

Final Report

**UNM 2026 Summer Art and Language Educator Institute:
*Reimagining Borderlands: Sights, Sounds, and Sensations***

June 8, 9, 10, 2026

**A Collaborative Initiative: UNM Latin American and Iberian Institute,
Spanish and Portuguese Department, and
Art Education Program**

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UNM 2026 Summer Educator Institute: Reimagining Borderlands: Sights, Sounds, and Sensations

Goals

The “Reimagining Borderlands: Sights, Sounds, and Sensations Summer Institute” was a collaborative effort involving UNM LAII, the Art Education Program, and the Department of Spanish and Portuguese. The goal was to involve K-12 arts and Spanish/dual language instructors, along with higher education students and faculty, to explore how translanguaging and artistic expression reflect hybrid identities and cultural resilience along the US/Mexican border. Our focus was on developing, along with participants, an inclusive, arts-based inquiry pedagogical approach that humanizes and expands ideas about complex issues of migration, identity, and culture.

These goals shaped the institute:

1. **Explore translanguaging and artistic expression as forms of meaning-making.**
Participants investigate how multilingual language practices and artistic expression can make visible and affirm the complex, hybrid, and evolving meanings of the US/Mexican border.
2. **Develop more expansive and humane understandings of the border through children’s literature and bilingual texts.** Through slow reading and slow looking, participants critically and creatively examine the border as more than a geographic or political boundary, considering the human and more-than-human lives, relationships, histories, cultures, environments, and experiences shaped by borderlands.
3. **Design an inclusive, arts-based, and inquiry-driven pedagogical approach.**
Participants develop teaching strategies that use artistic inquiry, bilingual strategies and practices, sensory experiences, and critical dialogue to humanize complex issues of migration, identity, culture, belonging, and resilience.

The Following Objectives Guided the Design and Facilitation:

- **Examine** how translanguaging and artistic expression give students opportunities to communicate, inquire, and construct meaning across languages, cultures, and modes of expression.
- **Recognize and affirm** hybrid and evolving identities by exploring the ways language, art, culture, memory, place, and lived experience intersect.
- **Reconsider** conventional representations of the U.S.–Mexico border by exploring multiple perspectives and attending to the diverse human and more-than-human inhabitants of borderlands.
- **Engage the senses as a mode of inquiry** through activities involving sight, sound, touch, movement, taste, and smell to explore how borders and borderlands can be experienced, imagined, remembered, and represented.
- **Investigate migration, identity, and culture** through collaborative artistic and multilingual inquiry rather than solely through historical, political, or textual frameworks.

- **Participate in small- and large-group collaborative investigations** that encourage dialogue, listening, reflection, and the sharing of multiple perspectives.
- **Develop arts inquiry strategies** that invite students to ask questions, make connections, experiment with materials and language, and explore complex social and cultural issues.
- **Create or revise curriculum** that integrates visual and sensory arts, translanguaging, and culturally responsive inquiry to support more inclusive and humanizing learning environments.
- **Consider ways to create space for students' languages, cultural knowledge, lived experiences, and artistic perspectives to be heard and valued.**

The essential questions of the institute:

- Essential Question 1: How does storytelling through visual arts, texts, sound, movement, and taste promote complex, empathetic discourse regarding the border?
- Essential Question 2: What is multimodality, and what does it mean to read a multimodal text?
- Essential Question 3: How can arts-based inquiry practices provide a creative, just, and effective lens for teaching and learning about border issues in my educational space?

General Information: The institute was held on the University of New Mexico campus on June 8, 9, and 10, 2026, from 9:00 - 4:00 pm. Each morning, the sessions began in Masley Hall classrooms. Afternoon sessions met at Ortega Hall Language Lab and the College of Fine Arts Library. Throughout the Institute, a collaborative Padlet organized agendas, presentations, readings, and emerging interests and resources. Participants can continue to access the Padlet after the institute: [Padlet Link](#).

There were 17 participants total, with the following breakdown:

Participant Category	Elementary	Secondary	Other (resource teachers)	Graduate Students
Art Educators	1	3	1	2
Language Educator	5	4	1	0

Day One: June 8, 2026

Overarching questions:

- How do translinguaging and artistic expression reflect hybrid identities and cultural resilience?
- How can educators design inclusive, arts inquiry-based curricula that humanize and expand ideas regarding complex issues of migration, identity, and culture?

Through literature, documentary film, conversation, and hands-on arts experiences, participants began to consider the U.S.–Mexico border not simply as a geographic or political boundary, but as a complex cultural, linguistic, historical, and material space.

The day centered on three literary works.

- David Bowles and Erika Meza (illustrator) *My Two Border Towns*.
- Nasario García's *Martíneztown: Tales of Life and Loss in an Albuquerque Barrio (1945)*
- Teresa Acevedo, Celena Martinez, and Iliana Reyes *Bridging Borders: Children's Right to Dignity, Civility, and Dialogue: The border fence between Agua Prieta, Sonora, Mexico and Douglas, Arizona, United States*

Leo Lundholm and Terry Acevedo of the Tucson Children's Project led a virtual presentation and discussion on *Bridging Borders: Children's Right to Dignity, Civility, and Dialogue*, regarding a project with a Head Start classroom on the US/Mexico border in Douglas, Arizona. Participants considered how young children are aware of, experience, and understand borders, and how educators can create spaces for dialogue using multiple verbal, gestural, and visual languages so children can explore and connect their ideas about the border. The presentation focused on respecting children's ideas, treating them with dignity, and connecting them to their lived experiences.

Carlos López Leiva from UNM's Department of Language, Literacy, and Sociocultural Studies then facilitated a discussion and activities focused on fostering (inter)cultural and linguistic identities through arts integration. These conversations foregrounded the potential of arts and multilingual practices to affirm students' cultural and linguistic identities. Participants mapped their cultural and linguistic journeys, including when and where language was lost in their family histories.

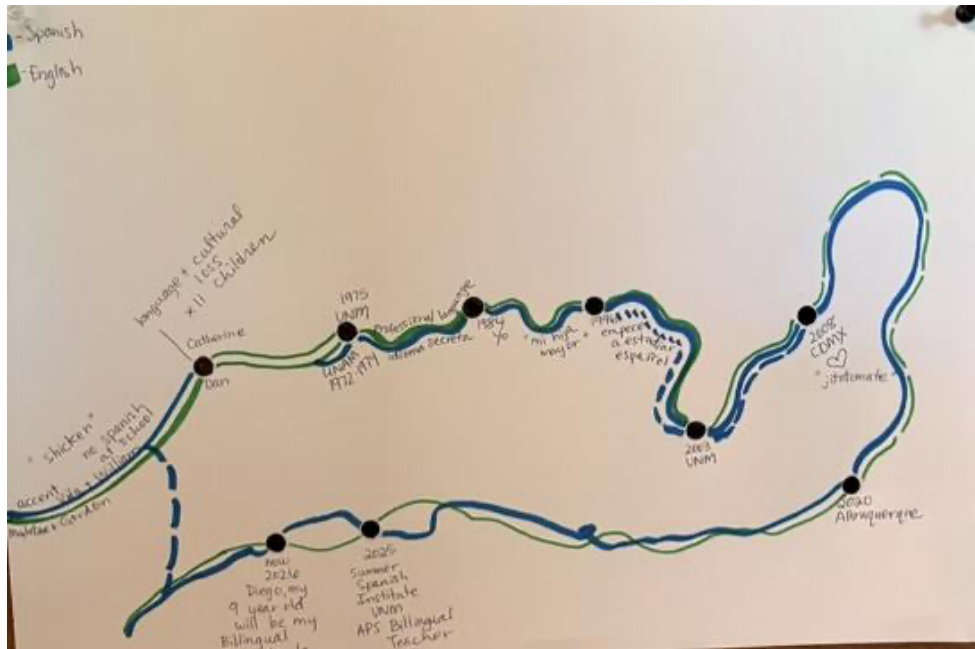


Figure 1. Mapping personal language identities.



Figure 2. Mapping family history and language migration.

The morning concluded with a hands-on exploration of **loose parts, materials, and visual arts elements** led by **Gigi Schroeder Yu of UNM Art Education**. Through material engagement, participants explored how physical materials can become tools for inquiry and ways of thinking about borders, boundaries, movement, connection, and place.



Figure 3. Collaborative loose part construction of border.

During the afternoon, **Jorge Hernández from UNM Spanish and Portuguese** introduced *Martíneztown* in conversation with *My Two Border Towns*. His session, “Teaching Where We Come From: Pedagogical Multimodal (English–Spanish) Practices for Integrating Local Storytelling and U.S.–Mexico Borderlands Literatures,” connected local storytelling and bilingual literary practices to place-based teaching. Participants considered how slow reading of images and text in both English and Spanish can work together as resources for meaning-making and how local histories and borderlands literature can inform culturally responsive curriculum.

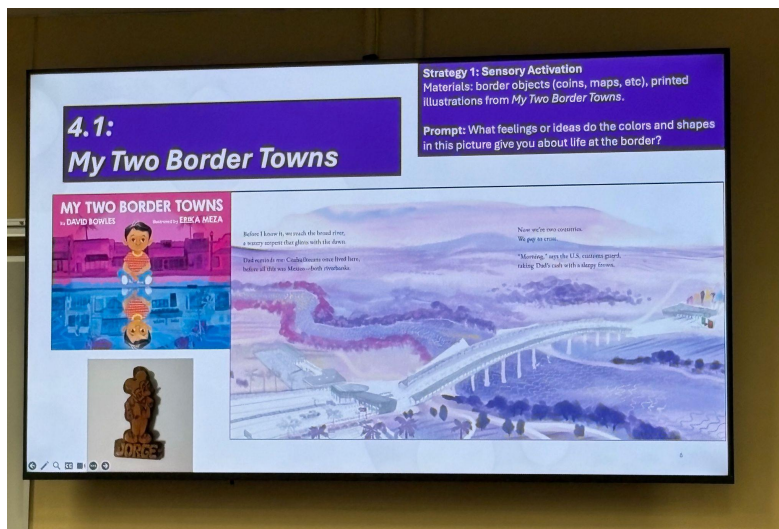


Figure 4. Hernandez, slow reading and slow looking exercise.

Gigi Schroeder Yu and Eva Rodriguez-Gonzalez (UNM Spanish/Portuguese) concluded the day with two breakout groups to help participants consider their own contexts and how to implement place-based arts integration, differentiated instruction, and instructional scaffolding. Participants began considering how these approaches can make complex issues of migration, identity, language, and culture accessible to diverse learners while giving students opportunities to draw on their own experiences, languages, communities, and cultural knowledge.

Overall, Day One established the Institute's interdisciplinary foundation by bringing together literature, language, visual arts, material exploration, local storytelling, and place-based pedagogy. Rather than approaching the border as a fixed line, participants were invited to encounter it as a lived and relational space—one shaped by movement, memory, language, culture, materials, and the experiences of both human and more-than-human inhabitants.

Day Two: June 9, 2026

Literary Texts:

- David Bowles and Erika Meza (illustrator) *My Two Border Towns*.
- *Breakbeat Poets LatiNext Anthology* Volume 4 (2020)

Day Two focused on how storytelling, poetry, sound, and visual imagery can create spaces for participants to explore the complex meanings of borders, identity, place, citizenship, and social justice. Throughout the day, educators engaged with artistic practices that positioned the border not simply as a geographic or political boundary, but as a lived, embodied, and relational space shaped by stories, memories, voices, images, and sound.

The morning began with storytelling and the border, featuring Sandia Prep High School teacher **Claudio Pérez** and his exploration of immigration experiences through *border doors*. Reading and reflecting on children's stories regarding migration, along with visits and exchanges on the Juarez border contributed to dialogue and painting metaphors on doors with high school Spanish students and elementary art students.

The group then explored blackout poetry with **Marina Todeschini** (UNM Spanish/Portuguese) using existing texts and selected words to create new poems. The activity showed how poetry can provide an accessible, inclusive way for students to reclaim language and use their voices to express ideas about physical space, social justice, citizenship, and lived experience. The creative process emphasized that artistic expression can transform familiar texts while opening space for perspectives that might otherwise remain unheard.

The morning concluded with **Emmy Tither's (University of Illinois)** "Sonic Borders," an exploration of borders through sound. Participants listened, experimented, and reflected on how sound can communicate boundaries and relationships to place in ways that extend beyond language. The activity invited participants to record sounds in the campus environment while revisiting the collaborative loose-parts borders created earlier in the week and to consider the metaphorical meaning of their recordings.

The afternoon session, held in the **UNM Fine Arts Library**, shifted toward visual literacy and images from the border with **Stephanie Beene (UNM College of Fine Arts Librarian)**. Participants participated in slow looking and critical looking exercises with contemporary artists' depictions of the US/Mexico border. This session extended the day's exploration of artistic ways of knowing by emphasizing the importance of critically reading images and recognizing whose perspectives are represented—and whose may be absent.

The day concluded with **Gigi Schroeder Yu and Eva Rodriguez Gonzalez's** small group reflection and lesson planning, giving participants an opportunity to synthesize the day's experiences and consider how they could inform their own teaching.

Across the sessions, educators experienced arts-based practices as ways of creating inclusive spaces where students can explore complex social issues, make meaning from their experiences, and develop the confidence and agency to express their own perspectives.

Day Three: June 10, 2026

Day Three shifted the Institute's sensory focus from sight and sound toward taste and movement, using Afro-Mexican culinary traditions and flamenco dance to explore how the body, food, and performance carry memory, migration history, and cultural identity across the U.S.-Mexico border and the broader Spanish-speaking world.

The day opened with **María José Ramírez Hidalgo, Education Advisor for Spain's Ministry of Education and Director of the Spanish Resource Center in Albuquerque**, who presented *El Flamenco: Manifestación cultural y recurso didáctico*. Framing flamenco explicitly as a teaching resource rather than only a performance tradition, Ramírez Hidalgo traced its cultural origins and situated the art form within a short documentary segment (*Como el Agua*, featuring Camarón de la Isla and Paco de Lucía) before inviting participants into a hands-on movement session (dancing flamenco performance). Participants considered how rhythm, gesture, and embodied storytelling may function as another language for classroom communication, particularly for students still developing academic English or Spanish.



Figure 5. María José Ramírez Hidalgo, Education Advisor for Spain's Ministry of Education and Director of the Spanish Resource Center in Albuquerque, Flamenco Dancing

Following a break, Dr. Dora Careaga-Coleman of UNM's Department of Chicana and Chicano Studies led a session called Food, Memory, and AfroChicanx Culinary Traditions: Las mujeres afrotamiahuenses and Pláticas con Tamales Afromexicanos. Centering the documentary *Las mujeres afrotamiahuenses: Memoria del pasado afromexicano en el arte culinario*, Careaga-Coleman guided participants through pláticas — structured, conversational storytelling — about

food, labor, and memory in Afro-Mexican communities, modeling an oral, Spanish-language pedagogy that treats cooking and eating as primary historical sources. She also introduced participants to the AfroChicanx Digital Humanities Project's open digital archive, shown below in Figure 4, which documents oral histories, archival materials, and community narratives of the Afro-Chicanx and Afro-Mexican experience. Participants received guidance on how to draw directly from this repository, hosted at afrochicanx.unm.edu, to bring primary-source Afro-Latinx voices into their own units on identity, migration, and cultural memory.



Figure 6. AfroChicanx Digital Archives. Source: AfroChicanx Digital Humanities Project, afrochicanx.unm.edu

After lunch, Rosa Prada of the UNM Latin American and Iberian Institute (LAI) introduced participants to LAI's existing library of open-access, standards-aligned curricular resources on Latin America and the borderlands, modeling how the Institute's own materials would ultimately be organized for public use. Participants then returned to their small groups for a final block of lesson- and action-planning time, translating three days of readings, artistic practice, and disciplinary conversation into concrete curriculum products — units, lessons, and classroom activities — that they could carry directly into their own K-12 classrooms in the fall. The Institute closed with whole-group sharing of these plans, participant reflections, and completion of the exit survey, alongside a preview of an October follow-up gathering where participants will reconvene to share implementation experiences and refine their work. As outlined in the Institute agenda, UNM LAI committed to compiling all Institute readings, media, and teaching materials into a publicly accessible, open-access repository, and to posting participants' action and lesson plans on the LAI website for those who granted permission — extending the Institute's reach to educators who were not able to attend in person. Formal results and feedback from the closing exit survey are summarized below.

Participant Exit Survey Results

To capture participant feedback, the Institute closed with a five-part Exit Survey, completed by eleven of the seventeen participants. Part 1, *General Institute Evaluation*, asked participants to rate five statements about their overall experience — whether the Institute met their professional expectations, whether its overarching questions were effectively addressed, the value of its interdisciplinary approach, the quality of scheduling and facilities, and the anticipated usefulness of the planned online repository — on a five-point Strongly Disagree-to-Strongly Agree scale. Part 2, *Daily Session and Content Evaluation*, asked participants to rate the pedagogical relevance of each individual session and reading on a six-point Poor-to-Excellent scale, paired with an open-ended reflection question for each day. Part 3, *Curricular Impact and Application*, asked how prepared participants felt to translate the Institute's two overarching questions into their own curriculum, which focus texts and media they planned to bring into their classrooms, and whether they would allow their lesson or action plans to be shared publicly. Part 4, *Open-Ended Feedback*, posed eight narrative questions inviting participants to reflect on the most impactful aspects of the Institute, topics that needed more time or scaffolding, specific texts and instructional strategies they plan to adapt, how they plan to incorporate translanguaging, a concrete lesson or unit they plan to design, anticipated implementation challenges, and additional support they would find helpful. Part 5, *Looking Ahead*, gathered suggestions for future institutes, open reflections for the organizing team, and participants' interest in and availability for follow-up consultation. The summary below synthesizes results from all five parts.

On all five overall-evaluation statements (professional expectations met, overarching questions addressed, interdisciplinary approach, logistics, and the online repository), 9 of 11 participants (82%) rated “Agree” or “Strongly Agree,” with no “Disagree” ratings. Every individual session with invited speakers was rated “Excellent” or “Very Good” by the large majority of participants, with no session rated below “Good”. The López Leiva oral-stories session and the Sonic Homes and border-doors storytelling sessions drew the strongest response (91% “Excellent”). Day 3 sessions (flamenco, culinary traditions, documentary) were also featured prominently in written comments.

Participants felt confident applying translanguaging and artistic-expression concepts (73% “Prepared”) but notably less prepared to design full inclusive, inquiry-based curricula on migration and identity (36% “Very Unprepared”) — the most prominent growth area identified. *My Two Border Towns* was the standout text for classroom use (82% of participants), followed by the *Breakbeat Poets LatiNext Anthology* (45%), *Martíneztown* (36%), and the documentary *Las mujeres afrotamahuenses* (27%); every participant selected at least one text. 82% of participants gave permission for their lesson/action plans to be featured publicly.

Participants most often cited learning through doing — blackout poetry, sound exploration, loose-parts play, oral-history mapping — and the interdisciplinary community of educators, artists, and scholars as the most impactful aspects of the Institute. Blackout poetry, sound/soundscape exploration, and loose-parts material play were the strategies most participants plan to adapt immediately, applied across grade levels from elementary through Advanced Placement (AP) courses. Anticipated challenges centered on time (arts-based

process work vs. standard pacing/assessment demands) and, for several participants, concern about political or community pushback when teaching border, migration, and identity content, particularly in more conservative school settings. Support was requested on continued professional development, access to presenters/materials, and staying connected with fellow participants.



Figure 7. Institute participants and facilitators.

The majority of participants (91%) shared they would like some form of follow-up (18% one-on-one, 55% group session, 18% undecided but open to contact), and 73% are willing to commit up to a full hour. Top requested supports were the open-access materials repository and additional reading/network recommendations (64% each), followed by peer connections (55%) and feedback on lesson plans (36%). Suggestions for future institutes centered on extending the length (several proposed a full week), adding off-site museum visits, better pacing dense guest lectures, and continuing a community of practice after the Institute; feedback to organizers was overwhelmingly positive, with several participants calling it among the best professional development they had experienced.

Overall, the Institute was rated very highly across each quantitative measure, generated concrete and often highly developed classroom plans led by *My Two Border Towns* and

blackout poetry, and produced strong, well-supported demand (10 of 11 participants) for continued follow-up. The most prominent opportunity for the organizing team is targeted support for full curriculum design, where participant confidence was markedly lower than in applying individual strategies.

Interdisciplinary connections between Art Education and Spanish- English Language Teaching in K-12 settings

Across these sessions, the Institute made several areas of natural overlap between art education and language teaching in K-12 settings visible. Both fields depend on multimodal meaning-making: reading an image, a soundscape, or a piece of choreography closely is structurally the same skill as reading a text closely, and several sessions (visual literacy with Stephanie Beene, Sonic Borders with Emmy Tither, flamenco with Ramírez Hidalgo) demonstrated how the slow-looking and slow-reading strategies used in art classrooms transfer directly to close reading and listening in a language classroom. Both disciplines also approach translanguaging and artistic expression as parallel, mutually reinforcing forms of communication: the Institute's framing—that translanguaging and artistic expression together reflect hybrid identities—positions art-making as a legitimate register within a student's full linguistic repertoire, rather than a separate subject outside language learning. Additionally, both disciplines are strongest when grounded in students' own communities and lived experience: oral histories, family language maps, border-doors stories, and *pláticas* all function simultaneously as authentic language practice (speaking, listening, and narrative structure) and as artistic inquiry (visual composition, performance, and symbolic representation). This convergence invites for additional opportunities for co-planning and co-teaching between art and language educators, using shared bilingual texts and embodied, sensory activities as a common curricular anchor rather than treating the two disciplines as separate strands.

Follow-Up

The institute organizers aim to create a follow-up meeting for participants in the late fall semester 2026 to share how they implemented ideas in their educational contexts. Additionally, this will be an opportunity for participants to discuss challenges and receive support for strategies to implement pedagogical approaches shared during the institute. Pairing educators, providing more resources for instructional strategies, and providing ongoing guidance are all topics to be discussed during the follow-up session. This follow-up session is also an opportunity for participants and facilitators to continue the powerful relationships that began during the summer institute. Ultimately, the institute facilitators will support participants in developing lesson plans or activity frameworks to share with a broader audience on the UNM Latin American and Iberian Institute webpage. Ultimately, the facilitators view this institute as a seed for further development of shared professional development experiences for K-12 art and language educators, and they continue to seek financial support to host a summer institute.

Appendix

Daily Agendas

Day 1: June 8, 2026

Overarching Questions:

1. How do translanguaging and artistic expression reflect hybrid identities and cultural resilience?
2. How can educators design inclusive, arts inquiry-based curricula that humanize and expand ideas regarding complex issues of migration, identity, and culture?

Focus on Literature (3 books), Documentary, and articles

- 1) Book #1: *My Two Border Towns* by David Bowles and illustrated by Erika Meza (Spanish and English)
- 2) Book #2: *Martíneztown: Tales of Life and Loss in an Albuquerque Barrio* (1945) by Nasario García
- 3) Book #3: *Breakbeat Poets LatíNext Anthology* Volume 4 (2020)
- 4) Documentary- *Las mujeres afrotamiahenses: Memoria del pasado afromexicano en el arte culinario*
- 5) Video- *Como el Agua*, Camarón de la Isla and Paco de Lucía.

Visual Arts - The Back and Forth of U.S. and Mexico Border as Material

Invited speakers: Leo Lundholm & Terry Acevedo (Tucson Children's Project), Carlos López Leiva, UNM Department of Language, Literacy, & Sociocultural Studies, and Jorge Hernández, UNM Center of Regional Studies

- 9:00am- 9:30am: Welcome to the Summer Institute. What does the border mean to you?
- 9:30am – 10:30am Tucson Children's Project: Bridging Borders: Children's Right to Dignity, Civility, and Dialogue
- 10:30am-11:20am: Materials as Metaphor: Introduction to *My Two Border Towns*, Gigi Schroeder Yu, UNM Art Education
- 11:20am– 11:30am Break
- 11:30am-12:30pm: Classroom Museums and Oral Histories. Discussion and activities with Carlos López Leiva
- 12:30pm-1:30pm: Lunch Provided

1:30pm-3:00pm Introduction to *Martíneztown* in connection with *My Two Border Towns*- Teaching Where We Come From: Pedagogical Multimodal (English-Spanish) Practices for Integrating Local Storytelling and U.S.-Mexico Borderlands Literatures, with Jorge Hernández, UNM Spanish and Portuguese

3.00pm-4.00pm Place-based arts integration (Lab 1) Differentiated instruction-scaffolding (Lab 2)

Day 2: June 9, 2026

Overarching Questions:

1. How do translanguaging and artistic expression reflect hybrid identities and cultural resilience?
2. How can educators design inclusive, arts inquiry-based curricula that humanize and expand ideas regarding complex issues of migration, identity, and culture?

Focus on Literature (3 books), Documentary, and articles

- 1) Book #1: *My Two Border Towns* by David Bowles and illustrated by Erika Meza (Spanish and English)
- 2) Book #2: *Martíneztown: Tales of Life and Loss in an Albuquerque Barrio* (1945) by Nasario García
- 3) Book #3: *Breakbeat Poets LatíNext Anthology* Volume 4 (2020)
- 4) Documentary- *Las mujeres afrotamiahuesas: Memoria del pasado afromexicano en el arte culinario*
- 5) Video- *Como el Agua*, Camarón de la Isla and Paco de Lucía.

Invited speakers: Claudio Perez, High School Spanish Teacher Sandia Prep High School, Emmy Tither, University of Illinois and Marina Todeschini, Researcher, UNM

- 9:00am- 9:45am: Storytelling with the border: Claudio Perez border doors stories inspiring border doors
- 9:45 – 10:00 am Break and Informal Discussions
- 10:00 am-11:00 am: Introduction to blackout poetry with Marina Todeschini: words, poems and a performance as an inclusive activity that prompts students to use their voices to express their physical space, social justice, and citizenship.
- 11:00 – 11:15 am Break
- 11:15 am –12:30 pm Emmy Tither: Sonic Borders: using sound, participants will explore the concept of borders, what they mean to others, and what they mean to themselves
- 12:30 pm-1:30pm: Lunch break

1:30 pm- 3:00 pm Stephanie Beene - UNM College of Fine Arts Library, Visual Literacy and Images from the Border

3:00 pm-4:00pm Reflections and Lesson Planning, College of Fine Arts Library

Day 3, June 10th 2026

Overarching Questions:

1. How do translanguaging and artistic expression reflect hybrid identities and cultural resilience?
2. How can educators design inclusive, arts inquiry-based curricula that humanize and expand ideas regarding complex issues of migration, identity, and culture?

Focus on Literature (3 books), Documentary, and articles

- 1) Book #1: *My Two Border Towns* by David Bowles and illustrated by Erika Meza (Spanish and English)
- 2) Book #2: *Martíneztown: Tales of Life and Loss in an Albuquerque Barrio* (1945) by Nasario García
- 3) Book #3: *Breakbeat Poets LatiNext Anthology* Volume 4 (2020)
- 4) Documentary- *Las mujeres afrotamiahueses: Memoria del pasado afromexicano en el arte culinario*
- 5) Video- *Como el Agua*, Camarón de la Isla and Paco de Lucía.

Telling Stories through Sensations of Flavors and Movement

Invited Speakers: María José Ramírez Hidalgo, Education Advisor from Ministry of Education of Spain and Director of The Spanish Resource Center in Albuquerque, and Dora Careaga-Coleman, UNM Department of Chicana Chicano Studies.

- **9:00 am-10:15 am:** *El Flamenco: Manifestación cultural y recurso didáctico*: María José Ramírez Hidalgo. Video: [Como El Agua](#), Camarón de la Isla and Paco de Lucía.
- **10:15am – 10:30 am Break**
- **10:30 am-12:00 pm** Food, Memory, and AfroChicanx Culinary Traditions: Las mujeres afrotamiahueses and Pláticas con Tamales Afromexicanos: **Dora Careaga-Coleman.**

12:00 - 1:30 pm: Lunch made by **Careaga-Coleman.** Documentary: *Las mujeres afrotamiahueses: Memoria del pasado afromexicano en el arte culinario*

1:30pm – 2:00 pm UNM LAII Resources, Rosa Prada (Lab 1)

2:00 pm - 3:00 pm Lesson Planning (Lab 1 and Lab 2)

3:00 – 4:00 pm Sharing, Reflections, Survey, Wrap Up Plans for October Follow Up

