

The Woman Who Outshone the Sun/ La mujer que brillaba aún más que el sol

written by Alejandro Cruz Martinez
illustrated by Fernando Olivera

About the Book

Genre: Fiction/Folktale

Format: Paperback, \$10.95
32 pages, 8 x 8-3/4

ISBN: 978-0-89239-126-4

Reading Level: Grade 3

Interest Level: Grades K-5

Guided Reading Level: M

Spanish Guided Reading Level: O

Accelerated Reader® Level/Points:
4.5/0.5

Lexile™ Measure: AD860L

*Reading level based on the ATOS Readability Formula

Themes: Similarities and Differences, Responsibility, Neighbors, Native American Interest, Latino/Hispanic/Mexican Interest, History, Forgiveness, Environment/Nature, Discrimination, Conflict resolution, Bullying, Bilingual, Animals, Exploring Ecosystems, Gratitude, Human Impact On Environment/ Environmental Sustainability, Respect/ Citizenship, Water, Folktales/Fairy Tales

Resources on the web:

leeandlow.com/books/the-woman-who-outshone-the-sun-la-mujer-que-brillaba-aun-mas-que-el-sol

All guided reading level placements may vary and are subject to revision. Teachers may adjust the assigned levels in accordance with their own evaluations.

SYNOPSIS

When Lucia Zenteno walks into a mountain village in central Mexico, some villagers whisper that her long black hair blocks out the sun, and they are afraid. Others say her brilliant hair outshines the sun. Frightened, they banish Lucia from the village and watch in amazement as their precious river follows her, for it loves her and will not leave her. Never had the villagers imagined that their beautiful river would leave them, no matter what they did—and so the whole village sets out to find Lucia and beg for her forgiveness.

The legend of Lucia Zenteno is part of the oral history of the Zapotec Indians of Oaxaca, Mexico—a region of Mexico renowned for its rich cultural history with roots that go back many centuries before Columbus. Alejandro Cruz Martinez, the Zapotec poet who wrote down the original version of *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*, later gave up his life in his struggle to help win back the water rights of the Zapotec people.

BACKGROUND

Note About Language

Language plays an important role in understanding stories. *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* is a wonderful example of how language tells a story and how this story can be interpreted into multiple languages. In *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*, the reader is invited to read the story in Spanish and English. It is important to consider how language helps us fully understand the story. To honor the role of the Spanish language in understanding stories, it is recommended that teachers consider the following lesson plan from Edistement (<https://edsitement.neh.gov/lesson-plans/la-familia#sect-introduction>). If the teacher knows how to speak Spanish and English, then it is encouraged to share the story in both languages. If the teacher does not know one of the languages, then it is encouraged to acknowledge the unknown language as an additional interpretation of the story.

The book is about the legend of Lucia Zenteno, which was originally told in a language other than English. Thus, acknowledging that the English version of the story is an interpretation elevates students' understanding that language is important in understanding stories. The place where this story originates is also home to many different languages. Visit Mexconnect (<https://www.mexconnect.com/articles/371-the-indigenous-people-of-oaxaca>) to view a brief overview about the linguistic diversity for the setting in the book. The conversation about language could naturally flow into a conversation about colonization.

Note About Terminology

When using this guide, teachers are encouraged to incorporate local Indigenous histories into the discussions. We acknowledge that terms may vary by region when discussing Indigenous communities. For example, discussions may include a specific tribe name and/or may use more general terms such as Native American, American Indian, Indigenous, First Nations, or First Peoples that are neither intended to minimize nor elevate any one tribe. Furthermore, the term Native is used to identify Indigenous people, as this is a commonly used term in some Indigenous communities. Teachers are encouraged to speak about Native Americans in present tense and acknowledge that all Native Americans carry rich cultures and traditions. An Indigenous person's identity is not tied to the United State of America, Canada, or Mexico's recognition as people. More information about Indigenous peoples rights in Mexico, and related challenges, can be found by visiting the United Nations Human Rights page about Indigenous Peoples in Mexico (<https://www.ohchr.org/EN/NewsEvents/Pages/IndigenousPeoplesRightsInMexico.aspx>).

Understanding Credible Sources Regarding the Zapotec Indians of Oaxaca, Mexico

When discussing Indigenous communities, it is important to consider the source of information. This is important when discussing the Zapotec Indians of Oaxaca because who is telling their stories should be noted. The author of *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*, Alejandro Cruz Martinez, was a Zapotec poet. Martinez's retelling of Lucia Zenteno is a gift to the world because the telling comes from a member of the Zapotec community. Teachers might find some curricular connections for discussion about understanding the differing perspectives on

understanding history with a review of the following article about Indigenous Peoples of Mexico (<https://eclkc.ohs.acf.hhs.gov/sites/default/files/pdf/ind-culture-background-eng.pdf>).

Indigenous Oral Storytelling

Oral storytelling is a way people from a variety of backgrounds may share traditional stories and songs across generations. Prior to colonization in the present-day Mexico, United States of America, and Canada storytelling existed. Oral storytelling remains a way that Indigenous communities share wisdom and preserve rich cultures and traditions. According to one dissertation, Zapotec Indians of Oaxaca, Mexico and other Indigenous storytelling might be linked to Indigenous languages (https://deepblue.lib.umich.edu/bitstream/handle/2027.42/89763/elifalco_1.pdf?sequence=1&isAllowed=y). This is an important piece to consider when reading a story that may have initially been shared and interpreted through oral storytelling. The writing of traditional oral stories may create, intentionally or not, an additional layer of interpretation. Acknowledging the written story as an interpretation is a suggested way to honor potentially multiple interpretations of an original story.

Thomas King's book *The Truth About Stories: A Native Narrative* is an additional reference when thinking about the role of storytelling in our daily lives. Although King's book is not necessarily appropriate for students in grades K to 5, it is a recommended book for teachers to gain a deeper understanding about storytelling from an Indigenous perspective (<https://www.upress.umn.edu/book-division/books/the-truth-about-stories>).

Oral storytelling is integral to Native People's traditions. Joseph Bruchac, an Abenaki author, writes in his book, *Lasting Echoes: An Oral History of Native Americans*, "American Indians have been telling their own stories for countless generations. Deep, varied oral traditions existed in pre-contact times and still exist on the North American continent. These songs and traditional stories, including epic works, could fill many volumes. They have great meaning within the individual cultures, meaning that is often not easily understood by an outsider... Native American oral traditions may include myths and legends, tribal history, personal experience, dreams and visions. These traditions show us a world where everything is alive and everything has a voice...The history of the American continent has usually been seen through European eyes. Yet there were people here long before the coming of the Europeans, and the descendants of those original native people still remain on this land." (<https://www.publishersweekly.com/978-0-15-201327-1>)

BEFORE READING

Prereading Focus Questions

(Reading Standards, Craft & Structure, Strand 5 and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

Before introducing this book to students, you may wish to develop background knowledge and promote anticipation by posing questions such as the following:

- Based on the cover of the book, ask the class what they know and what they want to know about the story they are about to hear.
- Ask the students to locate Oaxaca, Mexico on a map. This will help students understand how storytelling might be connected to place.
- Ask the student to identify the Indigenous peoples of Oaxaca, Mexico. Consider conducting an online search as a class could prompt further curiosity.
- How does storytelling help you learn about the world?
- What are some stories you have been told from your family? Are these stories based on a traditional or cultural way of knowing or doing?

Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- Talk about the title of the book. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- Take students on a book walk and draw attention to the following parts of the book: front and back covers, title page, author and illustrators' biographies, Spanish interpreter's (noted as "translator") biography, and illustrations.
- Point out that this book is bilingual. Ask students why a book might be written this way. Why does it matter what language an author uses? How does a language change how a story is told or who hears it?

Setting a Purpose for Reading

(Reading Standards, Key Ideas & Details, Strands 1–3)

Have students read to find out:

- how people can be advocates for the environment
- how being respectful and forgiving can positively change a community
- how water rights are an integral part of a community
- how bullying impacts the environment and society

Encourage students to consider why the author, Alejandro Cruz Martinez, would want to share this

story with young people.

VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

The story contains several content-specific and academic words and phrases that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary below.

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word. (Many of the Spanish words can be found in the book glossary, but there are also some that are not included. Students could be encouraged to create a log of these words—they will not be listed here.)

Content Specific

elder, iguana, mesquite tree, village

Academic

astonished, belonged, despair, dignity, disappeared, drought, forgiveness, frightened, glorious, guiding, legend, mercy, overjoyed, protecting, refuge, riverbed, suffered

AFTER READING

Discussion Questions

After students have read the book, use these or similar questions to generate discussion, enhance comprehension, and develop appreciation for the content. Encourage students to refer to passages and/or illustrations in the book to support their responses. **To build skills in close reading of a text, students should cite textual evidence with their answers.**

Literal Comprehension

(Reading Standards, Key Ideas & Details, Strands 1–3)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. Identify at least three reasons why villagers were astonished by Lucia Zenteno.
2. What was the loyal animal that followed Lucia Zenteno in the story?
3. Why did the villagers view Lucia Zenteno as different from them?
4. Why did villagers refuse to offer Lucia Zenteno friendship prior to her leaving the village?
5. Some people thought that Lucia Zenteno's hair blocked out the light, while other people thought she outshone what?
6. When Lucia Zenteno combed her hair, name two things that would flow out.

7. How did people in the village feel about Lucia Zenteno? Did elders feel the same way about Lucia Zenteno as other villagers?
8. Describe what is happening on page 13 of the book.
9. Why were the villagers filled with despair when Lucia Zenteno left the village?
10. Why did the elders want everyone to beg Lucia Zenteno for forgiveness?
11. What happened to make everyone agree to follow the elders' advice to search for and beg Lucia Zenteno for forgiveness?
12. Lucia Zenteno likened the river giving water to those who are thirsty to learning to treat everyone, regardless of differences, with what?
13. What happened once Lucia Zenteno returned to the village and shared the gift of water?
14. What was at least one lesson learned in the book?

Extension/Higher Level Thinking

(Reading Standards, Key Ideas & Details, Strands 2 and 3 and Craft & Structure, Strands 4 and 6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strand 4)

1. Describe what the author meant when he wrote “..the river fell in love with her.”
2. How is Lucia Zenteno's relationship with the environment important in the story?
3. What does the author mean by “She [Lucia Zenteno] understood the ways of nature...”?
4. The author's version of the legend of Lucia Zenteno was originally published as a poem. The poem was later adapted into the book. How might the poem version of the story differ from the book adaption? How would it affect your interpretation of the story?
5. How does the story of Lucia Zenteno compare to any events that have happened in your community?
6. How does Lucia Zenteno's life compare to your life?
7. Based on the story, what values do you share with Lucia Zenteno and why?
8. Why is forgiveness important to the story of Lucia Zenteno?
9. How does the illustrator use color to express feelings in the story? How did that affect the meaning of the story?
1. What do the dancing butterflies on Lucia Zenteno's dress symbolize in the story? Justify your answer using an image from the book.

Reader's Response

(Writing Standards, Text Types & Purposes, Strands 1–3 and Production & Distribution of Writing, Strands 4–6)

Use the following questions and writing activities to help students practice active reading and personalize their responses to the book. **Suggest that students respond in reader's response journals, essays, or oral discussion.** You may also want to set aside time for students to share and discuss their written work.

1. Pretend that you are either Lucia Zenteno, a villager, or an elder in the village. Describe your own community to a visitor from another village. Share what makes your village unique and special compared to other villages.
2. Lucia Zenteno decided to move to a nearby village. She left your village without much warning. A village elder reminds you of Lucia Zenteno's teachings to live with love and understanding. How are you living with love and understanding today? What are some examples of things that you do every day that shows how you respect and care for others? Why do you do those things?
3. Lucia Zenteno was beautifully different from others. She had a relationship with nature that was unique and special. Describe how you plan to continue or build a positive relationship with nature. What do you like to do in nature? How do you clean your community? What are ways that you can help the environment for others and for the future?

ELL Teaching Activities

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1–3 and Presentation of Knowledge & Ideas, Strands 4–6)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

These strategies might be helpful to use with students who are English Language Learners.

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.
2. The high-quality bilingual text presents ample opportunity here to encourage students to engage with both languages. Have one student read the English translation and one student read Spanish translation (if applicable in your classroom). Both students who are reading the translations should be biliterate in both English and Spanish. Ask students to compare their experiences. What was it like reading the story in English? What was it like reading the story in Spanish? Have students discuss the different translations and how they are similar/different.
3. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
4. Depending on students' level of English proficiency, after the first reading have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
5. Have students give a short talk about forgiveness.
6. The book contains several content-specific and academic words that may be unfamiliar to students. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

Social and Emotional Learning

(Reading Standards, Key Ideas & Details, Strands 1-3 and Craft & Structure, Strands 4-6)

(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1-3 and Presentation of Knowledge & Ideas, Strand 4)

(Writing Standards, Text Types & Purposes, Strands 1-2 and Production & Distribution of Writing, Strands 4-6)

(Language Standards, Vocabulary Acquisition & Use, Strands 6)

Social and emotional learning involves being aware of and regulating emotions for healthy development. In addition to understanding one's own feelings, strong socio-emotional development allows individuals to develop empathy for others and to establish and maintain relationships.

Use the following prompts to help students study the socio-emotional aspects of this book.

1. What responsibilities do the elders have in the book? How does respect and admiration connect to the role of the elders? Why?
2. Lucia Zenteno faced bullying in the book *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*. Tell us how the Lucia Zenteno responded to being bullied. Share at least one other way that Lucia Zenteno could have responded to being bullied that did not involve hurting oneself or others.
3. A theme in the book was discrimination. Share how you think Lucia Zenteno was discriminated in the book and how you would right this wrong as a villager.
4. Acceptance is a theme in the book *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*. The village elders are characters in the story that practiced acceptance and encouraged other villagers to practice it, too. Share at least one way that you can practice acceptance at your school or home.
5. Identify a page in the book where the illustration reminds you of either happiness or fear. Describe why the page reminds you of this emotion, justifying your answer with examples from the illustration.
6. Describe how hearing and/or reading the legend of Lucia Zenteno makes you feel and why.

INTERDISCIPLINARY ACTIVITIES

(Introduction to the Standards, page 7: Students who are college and career ready must be able to build strong content knowledge, value evidence, and use technology and digital media strategically and capably)

Use some of the following activities to help students integrate their reading experiences with other curriculum areas. These can also be used for extension activities, for advanced readers, and for building a home-school connection.

English/Language Arts

(Reading Standards, Key Ideas and Details, Strands 1-3, Craft and Structure, Strands 4-6, Integration of Knowledge & Ideas, Strands 7-9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1-3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7-9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1-3, Presentation of Knowledge and Ideas, Strands 4-6)

- Consult the "Selective Bibliography and Guide for 'I' is not for Indian: Portrayal of Native

Americans in Books for Young People” to read more about recommended titles, titles to avoid, and additional guidelines in choosing culturally responsive Native texts for students (<http://www.nativeculturelinks.com/ailabib.htm>). Read books that meet these criteria in the following categories:

- Find books that feature Native People in the present. Lee & Low titles include *Kiki's Journey* by Kristy Orona-Ramirez (<https://www.leeandlow.com/books/kiki-s-journey>).
- Find books that present Native People accurately such as *Buffalo Song* (<https://www.leeandlow.com/books/buffalo-song>), *Crazy Horse's Vision* by Joseph Bruchac (<https://www.leeandlow.com/books/crazy-horse-s-vision>), *Stone River Crossing* by Tim Tingle (<https://www.leeandlow.com/books/stone-river-crossing>), and *Indian No More* by Charlene Willing McManis with Traci Sorell (<https://www.leeandlow.com/books/indian-no-more>).
- Find biographies of Native People, such as *Quiet Hero: The Ira Hayes Story* by S.D. Nelson (<https://www.leeandlow.com/books/quiet-hero>) and *Jim Thorpe's Bright Path* by Joseph Bruchac (<https://www.leeandlow.com/books/jim-thorpe-s-bright-path>).
- Check the Lee & Low Books website for a second book, such as Gloria Anzaldúa reinterpretation of the famous Mexican legend of la Llorona, the ghost woman, *Prietita and the Ghost Woman/Prietita y la Llorona* (<https://www.leeandlow.com/books/prietita-and-the-ghost-woman-prietita-y-la-llorona>). Have students compare and contrast *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* and *Prietita and the Ghost Woman/Prietita y la Llorona*. How were the characters similar? What were some of the challenges that they faced? How did they overcome obstacles that were presented in the story?
- Storytelling is important in understanding the world. Write a story that you remember your family telling you. If you learned a lesson from the story, then share the lesson that you learned.
- Pretend that you experienced the same discrimination that Lucia Zenteno faced. Write an essay that describes how you would respond to the experiences. How would you address conflict resolution in your experience?
- Rewrite *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* from the perspective of the loyal iguana in the story. Afterwards, have students reflect on what the experience was like telling the story from a different perspective. How was this an important exercise? What does this teach us about how to connect to and empathize with others?

Social Studies/Geography

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Use the website Native Land (<https://native-land.ca/>) to explore different Indigenous territories. On the website, search for “Zapotec Indians of Oaxaca, Mexico” and explore the provided map of different territories. Have students identify several observations after they are given time to explore the interactive map.

- Consult the website Native Land (<https://native-land.ca/>) to compare and contrast the Zapotec Indians of Oaxaca, Mexico Indigenous territory and your school's Indigenous territory. Insert your school's ZIP code in the interactive map to locate the local territory on the map.
- Watch Autumn Peltier (<https://www.youtube.com/watch?v=zg60sr38oic>), water advocate, and describe how Autumn's speech to the United Nations relates to *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol*. Teachers may find the following link helpful in providing further context for classroom discussions: <https://editions.lib.umn.edu/openrivers/article/why-is-water-sacred-to-native-americans/>.

Art, Media & Music

(Reading Standards, Key Ideas and Details, Strands 1–3, Craft and Structure, Strands 4–6, Integration of Knowledge & Ideas, Strands 7–9, Range of Reading of Text Complexity, Strand 10)

(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strands 4 and 6, Research to Build & Present Knowledge, Strands 7–9, and Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* is a perfect book to transform into a class production. One way to honor Indigenous knowledge and center storytelling is to perform the student-created production for the school and/or parents/guardians. As a class, decide on the characters in the production. It might be helpful to have the class work in small groups to take on specific tasks including, but not limited to: script writing, costumes, and props. Immediately before or after the production, the audience can be informed that *The Woman Who Outshone the Sun/La mujer que brillaba aún más que el sol* is the legend of Lucia Zenteno and the student-created production is the students' interpretation of the legend. As the academic vocabulary about legends is generally couched in studies about Indigenous peoples, this would be an appropriate time to educate others about the topic. Teachers might find the following resource from *The Smithsonian Magazine* helpful when doing some background research on how to frame this work (<https://www.smithsonianmag.com/smithsonian-institution/inside-new-effort-change-what-schools-teach-about-native-american-history-180973166/>).
- Ask students to describe what they think music from the culture in the book would sound like to them. Encourage students to use words that describe timbre. After the initial conversation, have students listen to the short audio file found at the Smithsonian Folk Ways Recordings (<https://folkways.si.edu/fireworks-music-zapotec-teotitlan-oaxaca/american-indian-world/music/track/smithsonian>). Once the students have listened to the audio file, have students describe the timbre they heard. Ask students to compare their initial thoughts with what they heard. It is important to share with students that this is just one example of one piece and does not represent all music from the rich cultures and traditions discussed in the book.

School-Home Connection

(Reading Standards, Integration of Knowledge and Ideas, Strands 7 and 9)

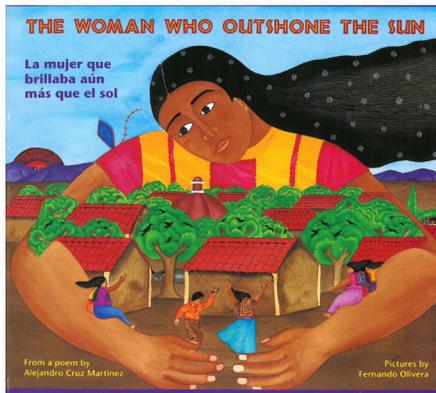
(Writing Standards, Text Types & Purposes, Strands 1–3, Production & Distribution of Writing, Strand 4, and Research to Build & Present Knowledge, Strands 7–9, Range of Writing, Strand 10)

(Speaking and Listening Standards, Comprehension and Collaboration, Strands 1–3, Presentation of Knowledge and Ideas, Strands 4–6)

- Interview two different people in your family about their lessons learned from their ancestors. Try to find people from different age groups to interview (e.g., parent, grandparent, great

grandparent).

- Ask the caregiver about a golden rule in the family. Write a story where the moral of the story is the golden rule. The students can consider this an opportunity to write their own legend about their family, just like the legend of Lucia Zenteno.
- Create a list of things to be thankful for with the parent, guardian, older sibling, or close relative. Post the completed list in a place where it can serve as a reminder in the home. This will help you remember the elder's response in the book that even though Lucia Zenteno is not present, you can still practice love and understanding each day. By listing what you are thankful for, you are acknowledging love.
- Encourage students to keep a gratitude journal at home. The students can write one thing they are grateful for each day.



Ordering Information

General Order Information:
leeandlow.com/contact/ordering

Secure Online Ordering:
leeandlow.com/books/the-woman-who-outshone-the-sun-la-mujer-que-brillaba-aun-mas-que-el-sol

By Phone: 212-779-4400 ext. 25

By Fax: 212-683-1894

By Mail:
Lee & Low Books, 95 Madison Avenue,
New York, NY 10016

ABOUT THE AUTHOR

Alejandro Cruz Martinez was a promising young Zapotec poet who spent many years collecting the oral traditions of his people, including the story of Lucia Zeneno. He published his own version of the story as a poem in 1986. Alejandro was killed in 1987 while organizing the Zapotec to regain their lost water rights.

ABOUT THE ILLUSTRATOR

Fernando Olivera was an internationally acclaimed painter who lived in Oaxaca, Mexico. He was fascinated with the story of Lucia Zenteno ever since he first heard it from his close friend Alejandro Cruz Martinez. His work has been shown internationally, in places like Mexico, El Salvador, and the US. His work was influenced by traditional Oaxacan ways of life, myths and legends, and political and social concerns. Fernando Olivera passed away on June 5, 2018.

<https://indigoarts.com/artists/fernando-olivera>

REVIEWS

"An excellent discussion starter, dealing as it does with issues of the differences between people and respect for nature, the book has a natural place in multicultural and environmental units." –*School Library Journal*

"Surreal illustrations, calling to mind a stylistic mixture of William Joyce and Karen Barbour, highlight the richness of the folktale convention and perfectly capture a sense of place." –*Publishers Weekly*

"An excellent addition to any folklore collection." –*Kirkus Reviews*

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