



Welcome to Hispanic Heritage Month! This packet is full of engaging activities to help you explore Hispanic and Latino history, culture, and the diverse communities that make up our country.

This packet includes...

- “Same Idea, Different Signs” Activity
- “Aguas Frescas” Cooking Activity
- “Together, We Belong” Activity
- “Artist Style Study” Creative Activity
- “Folklore Focus” Activity
- “Plant Pioneers” Activity

The theme is “Unidos, Somos Más,” which means “Together, We Are More.” Inside, you’ll discover new signs, explore Hispanic art and create your own inspired piece, learn about historic communities built by Hispanic immigrants, discover folktales and the archetypes behind them, learn about groundbreaking Hispanic scientists in botany, and learn to make your own aguas frescas.



Explore More



Research a Hispanic or Latino leader! Choose a Hispanic or Latino historical figure or contemporary leader (in science, politics, art, sports, or activism) and research their impact. Create a short profile explaining who they are, what they accomplished, and how their work made a difference for others or their community.



Investigate a local connection! Research a Hispanic-owned business, cultural center, or historical site near your community or in a city you’re interested in. Find out its history, who founded it, and what role it plays in the community today.



Find a story by a Hispanic author! Visit your local library or bookstore and find a book written by a Hispanic or Latino author. Read a chapter, a short story, or the whole book!

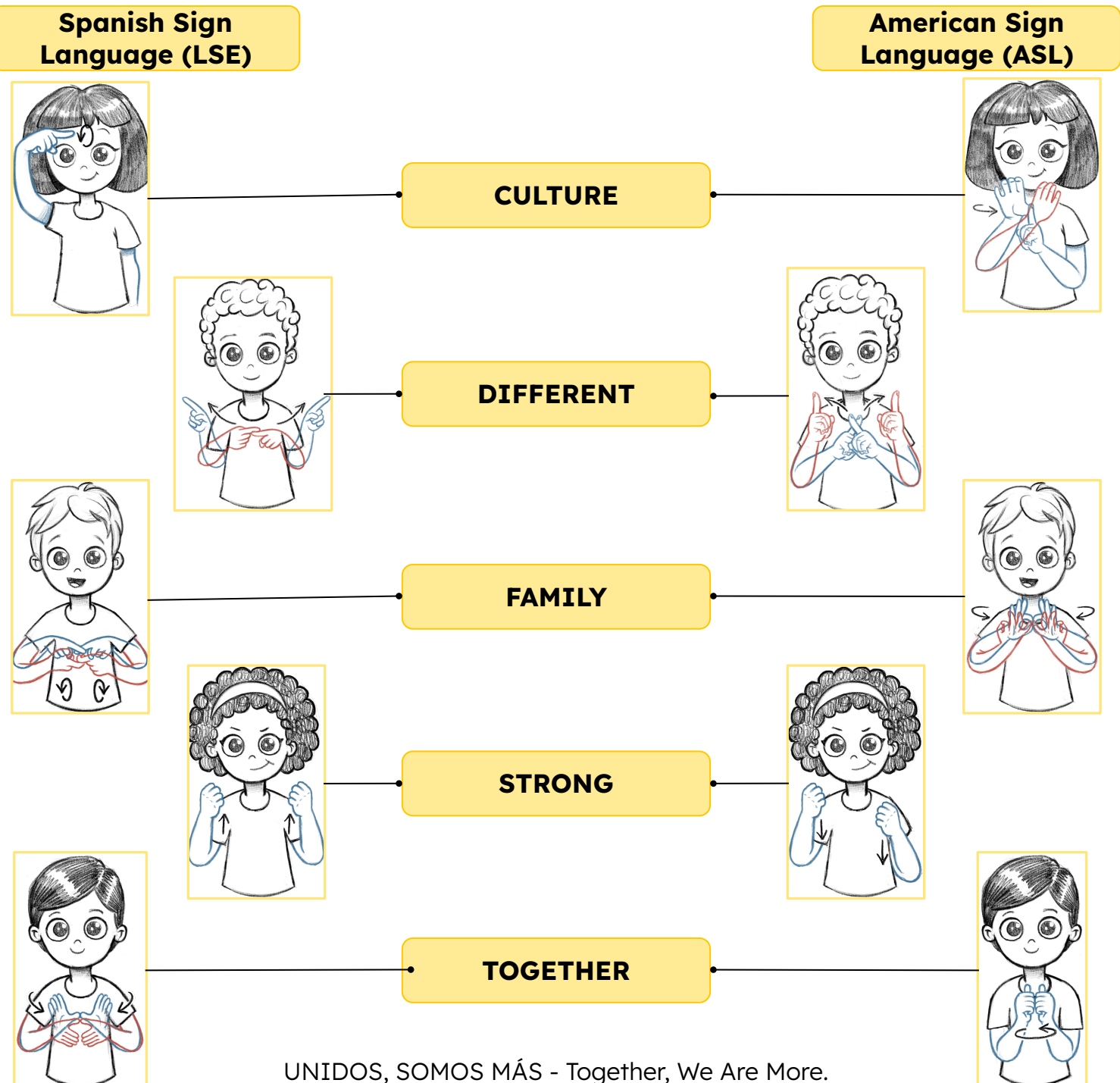


Activity Same Idea, Different Signs

Hispanic Heritage Month 9-12 Activities

Sign languages can express the same idea in different ways. **LSE** stands for **L**engua de **S**ignos **E**spañola, the name for Spanish Sign Language. **LSE** and **ASL** are different languages shaped by different Deaf communities, but both can express ideas like culture, family, togetherness, and strength.

Compare each Spanish Sign Language (LSE) sign with the American Sign Language (ASL) sign across from it. What looks similar? What looks different?



UNIDOS, SOMOS MÁS - Together, We Are More.



What Are Aguas Frescas?

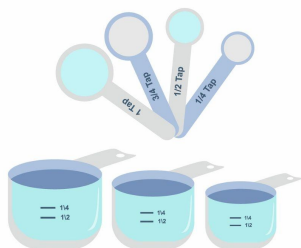
“Aguas frescas” means “fresh waters” in Spanish. These drinks are made by mixing fresh fruit, dried flowers, or grains with water and sugar. People in Mexico have been making and enjoying these drinks for hundreds of years, and they are still a favorite today at markets, restaurants, and family parties.

Make sure to ask an adult for help with this activity!

Tools You May Need



Blender



**Measuring cups
and spoons**



Strainer



**Pitcher for
serving**

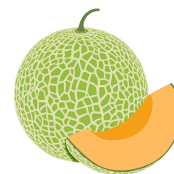
Agua de Melón (Cantaloupe) - Sweet, mellow, and refreshing, with a soft melon flavor

Ingredients (Serves 6 to 8)

- ☐ 4 cups cubed cantaloupe, seeds removed
- ☐ 4 cups cold water
- ☐ 2 tablespoons sugar, or to taste
- ☐ 1 lime, juiced
- ☐ Ice cubes

Steps

1. Blend the cantaloupe and water until smooth.
2. Strain into a pitcher to remove any pulp.
3. Stir in the sugar and lime juice, tasting as you go.
4. Chill and serve over ice.





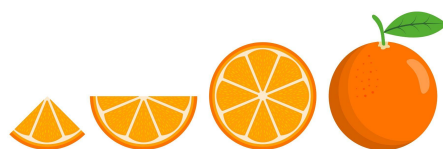
Agua de Naranja (Orange) - Bright and citrusy, with a clean, tangy sweetness

Ingredients (Serves 4 to 6)

- ☐ 6 oranges, peeled and segmented
- ☐ 3 cups cold water
- ☐ 2 tablespoons sugar, or to taste
- ☐ Ice cubes

Steps

1. Blend the orange segments and water until smooth.
2. Strain into a pitcher to remove pulp, if desired.
3. Stir in the sugar, tasting as you go.
4. Chill and serve over ice.



Horchata (Rice and Cinnamon) - Creamy and sweet, with warm notes of cinnamon

Ingredients (Serves 8 to 10)

- ☐ 1 cup uncooked long grain white rice
- ☐ 2 cinnamon sticks
- ☐ 8 cups water, divided
- ☐ 1 can (12 oz) evaporated milk
- ☐ 1 can (14 oz) sweetened condensed milk
- ☐ 1 teaspoon vanilla extract (optional)
- ☐ Ice cubes
- ☐ Ground cinnamon, for garnish



Steps

1. Rinse the rice, then combine it with the cinnamon sticks and 4 cups of water in a bowl. Cover and let soak overnight in the refrigerator (or at least 4 hours).
2. Remove most of the cinnamon sticks, leaving a few small pieces in with the rice for flavor. Blend the rice and soaking water until very smooth.
3. Strain through a fine mesh strainer or cheesecloth into a pitcher, pressing to extract as much liquid as possible.
4. Stir in the evaporated milk, sweetened condensed milk, vanilla, and the remaining 4 cups of water. Taste before adding any extra sugar, since the condensed milk does most of the sweetening.
5. Chill and serve over ice, dusted with a pinch of ground cinnamon.



Horchata, Dairy-Free Version (Rice and Cinnamon)

Are you dairy-free? You can still enjoy this classic drink! In fact, the earliest versions of horchata made in Mexico were rice, cinnamon, water, and sugar, with no dairy at all. Adding milk came later and is common today, but this version is actually closer to how horchata started out.

Ingredients (Serves 8 to 10)

- ☐ 1 cup uncooked long grain white rice
- ☐ 2 cinnamon sticks
- ☐ 8 cups water, divided
- ☐ 1/2 cup sugar, or to taste
- ☐ 1 teaspoon vanilla extract (optional)
- ☐ Ice cubes
- ☐ Ground cinnamon, for garnish



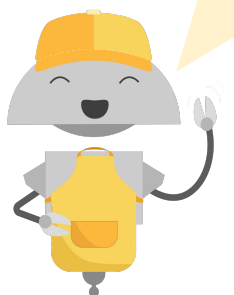
Steps

1. Rinse the rice, then combine it with the cinnamon sticks and 4 cups of water in a bowl. Cover and let soak overnight in the refrigerator (or at least 4 hours).
2. Remove most of the cinnamon sticks, leaving a few small pieces in with the rice for flavor. Blend the rice and soaking water until very smooth.
3. Strain through a fine mesh strainer or cheesecloth into a pitcher, pressing to extract as much liquid as possible.
4. Stir in the sugar, vanilla, and the remaining 4 cups of water. Taste and adjust sweetness.
5. Chill and serve over ice, dusted with a pinch of ground cinnamon.

Want To Try More Fruit-Forward Aguas Frescas? You can do that! Fruit-based aguas frescas are typically easier to make since most just need blending and straining. Here are more popular fruit flavors:

- Watermelon
- Pineapple
- Strawberry
- Mango
- Guava
- Cucumber

With an adults permission or help, you can look up specific recipes and steps for making these refreshing drinks!





What does belonging really mean? Belonging isn't just about liking the same things as people around you. It's about feeling safe, valued, and connected to the people and places around you.

Think about your own life. What are two to three things that help you feel like you belong somewhere? (For example: being part of a sports team, celebrating traditions with your family, or having a close group of friends.) Write them below, and explain why they make you feel safe, valued, or connected.

Now imagine this: Your family has to move to a country where you don't speak the language, you don't know anyone, and nothing feels familiar. What might help you feel more at home in this new place? What might help?

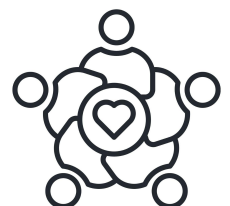
This is the experience many Hispanic immigrants have faced coming to the United States.

To build belonging in a new place, many communities came together to form neighborhoods, where people supported one another economically, socially, and culturally. These communities weren't just where people lived; they became engines of survival, identity, and pride.

As you read about three neighborhoods, analyze:

- **Economic Support:** How did people earn a living or help each other financially?
- **Cultural Preservation:** How did people keep their traditions, language, or customs alive?
- **Challenges and Response:** What challenges did the community face, and how did people respond?

Each of these neighborhoods proves the same idea: **Together, we belong.**





As you read, annotate the text using this key:

- **Economic Support:** In yellow, underline evidence of how families earned a living or helped each other financially.
- **Cultural Preservation:** In blue, underline evidence of how people kept traditions, language, or customs alive.
- **Challenges and Responses:** In red, underline evidence of a challenge the community faced and how they responded.

Little Havana, Miami, Florida: Building Belonging Through Exile and Enterprise

In 1959, Fidel Castro's communist revolution overthrew the Cuban government, prompting hundreds of thousands of Cubans to flee the island over the following decades. Many early Cuban arrivals were political exiles rather than migrants primarily seeking economic opportunity and were granted refugee status as part of Cold War policy, settling in Miami, in a neighborhood that became known as Little Havana.

Because many arrivals came from Cuba's professional and middle classes, they used their business experience to rebuild economic stability, opening cafés, cigar factories, and retail businesses that created jobs within the community. Along Calle Ocho, residents also preserved their culture through ventanitas (walk-up coffee windows), dominoes in public parks, and Spanish-language music and traditions.

Building this community was not without challenges. Professional credentials from Cuba often went unrecognized in the U.S., forcing many into lower-wage work. Others faced discrimination as new immigrants. Despite these challenges, the community continued to grow, and by the 1980s, Little Havana had become one of the most recognized Cuban American communities in the country.

Today, Little Havana remains a hub of Cuban American culture, business, and identity, built by people who turned being forced from home into lasting belonging.



"Castle Shaped Building Calle Ocho Little Havana" from Wikimedia Commons, Public Domain, https://upload.wikimedia.org/wikipedia/commons/0/05/Castle_Shaped_Building_Calle_Ocho_Little_Havana.jpg

This colorful, castle-shaped building sits on Calle Ocho, one of Little Havana's most recognizable streets.



As you read, annotate the text using this key:

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Pilsen, Chicago, Illinois: Building Belonging Through Displacement and Art

Pilsen's identity as a Mexican American community was shaped by displacement. In the 1950s and 1960s, urban renewal projects and highway construction pushed some Mexican American families out of other Chicago neighborhoods, and many relocated to Pilsen, then a working-class area on the city's Lower West Side.

Once settled, some families built economic stability by opening panaderías, restaurants, and markets that created jobs and kept capital within the community.

Pilsen residents also developed a distinct method of cultural preservation: public muralism. Beginning in the late 1960s, artists painted large-scale murals depicting Mexican and Indigenous history, labor movements, and community identity, turning Pilsen's walls into a visual display of Mexican American culture.

In recent decades, rising rents and new development have pushed out longtime residents and businesses from the neighborhood. In response, community organizations and artists have worked to preserve murals, advocate for affordable housing, and document the neighborhood's history.

Today, Pilsen remains one of the most recognized centers of Mexican American culture in the country, its murals standing as both celebration and preservation.



This colorful mural shares words like “Hope,” “Respect,” and “Dignidad” (dignity), reminding neighbors what matters most in their community.



As you read, annotate the text using this key:

- **Economic Support:** In yellow, underline evidence of how families earned a living or helped each other financially.
- **Cultural Preservation:** In blue, underline evidence of how people kept traditions, language, or customs alive.
- **Challenges and Responses:** In red, underline evidence of a challenge the community faced and how they responded.

El Barrio, New York City, New York: Building Belonging Through Citizenship and Culture

Puerto Rico became a U.S. territory in 1898, and Puerto Ricans were granted U.S. citizenship in 1917. Beginning in the early 1900s and accelerating after World War II, large numbers of Puerto Ricans migrated to New York seeking work, settling primarily in East Harlem, which became known as El Barrio.

Families built economic stability through small businesses, including bodegas and botánicas (shops selling traditional herbs and religious goods), that created jobs and kept money circulating within the community.

Cultural preservation in El Barrio took shape through art and music. Beginning in the 1970s, muralists painted large-scale works across the neighborhood, including *The Spirit of East Harlem*, one of the first New York City murals to feature life-sized portraits of real residents. Musicians such as Tito Puente, who grew up in the neighborhood, helped establish El Barrio as a center of Latin music.

Despite holding citizenship, some Puerto Ricans in El Barrio faced housing discrimination, overcrowding, and limited access to employment. In response, residents founded institutions such as El Museo del Barrio in 1969, created to preserve and exhibit Puerto Rican and Latino art at a time when mainstream museums largely excluded it.

Today, El Barrio remains a center of Puerto Rican identity and pride.



This mural honors Tito Puente, a legendary musician from El Barrio (Spanish Harlem), painted outside Café Bustelo, a neighborhood coffee shop since 1928.



Response Journal: Building Belonging

Now that you've read about Little Havana, Pilsen, and El Barrio, **record** your answers below for each community.

Economic Support: How did families support one another economically?

- Little Havana
- Pilsen
- El Barrio

Cultural Preservation: How did the residents preserve their cultural identity while adapting to life in the U.S.?

- Little Havana
- Pilsen
- El Barrio

Challenges: What challenges did the community face, and how did they respond?

- Little Havana
- Pilsen
- El Barrio



Artists develop their unique style through the colors, subjects, and techniques they choose. In this activity, you will explore famous Hispanic artists and practice making art inspired by them. **Read** about each artist and **look** at the examples of their work. Then, choose one to two of the techniques you read about to **create** your own piece of art.



José Guadalupe Posada was a Mexican artist best known for **relief printing**, which is a technique where the artist carves an image into wood, metal, or rubber, applies ink onto the carving, and then presses the image onto paper or fabric.

Posada often used “calaveras,” or skeletons, as subjects in his art, including the one below, titled “La Calavera Catrina.”

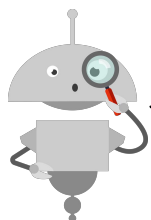


"La Calavera Catrina J Guadalupe Posada" by Jose Guadalupe Posada, Public Domain, https://commons.wikimedia.org/wiki/File:La_Calavera_Catrina_J_Guadalupe_Posada.jpg



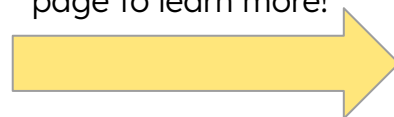
"José Guadalupe Posada--Calavera de Don Quixote--c 1910-1913-relief etching--Blanton" by José Guadalupe Posada, Public Domain, https://commons.wikimedia.org/wiki/File:Jos%C3%A9_Guadalupe_Posada--Calavera_de_Don_Quixote--c_1910-1913-relief_etching--Blanton.png

Notice the close parallel lines on the feathers on the calavera’s hat or in the shadows of the skeleton horses. Artists use this technique, called **hatching**, to suggest shading or texture. Compare those details to the overlapping lines Posada added along the brim of the calavera’s hat. This is called **cross-hatching**, and it is used to create darker shadows or dimension.



Posada’s calaveras have gone on to inspire much of the imagery used in Dia de los Muertos (Day of the Dead) celebrations. With a trusted adult’s permission, search for Dia de los Muertos skulls and you’ll see the similarities!

Move on to the next page to learn more!





María Blanchard was a Spanish artist who often painted images of women, mothers, and children. She was born with physical disabilities that affected her spine and made it difficult to walk, so creating art was a way for her to express the physical and emotional pain she experienced.

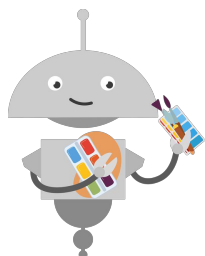


"1917 Blanchard Frau mit Gitarre" by Maria Blanchard, Public Domain,
https://commons.wikimedia.org/wiki/File:1917_Blanchard_Frau_mit_Gitarre.JPG



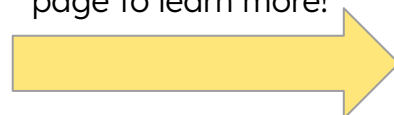
"Femme Assise (Seated Woman)" by Maria Blanchard, Spanish, c. 1917, oil on canvas - Meadows Museum - Southern Methodist University - DSC05425" by Daderot, Public Domain,
[https://commons.wikimedia.org/wiki/File:Femme_Assise_\(Seated_Woman\)_by_Maria_Blanchard,_Spanish,_c._1917,_oil_on_canvas_-_Meadows_Museum_-_Southern_Methodist_University_-_DSC05425.jpg](https://commons.wikimedia.org/wiki/File:Femme_Assise_(Seated_Woman)_by_Maria_Blanchard,_Spanish,_c._1917,_oil_on_canvas_-_Meadows_Museum_-_Southern_Methodist_University_-_DSC05425.jpg)

Notice how Blanchard used simple lines, shapes, and colors to create the images of a woman playing the guitar (left) and a woman seated (right). This is a style she adopted called **cubism**, which was popularized in the early 20th century. Cubist artists utilize bold colors and geometric shapes to create **abstract** imagery, or images that are more conceptual than realistic.



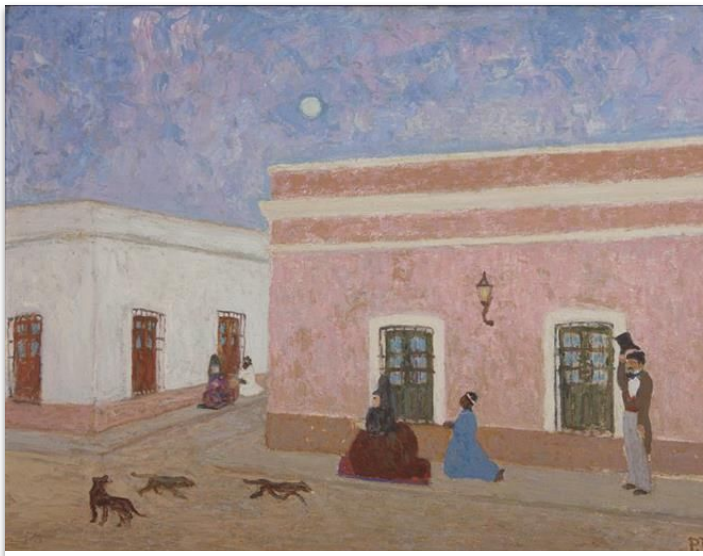
With a trusted adult's permission,
explore the artwork of another
famous Hispanic artist who
adopted cubism, Pablo Picasso!

Move on to the next
page to learn more!

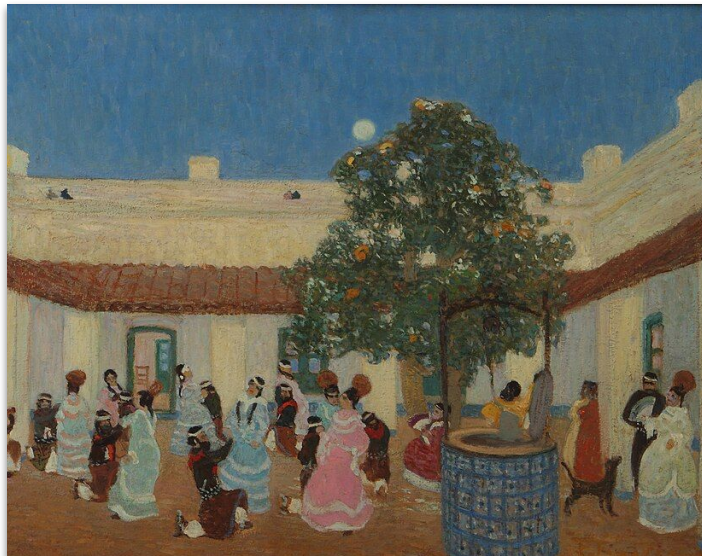




Pedro Figari was a painter from Uruguay who spent most of his career as a lawyer and didn't pursue art until later in life. He did not paint in a realistic way and instead focused on the ideas and emotions he wanted to capture. His paintings are known for depicting everyday moments and joyous celebrations.



"Pedro Figari - Toque de oracion" by Pedro Figari, Public Domain,
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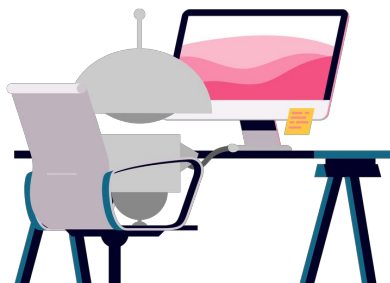


"Pedro Figari - Patio - Google Art Project" by Pedro Figari, Public Domain,
https://commons.wikimedia.org/wiki/File:Pedro_Figari_-_Patio_-_Google_Art_Project.jpg

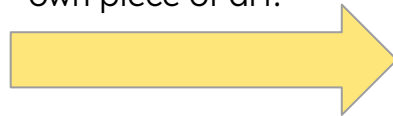
Notice the **movement** in Figari's paintings: dogs running, women's dresses dragging behind them as they walk, or the people mingling and dancing. This makes the paintings feel more like snapshots of real moments rather than intentionally arranged images.

Have you heard of these Hispanic artists? With a trusted adult's permission, explore their artwork!

- Salvador Dalí (Spain)
- Frida Kahlo (Mexico)
- Amelia Peláez (Cuba)
- Diego Rivera (Mexico)
- Fernando Botero (Colombia)
- Carmen Herrera (Cuba/U.S.A.)



Move on to the next page to create your own piece of art!





Choose one to two of the **bolded styles and techniques** mentioned in this activity and utilize them in a drawing or painting below. **Create** something that represents who you are or reflects something in your life.

Artistic Reflection

1. Which artist's work inspired your piece the most? What about it connected with you?

2. The artists in this activity created art that represented their identity and style. How does your piece represent you in the same way?



Every culture tells stories to explain the world and to pass down what matters most. Across Spain and Latin America, the same kinds of characters show up again and again: a trickster who outsmarts the powerful, a guardian who protects what's sacred, and a person transformed by love, loyalty, or grief. Meet three of them.



The Trickster: El Cipitío (El Salvador)

In Salvadoran villages, children grow up hearing about a boy that never ages. He is forever 10 years old, with a huge straw hat and a round belly. His feet point backward, so no one can ever follow his footprints. El Cipitío isn't dangerous; he's mischievous, hiding in trees near rivers to toss pebbles and flowers at passersby. He's also said to sneak into kitchens at night and eat leftover ashes, which may explain the mess by the stove each morning...

The Guardian: Yacumama (Peru)

Deep in the rivers of the Peruvian Amazon lives a giant serpent spirit known as the Yacumama, or the "mother of the waters." The Yacumama is said to protect everything that lives beneath the surface. Fishers who take too much or travelers who disrespect the river are said to feel her presence stir. She's not cruel; she's a boundary, and she'll remind you that the river remembers how it's treated.



A Transformation: Popocatépetl and Iztaccíhuatl (Mexico)

A warrior and a princess loved each other deeply. Before leaving for battle, he asked her father for her hand, promising to return and marry her. While he was away, a jealous rival falsely told her he had died. Grief-stricken, she did not survive the news. When the warrior came home and found her gone, he carried her body to a mountaintop and stayed beside her, keeping watch forever. Moved by his devotion, the gods turned them both into mountains: Iztaccíhuatl, "the sleeping woman," and Popocatépetl, the smoking volcano that still watches over her today.





Build Your Own Legend: Most legends are built from a few key ingredients: a memorable figure, a meaningful setting, and a lesson passed down through generations. Use the menu below to build your own legend!

Step 1: Choose Your ingredients

Use this activity to construct a legend with intention, not just imagination. Choose a figure, a setting, and a lesson from each category to build your legend, or create your own!

Figure	Setting	Lesson
A clever trickster (small, mischievous, outsmarts someone bigger)	A river or lake	Being clever outlasts size or strength.
A protective guardian spirit	A forest or mountain	Some things deserve respect, not taking.
A person transformed by love, loyalty or grief	A village or marketplace	Loyalty and love leaves something behind.
Other:	Other:	Other:

Challenge: Rather than picking the “obvious” match, try choosing a figure and lesson that seem to clash, like a trickster whose story is really about loyalty, or a guardian whose real lesson is about being clever.

Step 2: Build the Story

Before drafting, answer this: What real fear, value, or warning might your legend be teaching?



Step 3: Write Your Legend

Draft your legend in the space below. Consider opening with a framing phrase such as...

- “Long ago, near...”
- “It is said that...”
- “Even now, some believe...”

Step 4: Reflect

You built your legend from the same ingredients as El Cipitío, Yacumama, and Popocatepetl and Iztaccíhuatl. Now that you’ve written your own, what do you think makes a legend “travel” (get retold, adapted, and remembered) instead of being forgotten?



Meet two scientists who dedicated their careers to studying plants: one who traveled the globe collecting specimens and one who researched and classified hundreds of different cactus species. **Read** about each scientist, then **choose** a project to complete: “Create a Plant Card,” “Design a Desert Plant,” or “Create a Local Species Catalog”!



Ynés Mexía (1870-1938) - Mexican American Botanist

Ynés Mexía did not begin her career in botany until she was in her 50s, but she went on to become one of the most prolific plant collectors in scientific history. While living in San Francisco, she began taking excursions with the Sierra Club into the California mountains. These trips sparked a fascination with plant life. Her botany career truly began in 1925, when she joined her first major collecting expedition, which yielded 500 specimens. During her career, she

traveled from Alaska to the southern tip of South America. Her most demanding expedition came in 1929, when she spent two and a half years traveling nearly 3,000 miles down the Amazon River by canoe. That single trip alone produced 65,000 specimens. Over her career, Mexía collected an estimated 150,000 plant specimens, including around 500 species entirely new to science, an impact so vast that botanists are still working to fully catalog her collections today. Her work is remembered not only for its scale, but for challenging assumptions about who could do serious scientific fieldwork.

Project 1: Create a Plant Card

Ynés collected plant samples and took detailed notes so other scientists could learn from her work. Now it's your turn to collect a plant and document it like a scientist!



You will need...

- ☐ A flower, leaf, or plant
- ☐ Paper and a heavy book
- ☐ Tape or glue
- ☐ A ruler or measuring tape



Directions:

1. With help from a trusted adult, go outside and collect a flower, leaf, or plant that you like.
2. Press your plant flat by placing it between two pieces of paper and putting a heavy book on top of it. Let it set for two to three days, until it is flat and mostly dried out.
3. Once your plant is flat, tape or glue it onto the next page.
4. Record the name of the plant and the date you found it. If you don't know what your plant is called, create your own name for it!
5. Measure your plant's length and width. Record the measurements.
6. Write a detailed observation (three to four sentences) describing your plant's color, texture, shape, and any other notable features.



Plant Name: _____

Date collected: _____

Plant Measurements

Observations:



Dr. Helia Bravo-Hollis (1901-2001) - Mexican Biologist

Helia Bravo-Hollis initially pursued medicine at the National Autonomous University of Mexico (UNAM), at her family's urging. When the university began offering biology as a field of study, she switched from medicine to biology. In 1927, she became the first certified biologist in the country's history, at a time when the field itself was brand new in Mexico.

In 1929, Bravo was chosen to create the herbarium for UNAM's newly formed Institute of Biology and was assigned to study one of Mexico's most diverse plant families: the cactus. For decades, she traveled across Mexico, photographing, collecting, and documenting cactus species in painstaking detail. This work culminated in her landmark 1937 book, *Las Cactáceas de México*, which placed her at the forefront of cactus research worldwide.

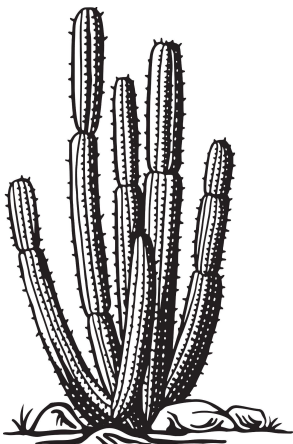
In total, Bravo authored nearly 170 scientific publications and described 60 new taxonomic classifications. She helped found the Mexican Society of Cactology in 1951 and later directed UNAM's botanical garden. Today, six cactus species and a botanical garden in Puebla all carry her name, honoring a career that helped define modern cactus science.



Polaskia chende, a cactus species Dr. Bravo studied in Mexico

Project 2: Design a Desert Plant

Helia traveled Mexico studying cactus plants, which survive in hot, dry places. Now, you get to design your own cactus!



Directions:

1. Draw a plant that could survive in a hot, dry desert.
2. Give your plant at least two adaptations (for example, a thick stem, spines, or waxy skin).
3. Label each adaptation on your diagram and write one to two sentences explaining how that adaptation helps your plant survive in the desert.
4. Draw the desert habitat around your cactus, including at least two other features you might find there (sand, rocks, sun, other desert life, etc.)
5. Give your cactus a name, and explain why you chose it. You could name it based on one of its features or even name it after yourself or someone else, the way real cactus species were named after Dr. Bravo!



My cactus species: _____



Project 3: Create a Local Species Catalog

Ynés Mexía traveled the world collecting and documenting plants, and Helia Bravo-Hollis traveled Mexico cataloging hundreds of cactus species. Now it's your turn to build a plant catalog of your own.

Choose a location to study: Your yard, a local park, a trail, or any outdoor space with plant life you can explore



Choose a catalog format:

- **Digital catalog:** Take a photo of each plant, then compile your entries into a document, slideshow, or video.
- **Physical catalog:** Sketch each plant, or press and dry a sample to include, then compile your entries onto paper or in a notebook. If collecting physical samples of plants, make sure to check in with a trusted adult.
 - To press a plant, place it between two sheets of paper, then put a heavy book on top. Let it sit for two to three days until flat and dry. You can then tape or glue your samples onto pieces of paper.



Your catalog should include at least five different plants. For each one...

- ☐ Document it with a photo, sketch, or pressed sample.
- ☐ Record where and when you found it (location, date, and conditions like weather or time of day).
- ☐ Describe it in detail: shape, color, size, texture, whether it has leaves or flowers, and any other identifying features.
- ☐ Attempt to identify it using a plant identification app, book, or website. Note whether you're confident in the ID or still unsure.
- ☐ Note anything unusual or interesting about it. Is it thriving, struggling, unique to your area, or something you've never noticed before?

When your catalog is complete, reflect on the following:

- What did you learn about the plant life in your area that you didn't know before?
- What made this kind of documentation challenging? How do you think Mexía or Bravo-Hollis handled similar challenges on a much larger scale?