

Lupita Mañana

Independent Study Lesson Plan



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Author	Beatty, Patricia
Publisher	HarperCollins
Copyright	1981
Lexile	760L
Genre	Young adult fiction
Synopsis	After her father dies in a fishing boat accident in the seas near their small Mexican village, Lupita's family is left in poverty. Lupita and her big brother, Salvador, must smuggle themselves into the United States to earn money to support their mother and young siblings. America is not the land of opportunity they had hoped. A new language, hard labor, and the constant threat of la migra -- the immigration police--make every day a difficult challenge. But for feisty Lupita, there is always hope for a better manana -- tomorrow.
Themes	Immigration and Migration, Perseverance
Protagonist	Latino American
Note	Over the years, these books have been published in multiple editions. The page numbers in your book may be different than the ones on the lesson plan.
More Information	www.scu.edu/character



Character Based Literacy Program

Independent Study Lesson Plan

Lupita Mañana, Week 1



PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Responsibility Requires Action. Responsibility is the active side of morality: doing what I should do, doing what I said I would do, doing what is best for everybody; especially doing the one thing I should be doing right now.

Research and define each of the following background questions. They will be important pieces to the story. Answer each question in complete sentences.

Where is Ensenada?

Where is Baja California?

What is the Immigration Act of 1990? Why was it significant?

Where is Tijuana? What are its biggest industries?

Word Wall Here are vocabulary words to add to the Word Wall.

mourned (9)	array (10)	corrugated (14)	irritated (15)	precious (18)
dispatched (20)	inscribed (22)	sullen (23)	errand (27)	charter (28)
embroider (31)	impose (32)	alternately (36)	monitor (38)	ponder (38)
fumbled (40)	thrived (43)	gestured (44)	fortunate (47)	ashamed (49)
awestruck (51)	frantically (52)	chuckled (53)	dismay (54)	resemble (58)

READ

Read Read the selection.

Read p. 9-59

RESPOND

Timeline List 15-20 of the most important events on your Timeline.

Think about what you read today and begin your timeline.

- First, *fix the facts*: who, what, when, where, why
- Then, decide on the most important events and begin your timeline with these.

Over the course of the next week, you will be required to read a number of pages. It would be best if you spread the reading out over the week and not try to do everything at the last minute before your next appointment.

Map Add to ongoing activities like a KWL chart or map: where did the characters go?

- New character information can be added to an Open Mind Portrait.
- An answer can be added to a question from the KWL Chart.
- A new location or change can be added to the map.

EXPLORE

Activity Explore the reading more deeply with a visual or oral language activity.

10c12 Cubing Biography

Begin a cube focused on Lupita Manana

Materials:

- Desired cubing formats 1c1-1c12 copied on 8.5 x 11 or 11 x 17 paper
- Cubing format 1c2 for cutting and folding directions
- Pencils, pens, crayons, markers
- Scissors, glue sticks or paste

Step One: Decide what you want to study and select a cubing form.

1. Decide what you want to study: a concept or idea, an event, something you've read, a thesis you want to make the case for, a topic or idea, a place, some event or period in history, a person, an action, or how something works or why it might not work.

Step Two: Fill out the six squares by writing about the topic in each square.

1. Six of the squares will have a question or topic listed inside the square. Six of the squares are information squares and the others are flaps that will help the cube hold together when you assemble the cube. Fill out only the information squares: the ones that have something already printed in them.
2. In regard to your overall subject, answer the question in each box or write about the topic in each square. For example, if you are writing about an event, like a news story, you would use the 4c12 Cubing Who, What, When, Where, Why form. In the *Who* square write about who the story is about; in the *What* square write about what happened; in the *When* box write about when it happened; in the *Where* box, write about where it happened; in the *Why* box, write about why you think it happened.
3. In each square write the basic, important information you know about this question or topic. Depending on the size of the box, this might be anywhere from 1 to 5 sentences.

Step Three: Cut out the cube and assemble it following the directions on 2c12.

1. Cut out the cube along all dotted lines on the form; this will sometimes mean cutting between squares. One of these might be an information square and one might be a flap.
2. Fold the cube form on all lines to make it easier to assemble. Fold the form back

- all the folds should be behind, instead of above, the printed side.
- 3. Use a glue stick or paste to apply the adhesive to every shaded square. If you can't make out the shading, use the glue stick on every flap. None of the information squares should have glue or paste on them.
- 4. Fold the cube carefully following the directions on 2c12.

Variations for Cubing

1. If all the extra flaps are confusing, use the Basic Cube forms instead, and fill in the appropriate questions or topics. After you cut the cube out, use tape to hold together each side. This will work, but it will not be as durable as the cubes with flaps. This means it cannot be handled as much.
2. You can put together many cubes you have done over a period of time, or combine yours with cubes that other people have done. You could create a wall of cubes, connect the cubes together in a mobile, or make an archway above a door.
3. You could put something in the middle of the cube to give it more weight and stability. You could stuff it with tissue paper or construction paper, for example.

Variations for Writing

4. In order to create a research or term paper, the cube can be used as an outline. Each side of the cube can be turned into one or more paragraphs by expanding and further explaining what is written on the cube, gathering more information and finding quotes and primary sources to back up your information.
5. Any side of the cube can be used to write a paragraph.

Map

Draw a map of Baja, Mexico and, in particular, the town of Ensenada, where the story begins. Make sure that you label the Pacific Ocean. This is where Capitan Ortega takes his boat to fish, and where Lupita's father has been lost when he was swept overboard in a storm.

Materials:

- Stiff paper 11x17 or bigger to make a map or a printed map of the area
- Push pins or something else to mark the map
- Pencils, pens, crayons, markers
- Construction paper, scissors, glue sticks if desired

Step One: Find or make a map of the setting in the story.

1. Make sure key places are located on the map. Remember this map needs to be big enough to mark many things on.

Step Two: After today's reading, place a mark where the story left off.

1. Decide where the story leaves off [or ends] today – this is usually the location of the main character.
2. Put a pin or other marker at this spot.

Step Three: Add or mark important places in the story on the map.

1. Decide if any of the places in today's reading are important for this story.
2. Either add these places to the map or mark them.

Variations for the Map

1. If you are reading a book from a certain geographical location, you will want to have a map available.

2. Use a big map and a little map for specific places that are important in the story, like a particular place or property or smaller area.
3. Use a different kind of map like a smaller map or a topographic map.
4. Make up the map as you learn details in the story. This works well when the characters don't actually know where they are.

Variations for Writing

1. Write a description of the setting using the map as a guide.

Vision Plan Bookmark

Materials:

- Pieces of stiff paper [like oak tag] 3-5 inches wide and 5-10 inches long
- Some combination of pencil, pen, crayon, or marker
- Construction paper, scissors and glue sticks if desired

Step One: Create a vision of your life 10 years from now.

1. Imagine what you would like your life to be like 10 years from today. Where [or in what kind of housing] will you be living? Where will you be working? What will you be doing? How will you be getting around? What relationships will you be in? What will you be doing in your non-work hours?
2. On the top third of one side of the bookmark fill in pictures, words or symbols that represent your vision.

Comment: This is a successful vision. This should be a vision that you, your parents and grandparents, your teachers and people who know you [as well as your friends] would be proud to see you have accomplished.

***Warning*:** If people you know think they will be wealthy as a result of major drug sales, prostitution, gun running or other major crime, they need to know they will probably be dead, disabled or imprisoned within 2 years. This is a 10-year plan, with a vision of people who aren't dead, imprisoned, or disabled from injuries received as a result of criminal behavior.

Step Two: Create a plan to achieve your vision in 10 years: what has to happen?

1. Brainstorm a list of what has to happen between now and 10 years from now to achieve this vision. Compare lists with someone else and select the 10 most important things that have to happen.
2. On the bottom two-thirds of the bookmark, underneath your vision, write 10 important things that have to happen in the next 10 years. This is your plan.

Step Three: Keep track of efforts to achieve your vision by following your plan.

1. Every day, or as often as you like during this unit, consider: what have you done in the last 24 hours to get closer to your vision by following something on your plan? You can review this in pairs.
2. On the back of the bookmark, starting at the top, write the date and what you did in a couple of words. Write in small letters keeping all of one day's information in the same row. You want to have room for many entries during this unit.

Variations of this Bookmark

1. In step 3, make 2 columns. In one column keep track of things that get you closer, and in the other column, keep tracks of things that get in the way.
2. Do this bookmark for any novel you read. Do the characters have a vision?

Create this vision in the top third and list 10 things to achieve this vision in the lower two thirds. On the back keep track of things they do that get them closer to their vision. Or follow variation 1 and make 2 columns. In one column keep track of things that get them closer, and in the other column, keep tracks of things that get in the way.

3. Variation 2 can be done on a much bigger piece of stiff paper – a giant bookmark – and posted on the wall. After each days reading fill in step 3.
4. Do step 1 the first day, step 2 the second day, and step 3 the third day and every day after that until you finish.

Variations for Writing

1. You can write a paragraph detailing your vision, or your plan, or your recent efforts.
2. If you are doing variation 2, you could write their vision, plan or effort as a paragraph.

KWL Chart

Do a KWL Chart about deep-sea fishing and the port of Ensenada.

Materials:

- KWL Chart

Step One: Read the chapter or segment you wish to analyze

Step Two: Fill out the K [know] column: what do you know?

1. What key things do you know from the story or explanation you have read so far? This might be who, what, where, when, why, or how information.
2. Write this information concisely in the K [What do you know?] column.

Step Three: Fill out the W [want] column: what do you want to know?

1. Given what you know, what would you like to know about this story or topic, about what has happened or will happen in the future?
2. Write this information concisely in the W [What do you want to know?] column.

Step Four: Fill out the L [learned] column: what have you learned?

1. As you read more of the story, or learn more about the topic, ask yourself what you have learned. Do you have answers to any of the questions in your W column: what you wanted to know?
2. Write this information concisely in the L [What have you learned?] column. You may want to do this at various times as you learn. You may want to check off the questions in the W column when you answer them in the L column.

Step Five: Review the chart when it is complete

Variations of the KWL Chart

1. You can do this chart for any topic you are trying to learn about.
2. This can be done on worksheets, or written on a big piece of paper, like chart paper or butcher paper. This can also be written on a white board or black board; the shape of the chart is easy to copy.
3. When you are analyzing a story, you can copy a KWL chart on a piece of paper and quickly take the story apart. This can be a helpful strategy on a test. You can use the same strategy for a nonfiction topic, a problem or a case study.
4. You can do this individually, in pairs, in a small group, or as part of a large group.

Variations for Writing

Write a paragraph from any of the 3 columns, K, W or L, of the chart.

Open Mind Portrait

Do an Open Mind Portrait of Lupita and/or Salvador. How are they feeling as they start off for the United States? What is going through their minds?

Materials:

- Large piece of stiff paper for each character, like 11x17 oak tag
- Paper for bubbles with scissors and glue sticks
- Markers, crayons, pens, pencils, or paint
- Construction or tissue paper, scissors and glue sticks if desired

Step One: Create a large head shot of the character

1. Imagine what you think the character looks like from the descriptions in the text as well as your imagination. You can make a list of these details to help you draw the character, if you wish.
2. Decide how much of the character you wish to show: just the head and face? From the shoulders up? From the waist up? The whole person? You might want to include at least the shoulders to include some clothing details. You might want to show the size differences between characters.
3. Draw the characters head shot including the face on the large piece of paper. You could also cut the paper to form the head.
4. Illustrate your portrait with colors, construction paper or whatever will make the character colorful.

Step Two: Place cartoon bubbles of character thoughts around the portrait

1. Cut cartoon bubbles out.
2. Write things the character thinks, or says to himself, on each bubble.
3. Put the bubbles up around the portrait.

Step Three: Add bubbles as you learn new things about the character

1. Read the story further and identify new things you have learned about the character, or ways the character has changed.
2. Follow step 2 to create and place additional bubbles.

Variations of the Open Mind Portrait

1. You can use this process for any character in the story.
2. You can use bubbles for what the character says, says to himself or herself, or does. You could make each of these different colors if you wish.
3. You could add bubbles for what the character learns, or ways the character changes, and use different colors for each.
4. You could use different colors for the beginning, middle and end of the story. Remember in the beginning you are introduced to the setting, the characters and the problems they have. In the middle you learn about the roadblocks to the characters solving their problems, and conflicts occur. In the end of the story those conflicts reach a peak and then resolve with a resolution of the character's problems.
5. You could use different colors for the phases you see in a story or the development of a particular character.
6. Instead of using bubbles you could write the bubble contents on the back of the portrait. You could use any of the variations above with color or print, or create

columns or boxes for different categories or phases.

7. You could literally open the head like a hinge and list the contents [as though they were escaping from the space] using any of these variations.
8. You could make an Open Mind Portrait of yourself using any of the above variations.

Variations for Writing

1. You could use the OMP to help write a character sketch, or to help decide what a character might do in a story.

Advertisement Poster

Do a Poster for Tomás Garcia advertising his coyote services.

Materials:

- Stiff paper 9x12 to 11x17
- Pencils, pens, crayons, markers
- Construction paper, scissors, glue sticks if desired

Step One: Make a list of the details of his services

1. Read pages that the advertisement will cover.
2. Make a list of the details in the reading such as weather, location, people, houses etc.

Step Two: Write an ad with a clear illustration

1. Write an appealing ad in 1 or 2 paragraphs detailing all of the information and making it sound interesting.
2. Illustrate the ad with a picture that would sell his services.

Variations for the Ad

1. Write the ad if it were used in the future or in the past.
2. Prepare the ad as a magazine ad with an emphasis on visuals.
Or do it as a billboard, TV ad, radio ad, etc.
3. This process can be used for detailing any solution to a defined problem, and is a great pre-writing activity for a problem-solution essay.

Discussion

Key Questions, p. 9-19

1. Why is Lupita called “Lupita Mañana”?
2. Is the Torres family rich or poor? Explain how you can tell by sharing with a partner about the clues found in the story.
3. Does Lupita feel that Salvador seeing Captain Ortega’s daughter is a good thing? Why or Why not?
4. Do you think the author is trying to foreshadow any events at the end of chapter one? How?
5. How is Lupita being responsible in the way she is thinking after she finds out about her father’s death? Give some examples.
6. How is Salvador showing or not showing responsibility with his actions? Give some examples.

Key Questions, p. 20-30

1. Why is Captain Ortega so dead set against Salvador? What is the right thing for Captain Ortega to do? How did he not act responsibly?
2. Why do you think Lupita feels that it is so important to go to the harbor with Salvador the next day? What do you think she could do that Salvador could not?
3. Why do you think Lupita is so optimistic? Do you think it is always a good thing to be this way?
4. Has anyone ever told you that you were too optimistic? Did this change your attitude? In what way did it change?
5. Why was it so important to Lupita that she was successful in getting her father's money?

Key Questions, p. 30-40

1. Why do you think that Lupita's mama has Uncle Antonio break the news to Lupita and Salvador about the family's plan for them?
2. How would you feel if your mother, father, or someone you respected told you that you had to leave everyone and everything you knew behind and go to a strange place to help the family survive?
3. Why did Mamá have Lupita sew the pesos into the lining of the jacket? Do you think she had some knowledge of what her children might face on their journey?
4. Why would it be safer for Lupita to travel as a boy?
5. In this reading, who is acting responsibly? Try to think of other characters beside Lupita and Salvador.

Key Questions, p. 40-50

1. Why do you think Salvador walks ahead of Lupita to start with? Would you treat Lupita this way if you were Salvador? Do you think he has bad intentions or good intentions with this act?
2. Who do you think is more mature, Salvador or Lupita? Why? What examples can you give from the book so far?
3. Would you be able to do what Lupita and Salvador are doing?
4. Are Lupita and Salvador acting responsibly or being forced to do something they do not want to do?
5. Why did the robbers leave Lupita alone?

Key Questions, p. 51-59

1. Why were Lupita and Salvador so overwhelmed by Tijuana?
2. Why was Lupita so horrified at the poster of the woman that shared her name? Why do you think Salvador showed that to her?
3. Why do you think the *braceros* were more welcomed in the United States back during the war? In what way have attitudes changed? Why?
4. Do you think that what Tomás Garcia is doing right? Is he taking advantage of these people?

5. Do you think that Salvador's plan to outsmart Tomás will be successful? What obstacles might they encounter? Try and come up with your own plan to get over the border.

EXTEND

Write Write a short product based on today's prompt to connect to the unit theme.

Key Paragraph, p. 16

"*Ay de mí*, what would become of them now? The wages Mamá was paid at the hotel were too small to support the seven of them, and Lupita earned only centavos for her errands. Although he had tried hard, Salvador could find no work in Ensenada. He was too old to shine tourists' shoes or sell lottery tickets" (p. 16).

Writing Task

Lupita and her family have just lost the primary breadwinner in their family with the death of their father and husband. Think about a time in your life or stories you have read when there is suffering from a major setback, disappointment, or tragedy.

Write 2-3 narrative paragraphs in which you focus on suffering from a major setback, disappointment, or tragedy. Engage the reader by establishing a context and point of view and introducing a narrator and/or characters. Organize an event sequence that unfolds logically.

Key Paragraph, p. 30

"He gave his sister a look of pain. 'They will never let me see her again. She told me once if she could not marry me, she'd become a nun.'

Lupita sighed, 'Perhaps *mañana* will be better for you and her, Salvador.'

Angry, scornful laughter burst from Salvador. '*Mañana, mañana, mañana*. Always it will be better tomorrow,' he shouted at a shocked Lupita" (p. 30).

Writing Task

We have all had times in our lives when bad things have happened, or events did not go the way you had hoped them to go. Lupita did not expect for her father to die, nor did she expect Captain Ortega to treat Salvador the way he did. However, Lupita stays optimistic and tries to make Salvador feel better with words of encouragement.

Add to your narrative from the previous day. Think about a time in your life when you suffered a loss, or a major disappointment. Add a character that tries to encourage the person suffering. How do they respond to the support? Write a paragraph in which you answer all of the above questions. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

Key Paragraph, p. 34

"Salvador gripped one of her wrists. 'Listen to me. I know that the *gringos* do not want us unless we have special papers from them that will allow us to live there. I have heard men talk about that sort of thing. You and I can visit a short time as the *gringo* tourists visit here in Mexico, but the *gringos* do not want us to live and work in their

country. We are not going to be welcome” (p. 34).

Writing Task

Like Lupita and Salvador, many times we are called upon to do something that is very hard and very challenging, something that pulls us out of our “comfort zone”.

Write 1-2 narrative paragraphs about a time in your life that you were asked to do something outside of your comfort zone. What were the challenges and obstacles you faced? How did you overcome them, or did you overcome them? Were you able to count on any type of outside support or encouragement? What was the outcome of your experience?

Key Paragraph, p. 47

“She stole a glance at his face as they walked along. It was sullen with helpless fury at all the bad luck that had befallen them lately. But at least Salvador still had his knife, something that meant as much to him as Papá’s silver cross did to her” (p. 47).

Writing Task

Most of us have a single item that means a lot to us, such as Salvador’s knife or the cross that Lupita had that belonged to her father.

In 1-2 descriptive paragraphs, describe one item or keepsake you have that means a lot to you? Why is it so important to you? Do you keep it with you at all times, or do you have a special place for it? Use precise words and phrases, relevant descriptive details, and sensory language to describe the item/keepsake.

Key Paragraph, p. 58

“He sighed. ‘You cannot go over there on credit if there is no one there ready to pay for you. So you must pay me now for your forged papers and to guide you across.’ Tomás held all the cards in one pudgy hand while he stared at Lupita out of eyes that were no longer merry. ‘Here in Tijuana we use *gringo* money, dollars, as often as we use pesos. To take you over the border with me, I want two hundred dollars from each of you. That comes to around four thousand pesos” (p. 58).

Writing Task

In this book, as in life, there are people like Tomás Garcia who prosper and make their livelihood by taking advantage of other people. Everyone has probably been taken advantage of by someone at one time or another.

Write 1-2 narrative paragraphs about a time in your own life in which someone has taken advantage of you. What were your feelings and reactions to being taken advantage of? How were you deceived? What did you learn, if anything, from the experience? What advice would you give someone to save them from making the same mistake that you did?

10c12 Cubing Biography

		Who is the person? Date of birth? Death?			
		Where did this person grow up?			
	What relationships did this person have?	What did this person do?	What was this person like?		
		Why is this person important?			

KWL Chart

K What do you know?	W What do you want to know?	L What have you learned?

Character Based Literacy Program

Independent Study Lesson Plan

Lupita Mañana, Week 2



PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Responsibility Requires Action. Responsibility is the active side of morality: doing what I should do, doing what I said I would do, doing what is best for everybody; especially doing the one thing I should be doing right now.

Research and define each of the following background questions. They will be important pieces to the story. Answer each question in complete sentences.

What are the “coyotes” that are written about in the book?

What is INTERPOL? What do they do? Where do they operate?

Who are “gringos”? What are the origins of this term?

What is a “green card”? What does it have to do with one’s residency in the US?

Word Wall Here are vocabulary words to add to the Word Wall.

peered (62)	beseeking (62)	cunningly (64)	shrubbery (66)	forged (68)
slumber (70)	cuffed (71)	cunningly (74)	tenant (76)	sodden (76)
projecting (79)	scarlet (81)	hopper (82)	turret (83)	crestfallen (89)
permits (90)	familiar (91)	gazing (93)	sparsely (95)	luster (99)
agreeable (99)	snappish (100)	inaudible (102)	interchange (109)	crisscrossed (109)

READ

Read Read the selection.

Read p. 60-109

RESPOND

Timeline List 15-20 of the most important events on your Timeline.

Think about what you read today and begin your timeline.

- First, *fix the facts*: who, what, when, where, why
- Then, decide on the most important events and begin your timeline with these.

Over the course of the next week, you will be required to read a number of pages. It would be best if you spread the reading out over the week and not try to do everything at the last minute before your next appointment.

Map Add to ongoing activities like a KWL chart or map: where did the characters go?

- New character information can be added to an Open Mind Portrait
- An answer can be added to a question from the KWL Chart
- A new location or change can be added to the map

EXPLORE

Activity Explore the reading more deeply with a visual or oral language activity.

Plot Profile Chart

Plot 3-4 key events from the chapter.

1. Decide on three or four of the most important events in the story, chapter or segment you are analyzing. List them in order in the rows at the bottom of the chart. If you go back the Beginning-Middle-End Chart, this will be easier to do.
2. Decide on a scale of 1 [low] to 10 [high] how intense you think this event is, and mark your score in the appropriate box.
3. Connect the marks in the boxes to form a graph.
4. This graph will help you to profile the plot. How it looks will depend on the story you are reading and whether you are plotting an entire story, or a chapter or segment.

Setting Sketch

Draw a setting sketch of the scene where Salvador and Lupita jump out of the vegetable truck once they have made it across the border.

Materials:

- Paper suitable for drawing, like 9x12 manila paper
- Pencil, pen, crayon, marker or chalk as desired

Step One: List the details

1. Read pages
2. Make a list of all the details

Step Two: Draw a sketch

Variations of this Sketch

1. The same process can be used to create a setting sketch for any story.
2. The same process can be used for create a visual of the future wishes of characters in any story.

Variations for Writing

1. This sketch can be used to help write a setting paragraph.

Open Mind Portrait

Do a new Open Mind Portrait for both Salvador and Lupita, about their thoughts after making it across the border into California.

Help Wanted Ads

Write Help Wanted Ads for the jobs that Salvador and Lupita have gotten in Colton. Include the duties that they must perform, the hours of the job, how much it pays, what the expectations are, etc.

Discussion

Key Questions, p. 60-69

1. Do you think that Salvador's plan was a good one? Why or why not?
2. What might have happened if the Border Patrol had not intervened at the border?
3. Do you think that the *gringo* bandits would have killed them?
4. Would you have continued to try and get across the border if you had run into the kind of difficulty that Lupita and Salvador have?
5. Can you explain how Lupita and Salvador did what was right for everybody, rather than just running and looking out for themselves? Why did they do this?

Key Questions, p. 70-78

1. Why do you think Salvador did not want Lupita to beg for money on the streets?
2. Is Salvador and Lupita's journey so far what they thought it would be? What obstacles did they find that they might not have expected?
3. Do you think Bartolo is a coyote? Why or why not?
4. How do you think that Salvador and Lupita came to the place where they were willing to give up their most precious possessions to get across the border? How is this being responsible?

Key Questions, p. 79-89

1. Why does Bartolo tell Salvador and Lupita to not travel alone?
2. Are Salvador and Lupita being responsible in trusting total strangers like Señor Rosario? How can this be dangerous?
3. How do you think Señor Rosario knows all about what to do? Does it help him?
4. How do Salvador and Rosario know who they can trust?
5. How do you know who you can trust, and who you cannot trust? How fast are you able to make this determination?

Key Questions, p. 89-99

1. Why do you think Hector Esposito decides to help Salvador and Lupita?
2. Why do you think Salvador and Lupita feel so comfortable at the café, the motel, and the little yellow house? Why must they be on their guard?
3. Do you get the feeling that Hector, Rodrigo, and Elfren have done this before? How do they stand to benefit from helping Salvador and Lupita?
4. Are Salvador and Lupita naïve about everyone who seems to be looking out for them? Why do you think they are so willing to trust them?
5. Lupita and Salvador decide not to tell Mamá in their letters about some of the

hardships and ordeals they have had to face getting to America. Think about a time in your life when you went through a hard time and didn't tell someone you cared about all of the problems you had to overcome to get through it.

Key Questions, p. 99-100

1. How many times do you think Concha has made the journey back and forth between coming to the U.S. and being deported? How can you tell this?
2. Why does Concha caution Lupita not to get to comfortable and to not even trust the Espositos?
3. Do you believe Rodrigo when he says that the man who forged their green cards was arrested and that he was the one to turn them over? Why or Why not?
4. Is Lupita growing tired of the masquerade of having to pretend she is a boy and being deceitful to protect herself? What clues are present in the story that might suggest this?
5. Do you think that Lupita's optimistic attitude has changed? In what ways is she showing responsibility through her actions as she and Salvador undergo trials?

EXTEND

Write Write a short product based on today's prompt to connect to the unit theme.

Key Paragraph, p. 68

"Lupita began to tremble. What would she and Salvador do? They had gotten over the border, but only for minutes and those few minutes could have easily cost them their lives. How right Salvador had been when he said there could be robbers on both sides!" (p. 68).

Writing Task

Write 1-2 narrative paragraph about a time in your life that, much like Lupita and Salvador you were faced with a difficult situation where the odds were against you, and you did the right thing. Write about how you handled the situation. Tell your reader how you showed responsibility in your actions. If you did not show responsibility, tell how you could have handled the situation differently.

Key Paragraph, p. 77

"*Papá's cross!* So this was Bartolo's price! Their dearest things, things they had never once considered selling to buy food. Lupita swallowed hard as her fingers closed protectively around the cross. But Salvador had given up his knife. She must give up Papá's cross also. Quickly she lifted the silver chain over her head, kissed the cross, and put it into Bartolo's open hand" (p. 77).

Writing Task

Sometimes in life, we are forced to part with an item, a person, an idea, or a dream that means a great deal to us. Usually, this parting comes with a great deal of emotional turmoil (Ex: A child having to part with his/her security blanket, or favorite toy

that they have outgrown.)

In 1-2 descriptive paragraphs, write about a time in your life where you had to make a sacrifice of something important to you, in particular, something that you gave up that either helped out someone else, or helped you out. Use a lot of details and give specifics about why your sacrifice was important to you.

Key Paragraphs, p. 81 and 83

“Señor Rosario soon found the railroad tracks, and they all started walking northward. How fortunate they were to fall in with this clever Señor Rosario...” (p. 81).

“Lupita looked on in dismay as Señor Rosario and his family jumped out of their boxcar. To her surprise, three young Mexican men followed them. The railroad guards handcuffed Señor Rosario to one of the young men and handcuffed the other two together. Another guard led Señor Rosario’s weeping wife and children away. Tears came to Lupita’s eyes” (p. 83).

Writing Task

Write 1-2 reflective paragraphs about a time in your life that you had to trust someone to help you. How were you able to determine that this person was trustworthy? Explain how that person helped you, and how you benefited. Did this person prove worthy of your trust, or did they disappoint you? How did you and the person you had to trust act responsibly or irresponsibly in this situation?

Key Paragraph, p. 98

“Lupita stared gravely at him, then looked about her at the busy, noisy kitchen. ‘I will not write her of the money we must pay for cards in order to work here. I will not tell her how we were robbed in Mexico or about the coyote or about the old man that was murdered. I won’t tell her how hard it was for us in Tijuana. That would make her sad. I *will* tell her how we crossed over covered in vegetables. That will make her laugh, and Uncle Antonio too. I will not tell her about giving up Papá’s cross or Dorotea’s knife, but I will tell her we have good paying jobs here and that we will go to Indio as soon as we can’” (p. 98).

Writing Task

Lupita and Salvador make a decision that when they write home that they are not going to tell everything that has happened to them, and only write about the good things that have happened to them. We often do the same thing in our own lives, and for many different reasons.

Write 1-2 reflective paragraphs about a time in your life when you tried to protect the feelings of someone you cared about by withholding some or all of the facts or things that happened to you. What were you trying to protect them from? Did they ever find out all the facts? How were you being responsible by choosing not to reveal all?

Key Paragraph, p. 107

“Lupita looked up at the sky for the first stars. *Sí*, there was one, not far from the new moon, the very one she had pointed out as Papá’s star in Ensenada just last

month. How long ago that seemed. Lupita's chest tightened with the loneliness. The company in the little yellow house had not made up for the loss of her family "

Writing Task

Lupita begins to really feel lonely, after the loss of her father, the loss of her family as she and Salvador had to leave home, the loss of her father's crucifix, and now the loss of her new friends in Colton.

Write 1-2 reflective paragraphs about a time in your life when you had to be separated from your family or your home for a period of time. How did you feel? What things did you think about from your home and family life that gave you comfort and made you feel safe and secure? How did being separated from them change you? (Ex. Did you appreciate them more? Less? Did you become bitter? Depressed?)

3g6 Plot Profile Chart

10										
9										
8										
7										
6										
5										
4										
3										
2										
1										
Intensity										
Description										
Event	1	2	3	4	5	6	7	8	9	10

Character Based Literacy Program

Independent Study Lesson Plan

Lupita Mañana, Week 3



PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Responsibility Requires Action. Responsibility is the active side of morality: doing what I should do, doing what I said I would do, doing what is best for everybody; especially doing the one thing I should be doing right now.

Research and define each of the following background questions. They will be important pieces to the story. Answer each question in complete sentences.

What is the population of Riverside, California? What are the major industries?

What is *El Día de los Muertos*? When is it?

Word Wall Here are vocabulary words to add to the Word Wall.

suburbs (109)	culvert (110)	mired (112)	spindly (113)	puzzlement (118)
fatigue (120)	welfare (122)	haggard (123)	impress (124)	glum (128)
relations (130)	silhouettes (130)	scalding (134)	rivulets (134)	cinema (138)
raptly (142)	ruefully (144)	zucchini (145)	nausea (146)	intake (148)
incense (149)	shabbiness (150)	petticoat (151)	fidgeted (156)	averting (159)

READ

Read Read the selection.

Read p. 109- 159

RESPOND

Timeline List 15-20 of the most important events on your Timeline.

Think about what you read today and begin your timeline.

- First, *fix the facts*: who, what, when, where, why
- Then, decide on the most important events and begin your timeline with these.

Over the course of the next week, you will be required to read a number of pages. It would be best if you spread the reading out over the week and not try to do everything at the last minute before your next appointment.

Map Add to ongoing activities like a KWL chart or map: where did the characters go?

- New character information can be added to an Open Mind Portrait
- An answer can be added to a question from the KWL Chart
- A new location or change can be added to the map

EXPLORE

Activity Explore the reading more deeply with a visual or oral language activity.

KWL Chart

Brainstorm all the things you have learned how to do to survive. What else do you want to know? Keep a running log.

Open Mind Portrait

Do an Open Mind Portrait for Uncle Hermilio about what he is thinking about Salvador and Lupita being there.

Venn Diagram

Do a Venn Diagram comparing Salvador and Lupita's jobs and living conditions in Colton and their jobs and living conditions in Indio at their Aunt's house.

1. Decide on 2 characters, or settings, or events, or other variables you wish to analyze in the story, chapter or segment you have read. Label each of the 2 circles.
2. Where the 2 circles overlap, write the way these two are alike.
3. Where the circles are distinct, write down how each is different.

Plot Profile Chart

Finish filling in the Plot Profile Chart.

Sequel

Write a brief sequel to the story so far. What do you think will happen next?

Discussion

Key Questions, p. 109-119

1. How many nights total did it take for Salvador and Lupita to reach Indio from Colton? Make a list of the different places they stopped and chart them on the map.
2. How do you think Salvador and Lupita felt being pursued by the guys in the truck, especially since they had had previous bad experiences with the bandits when they started their journey, and at the border?
3. At the point when Salvador tells Lupita that at the rate they are going they will be in Indio tomorrow morning, Lupita weakly echoes her familiar phrase "Mañana". Do you think Lupita is starting to lose her optimism and her positive attitude?
4. Why do you think Salvador and Lupita were so discouraged when they saw their Aunt Consuelo's house and neighborhood? What do you think they were

expecting to find?

Key Questions, p. 120-129

1. Why was Salvador so surprised when Aunt Consuelo asked him for money?
2. Why was the idea of *la ayuda*, or welfare so foreign to Salvador and Lupita?
3. Salvador tells Lupita not to let anyone in their Aunt's house know how much money they have. Why? Think about this in light of their journey so far, and the types of people they have encountered so far.
4. What kind of man is Uncle Hermilio? How does he compare with Uncle Antonio back in Ensenada? Is he a man of good character? How does he measure up with the theme of how responsibility requires action?

Key Questions, p. 129-140

1. Why do you think Uncle Hermilio and Aunt Consuelo feel the need to lie about Salvador and Lupita's status and identities?
2. How does the work in Indio compare to the work the kids were doing in Colton? Are they better off or worse off?
3. Why do you think Lupita is able to stay so positive even when things in her life are going so badly? Could you stay as positive as Lupita if you were in her situation?
4. If as our Big Idea says, Change Requires Effort, what kind of effort have Salvador and Lupita put into their change? What sacrifices have they made? Take a few minutes to discuss and brainstorm some of the things they have done to change.

Key Questions, p. 140-149

1. Do you think that Lupita is doing the right thing in concealing how hard the situation has been for her and Salvador? Is what she is doing any better than what Aunt Consuelo did in lying about her situation?
2. How might the situation have been different if Aunt Consuelo had been honest about what her life was like in Indio in her letters to her sister? Would it have changed anything? Why or why not?
3. Why is Lucky and the lifestyle he lives so appealing to Salvador? Think back in the story to Salvador's life in Ensenada. What clues were there in the beginning of the story to suggest that Salvador might lose his focus on the main purpose of coming north? Discuss with a partner, and then as a group.
4. Are Elena's fears of being picked up by *la migra* if she goes to the emergency room justified? Why might she have this fear?

Key Questions, p. 149-159

1. Why do you think the author spent so much time calling attention to the fact that the Rios family did not celebrate *El Día de los Muertos* or All Souls Day?
2. Why does Lupita feel so threatened by Salvador's relationship with Lucky and the clothes that Lucky was giving him? What kind of danger do you think this relationship might bring to Salvador? To Lupita?
3. Who was better at managing money, Salvador or Lupita? Why?

4. Do you think it was a good idea for Salvador to move out, get another job, and separate himself from Lupita?

EXTEND

Write Write a short product based on today's prompt to connect to the unit theme.

Key Paragraph, p. 119

“*Sí.*’ Aunt Consuelo shook her head. ‘We are crowded in this house. I am not rich. We have been lying to your mother for a long time. My husband wanted my family in Mexico to believe we were rich. *Ay de mí!* Hermilio!’ The woman pointed to her gray head. ‘Every gray hair here has its story.’ She finally backed away from the doorway. ‘Come in. After all, you are my sister’s kids’” (p. 119).

Writing Task

Think about a time in your life that you have really built up an event (Ex. Going on a trip, meeting someone you have always wanted to meet, eating in a restaurant you’ve always wanted to eat at), after which you were really disappointed with the outcome.

Write 1-2 narrative paragraphs in which you tell your reader about it. Be sure to detail what the situation was, what your expectations were, why you were disappointed, and how you resolved the situation. Provide a conclusion that follows from and reflects on the narrated experiences or events.

Key Paragraph, p. 128

“*Sí,* I came over and got a job as a maid. All I ever learned from the *gringa* I worked for were words like *vacuum cleaner, broom and mop, washing machine and clothesline*, things like that. She warned me not to go to night school because she was afraid *la migra* would catch me there. I worked for her for six years. Then I met Hermilio at a dance, and we got married. We always spoke Spanish to one another, and I did not go to work again. A few years ago I began to work in the fields where no one speaks anything but Spanish. I have no need of English. Neither will either of you” (p. 128).

Writing Task

Aunt Consuelo explains to the kids why she has never learned English after being in the United States for over twenty years. This as a result, however, has severely limited her choices in employment and the type of wages she could earn.

Write 1-2 reflective paragraphs about a time in your own life that you didn’t do something to better yourself or your situation. Why didn’t you do that thing? How has this affected you? Has it changed anything about you? What? Write about these things and tell your reader what you learned about yourself and the world in general in the process. Make sure to connect what you learned with your experience using transition words.

Key Paragraph, p. 138

“In spite of her stiffness and sore hands, Lupita’s spirits lifted as the dawn approached. *Sí,* she would buy another dress and shoes to wear to church as soon as

she could. The dawn sky was a pale rosy pink. As the truck jolted along, Lupita dreamed of a rose-pink dress. She would buy pink ribbons for the ends of her braids, too.”

Writing Task

Even as bad as things have gone for Lupita as she and her brother have gone on this journey, Lupita has always seemed to have the ability to motivate herself to keep going. **Write a descriptive paragraph about your driving force and what “gets you in gear.” We all have motivating factors, a catalyst, in our lives that keeps us moving forward. What motivates you? What is the one thing that you think about that gets you going?**

*Remember this motivating factor must be school appropriate, so if your motivating factor is drugs, alcohol, or illegal or immoral activity, this is not an opportunity to glorify things that can only destroy you in the long run.

Key Paragraph, p. 149

“Getting that cardboard box of brightly colored shirts, jackets, and trousers from Lucky had not helped his temper...Salvador still dressed in Papa’s clothing when he went to the fields, but Lupita could tell by the way he put on the black-and-white check coat and the felt hat that he disliked them for their shabbiness. *Ay de mi*, Salvador despised Papa’s coat. How could he?” (p. 149).

Writing Task

At one time or another, everyone has become distracted from a goal or task that they have been working on or moving towards. Distractions can come in many sizes, shapes, or colors. People can even be distractions at times.

Write a reflective paragraph about a time in your life when you were distracted from something you were trying to complete or accomplish. What actions did you take to become more responsible? How did you handle the situation? Were you able to overcome the distraction and stay on track, or did it sidetrack you from finishing or completing your task or goal?

Key passage, p. 153

“Lupita stared in horror at her brother. He was looking at the floor. Mama had said they were to be together, and now he was leaving her!” (p. 153).

Writing Task

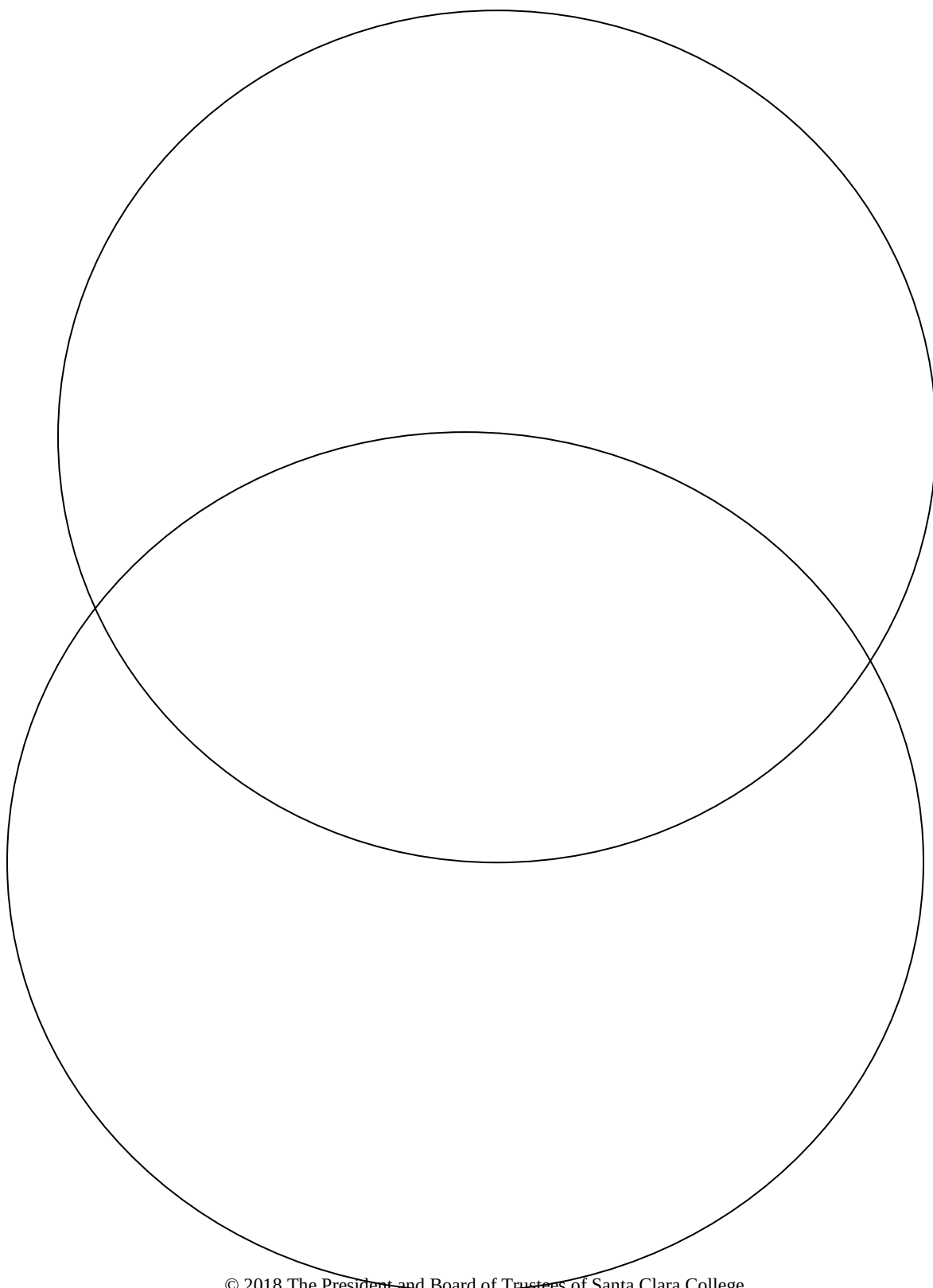
Think about a time in your life when you had someone that you really cared about, such as a best friend or a brother or sister, either move away from you physically, such as moving to a different city or part of the country, or move away from the friendship/relationship because one or both of you had changed.

In 1-2 narrative paragraphs, describe the situation above. Tell your reader about the factors leading to the separation, and how you felt about it. Use details and descriptions that really help your reader understand what the loss meant to you, and how you might do things differently if given the opportunity.

KWL Chart

K What do you know?	W What do you want to know?	L What have you learned?

6g6 Venn Diagram Chart



Character Based Literacy Program

Independent Study Lesson Plan

Lupita Mañana, Week 4



PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Responsibility Requires Action. Responsibility is the active side of morality: doing what I should do, doing what I said I would do, doing what is best for everybody; especially doing the one thing I should be doing right now.

Research and define each of the following background questions. They will be important pieces to the story. Answer each question in complete sentences.

What is “The Day of the Three Kings”? When is it?

Why do some people believe that expensive gifts are better gifts? Do you agree or disagree with that viewpoint? Please explain.

Word Wall Here are vocabulary words to add to the Word Wall.

lurched (161)	outskirts (162)	saunter (163)	velveteen (166)	dignity (168)
corduroy (169)	despised (171)	triumph (173)	bustle (175)	festooned (178)
vowed (180)	discord (181)	braying (181)	oleanders (181)	wriggled (186)

READ

Read Read the selection.

Read p. 160-186

RESPOND

Timeline List 15-20 of the most important events on your Timeline.

Think about what you read today and begin your timeline.

- First, *fix the facts*: who, what, when, where, why
- Then, decide on the most important events and begin your timeline with these.

Over the course of the next week, you will be required to read a number of pages. It would be best if you spread the reading out over the week and not try to do everything at the last minute before your next appointment.

Map Add to ongoing activities like a KWL chart or map: where did the characters go?

- New character information can be added to an Open Mind Portrait

- An answer can be added to a question from the KWL Chart
- A new location or change can be added to the map

EXPLORE

Activity Explore the reading more deeply with a visual or oral language activity.

Drawing

Draw a picture of Lupita wearing the dress that she received as a gift.

Discussion

Key Questions, p. 160-168

1. Why is Lupita so angry about Salvador's intention to try and buy a used motorcycle? What problems might this bring to Salvador?
2. Why was Lucky so angry at Lupita for trying to talk to him at work? Do you think that Lucky might have been more open to talking to Lupita at some other time and place?
3. If you were Lupita, would you say that the money she sent home was from the both of them, or would you tell the truth?
4. What is the significance of Aunt Consuelo giving Lupita such a beautiful gift?

Key Questions, p. 169-179

1. Why is Lupita so threatened by the idea that Salvador now has a girlfriend?
2. What is the reason that Lupita has not made a lot of friends? Is this purposeful on her part? How is she being responsible by doing this?
3. Why is Lupita so scared of going to the dance, and so against going at first? Does her attitude change?
4. If you were in Lupita's position, would you want to go to the dance? What might some reasons be that you might *not* want to go to the dance?

Key Questions, p. 180-186

1. Why do you think Lupita feels so humiliated?
2. Were you surprised when *la migra* showed up at the dance? Why do you think they raided the dance, instead of maybe raiding the fields where Lupita worked?
3. Put yourself in Lupita's shoes for a moment. How do you think you would feel and respond to Lucky and Rafael after hearing their conversation in the bushes? Do some role-playing with a partner for a few moments on how that confrontation might go, and then switch roles. (Remember to keep the exchange non-violent and non-profane.)
4. Do you believe Lupita will be successful in learning to speak English? Why or why not?

EXTEND

Write Write a short product based on today's prompt to connect to the unit theme.

Key passage, p. 164

“In a flash Lucky was out from under the hood, glaring at her. He hissed under his breath, ‘Get away from me! I don’t want the boss to see you pestering me. He’s a *gringo*; he hates wetbacks. Get lost, *tonta!*’” (p. 164).

Writing Task

Lupita tried talking to Lucky about Salvador and how he is changing. However, Lucky becomes angry with Lupita and lashes out at her.

Write 1-2 reflective paragraphs describing a time when you tried making amends with someone and they reacted negatively. How were you trying to be responsible by resolving the issue? Why was it the right thing to do at the moment? What were the short-term and long-term outcomes?

Key Passage, p. 173

“‘No, no,’ she cried out, ‘I don’t want to go to the baile.’

‘Be quiet, Lupita,’ her aunt ordered. ‘Salvador, you take your sister to the baile...’” (p. 173).

Writing Task

Write a reflective paragraph about a time when you had to go somewhere and you were reluctant to go. Why did you not want to go? What did people say or do to convince you to go, or did they convince you? If you ended up going, did you have a good time? Were the fears or insecurities you had going into the situation justified? Was going the right thing to do at the time?

*Remember this writing task needs to be school appropriate, so if your “good time” involved illegal or immoral activities, you should reconsider your choice of topic for this assignment.

Key passage, p. 184

“Lupita shivered, thinking of what Rafael has said. Salvador and the others had been caught because they could not answer la migra’s questions in English. It was their lack of English that had betrayed them” (p. 184).

Writing Task

Think for a moment about a time in your life when you had to learn to do something that you thought was very hard and insurmountable. Lupita knew she had to learn English if she was going to survive in the U.S.

In a reflective paragraph tell your reader about what your obstacle was and/or is, and what your plan might be to over come it. (Hint: You may be able to refer to your vision plan bookmark from week one in order to complete this prompt.)

Character Based Literacy Program

Independent Study Lesson Plan

Lupita Mañana, Final Writing Product



Responsibility Requires Action. Responsibility is the active side of morality: doing what I should do, doing what I said I would do, doing what is best for everybody; especially doing the one thing I should be doing right now.

Final Writing Product

During the course of this novel in your daily writing prompts, you have accumulated at least eighteen short paragraphs, snapshots into your own life. In your *ALL* Write assignments for this novel you have covered a lot of material about writing, editing, and revising. Using the material you have already written as a rough draft, you are to put together a 500-700 word narrative piece about yourself in which you use some of the skills you have learned in this unit. It will be up to you to decide which snapshots to use, and which ones best tell your story. You may need to rewrite some of your snapshots so they smoothly transition from snapshot to snapshot. Be sure to use plenty of descriptive language, and be aware of your audience.

Responsibility is the active side of morality: doing what I should do, doing what I say I will do, doing what is best for everybody; especially doing the one thing I should be doing right now.