Ride, Xochimilco



Santa María Magdalena Festival, Xico



Tzotzil Mayan Family in Zinacantán



Santa María Magdalena Procession, Xico



Guelaguetza Parade, Oaxaca



Guelaguetza Parade, Oaxaca



Guelaguetza Parade, Oaxaca



Guelaguetza Parade, Oaxaca



Los Voladores, Cuetzalan



Los Voladores, Cuetzalan



Los Voladores, Cuetzalan

STATION PHOTOGRAPHS

Crafts



Panama Hats at Béal



Bookcovers at Taller de Leñateros



Paper Flags on Zinacantán Church



Tzotzil Mayan Weaver



Nandayapa Wooden Design (Marimba Instrument)



Zapotec Woven Wool Rugs



Black Pottery, Oaxaca



Woodcarving



Hand Painted Talavera Pottery, Puebla



Talavera Pottery, Puebla



Sisal Ropes



Wool Skirts, San Juan Chamula

STATION PHOTOGRAPHS

Food



Lime Soup in Mérida



Chicken Tacos with Mole Sauce



Fried Grasshoppers (*Chapulines*), Oaxaca



Fried White Maguey Worm, Puebla



Roasted Ants



Pitahaya



Handmade Tortillas in Zinacantán Home



Coffee Beans at Café-tal Apan Plantation



Corn Tamales in San Juan Chamula



Chocolate in Oaxaca



Banana Tree, Huejotal



Cactus Farm, Huejotal

STATION PHOTOGRAPHS

Flora and Fauna



Iguana at Chichén Itzá



Flamboyanes in Mérida



Flamingos in Natural Habitat, Celestún



Mangrove Near Celestún



6-Month Old Sea Turtle at Xpicob



Cactus Tree



Crocodile, Sumidero Canyon



Goats at San Juan Chamula



Bats in Banana Leaf, Coatepec



Children's Chicken Farm, Huejotal



Orchid, Coatepec



Xoloizcuintle (Mexican Hairless Dogs), Xochimilco