

## Unit 6

# 90 Miles to Havana

*By Enrique Flores-Galbis*

## Teacher Guide



GRADE 6 Core Knowledge Language Arts®

Core Knowledge®





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Core Knowledge Language Arts®



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## Alignment to the Common Core State Standards

The following chart indicates which lessons in the *90 Miles to Havana* unit, address content from the Common Core State Standards (CCSS).

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>Reading Standards for Literature</b>									
<b>Key Ideas and Details</b>									
<b>STD RL.6.1</b>	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.2</b>	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.3</b>	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.5</b>	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.6</b>	Explain how an author develops the point of view of the narrator or speaker in a text.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD RL.6.7</b>	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.								
<b>STD RL.6.8</b>	(Not applicable to literature)								
<b>STD RL.6.9</b>	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.								✓
<b>Range of Reading and Level of Text Complexity</b>									
<b>STD RL.6.10</b>	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓
<b>Reading Standards for Informational Text</b>									
<b>STD RI.6.1</b>	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓							
<b>STD RI.6.2</b>	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.								✓

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD RI.6.3</b>	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).								
<b>STD RI.6.4</b>	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.								
<b>STD RI.6.5</b>	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.								
<b>STD RI.6.6</b>	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.								
<b>STD RI.6.7</b>	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.								
<b>STD RI.6.8</b>	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.	✓							
<b>STD RI.6.9</b>	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).								✓
<b>STD RI.6.10</b>	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.								
<b>Writing Standards</b>									
<b>STD W.6.1</b>	Write arguments to support claims with clear reasons and relevant evidence.				✓				
<b>STD W.6.1.a</b>	Introduce claim(s) and organize the reasons and evidence clearly.								
<b>STD W.6.1.b</b>	Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.								
<b>STD W.6.1.c</b>	Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.								
<b>STD W.6.1.d</b>	Establish and maintain a formal style.								
<b>STD W.6.1.e</b>	Provide a concluding statement or section related to the opinion presented.								
<b>STD W.6.2</b>	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.								✓
<b>STD W.6.2.a</b>	Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.		✓	✓		✓			



Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD W.6.2.b</b>	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.					✓			✓
<b>STD W.6.2.c</b>	Use appropriate transitions to clarify the relationships among ideas and concepts.		✓	✓		✓			✓
<b>STD W.6.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.				✓				
<b>STD W.6.2.e</b>	Establish and maintain a formal style.		✓	✓	✓	✓	✓	✓	
<b>STD W.6.2.f</b>	Provide a concluding statement or section that follows from the information or explanation presented.			✓					
<b>Text Types and Purposes: Narrative</b>									
<b>STD W.6.3</b>	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.								
<b>STD W.6.3.a</b>	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.								
<b>STD W.6.3.b</b>	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.								
<b>STD W.6.3.c</b>	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.								
<b>STD W.6.3.d</b>	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.								
<b>STD W.6.3.e</b>	Provide a conclusion that follows from the narrated experiences or events.								
<b>Production and Distribution of Writing</b>									
<b>STD W.6.4</b>	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)		✓	✓			✓	✓	✓
<b>STD W.6.5</b>	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 53.)		✓	✓	✓	✓	✓	✓	
<b>STD W.6.6</b>	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.			✓				✓	
<b>Research to Build and Present Knowledge</b>									
<b>STD W.6.7</b>	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.								

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD W.6.8</b>	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.								
<b>STD W.6.9</b>	Draw evidence from literary or informational texts to support analysis, reflection, and research.								
<b>STD W.6.9.a</b>	Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).								
<b>STD W.6.9.b</b>	Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).								
<b>Range of Writing</b>									
<b>STD W.6.10</b>	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.								
<b>Speaking and Listening Standards</b>									
<b>Comprehension and Collaboration</b>									
<b>STD SL.6.1</b>	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.1.a</b>	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.		✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.1.b</b>	Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.1.c</b>	Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.1.d</b>	Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.		✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.2</b>	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD SL.6.3</b>	Delineate a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.								

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		1	2	3	4	5	6	7	8
<b>Presentation of Knowledge and Ideas</b>									
<b>STD SL.6.4</b>	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.								
<b>STD SL.6.5</b>	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.								
<b>STD SL.6.6</b>	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.								
<b>Language Standards</b>									
<b>Conventions of Standard English</b>									
<b>STD L.6.1</b>	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.6.1.a</b>	Ensure that pronouns are in the proper case (subjective, objective, possessive).		✓					✓	
<b>STD L.6.1.b</b>	Use intensive pronouns (e.g., myself, ourselves).								
<b>STD L.6.1.c</b>	Recognize and correct inappropriate shifts in pronoun number and person.		✓					✓	✓
<b>STD L.6.1.d</b>	Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*		✓					✓	✓
<b>STD L.6.1.e</b>	Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.						✓		
<b>STD L.6.2</b>	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.6.2.a</b>	Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.								
<b>STD L.6.2.b</b>	Spell correctly.			✓	✓	✓	✓	✓	
<b>Knowledge of Language</b>									
<b>STD L.6.3</b>	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.6.3.a</b>	Vary sentence patterns for meaning, reader/listener interest, and style.								
<b>STD L.6.3.b</b>	Maintain consistency in style and tone.						✓	✓	
<b>Vocabulary Acquisition and Use</b>									
<b>STD L.6.4</b>	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 6 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓
<b>STD L.6.4.a</b>	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.		✓	✓	✓		✓	✓	✓

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		1	2	3	4	5	6	7	8
<b>STD L.6.4.b</b>	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience</i> , <i>auditory</i> , <i>audible</i> ).				✓		✓		✓
<b>STD L.6.4.c</b>	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	
<b>STD L.6.4.d</b>	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	✓	✓	✓	✓	✓	✓	✓	
<b>STD L.6.5</b>	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.					✓	✓		
<b>STD L.6.5.a</b>	Interpret figures of speech (e.g., personification) in context.								
<b>STD L.6.5.b</b>	Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.								
<b>STD L.6.5.c</b>	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i> , <i>scrimping</i> , <i>economical</i> , <i>unwasteful</i> , <i>thrifty</i> ).								
<b>STD L.6.6</b>	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓

## Reading Standards for Literacy in History/Social Studies

### Key Ideas and Details

<b>STD RH.6-8.1</b>	Cite specific textual evidence to support analysis of primary and secondary sources.								
<b>STD RH.6-8.2</b>	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	✓							
<b>STD RH.6-8.3</b>	Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).	✓							

### Craft and Structure

<b>STD RH.6-8.4</b>	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.								
<b>STD RH.6-8.5</b>	Describe how a text presents information (e.g., sequentially, comparatively, causally).								
<b>STD RH.6-8.6</b>	Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).								
<b>STD RH.6-8.7</b>	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.								

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD RH.6-8.8</b>	Distinguish among fact, opinion, and reasoned judgment in a text.								
<b>STD RH.6-8.9</b>	Analyze the relationship between a primary and secondary source on the same topic.								
<b>Range of Reading and Level of Text Complexity</b>									
<b>STD RH.6-8.10</b>	By the end of grade 8, read and comprehend history/ social studies texts in the grades 6–8 text complexity band independently and proficiently.								
<b>Reading Standards for Literacy in Science and Technical Subjects</b>									
<b>STD RST.6-8.1</b>	Cite specific textual evidence to support analysis of science and technical texts.								
<b>STD RST.6-8.2</b>	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.								
<b>STD RST.6-8.3</b>	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.								
<b>STD RST.6-8.4</b>	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> .								
<b>STD RST.6-8.5</b>	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.								
<b>STD RST.6-8.6</b>	Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.								
<b>Integration of Knowledge and Ideas</b>									
<b>STD RST.6-8.7</b>	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).								
<b>STD RST.6-8.8</b>	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.								
<b>STD RST.6-8.9</b>	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.								
<b>STD RST.6-8.10</b>	By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently.								
<b>Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects</b>									
<b>STD WHST.6-8.1</b>	Write arguments focused on discipline-specific content.								
<b>STD WHST.6-8.1.a</b>	Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.								

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD WHST.6-8.1.b</b>	Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.								
<b>STD WHST.6-8.1.c</b>	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.								
<b>STD WHST.6-8.1.d</b>	Establish and maintain a formal style.								
<b>STD WHST.6-8.1.e</b>	Provide a concluding statement or section that follows from and supports the argument presented.								
<b>STD WHST.6-8.2</b>	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.								
<b>STD WHST.6-8.2.a</b>	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.								
<b>STD WHST.6-8.2.b</b>	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.								
<b>STD WHST.6-8.2.c</b>	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.								
<b>STD WHST.6-8.2.d</b>	Use precise language and domain-specific vocabulary to inform about or explain the topic.								
<b>STD WHST.6-8.2.e</b>	Establish and maintain a formal style and objective tone.								
<b>STD WHST.6-8.2.f</b>	Provide a concluding statement or section that follows from and supports the information or explanation presented.								
<b>STD WHST.6-8.3</b>	(See note; not applicable as a separate requirement) Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.								
<b>Production and Distribution of Writing</b>									
<b>STD WHST.6-8.4</b>	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.								

Unit 6: 90 Miles to Havana		Lessons							
		1	2	3	4	5	6	7	8
<b>STD WHST.6-8.5</b>	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.								
<b>STD WHST.6-8.6</b>	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.								
<b>Research to Build and Present Knowledge</b>									
<b>STD WHST.6-8.7</b>	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.								
<b>STD WHST.6-8.8</b>	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.								
<b>STD WHST.6-8.9</b>	Draw evidence from informational texts to support analysis reflection, and research.								
<b>Range of Writing</b>									
<b>STD WHST.6-8.10</b>	Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.								

# Introduction

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## Unit 6: *90 Miles to Havana*

### WELCOME

This introduction includes the necessary background information to teach the Core Knowledge Language Arts® (CKLA) unit *90 Miles to Havana*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, fluency, differentiation of instruction, and resources available in Grade 6 CKLA, see the Introduction to CKLA on pages 10–23 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 6 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 8 contains a Unit Assessment that assesses all of the skills taught in this unit. **Unit 6 contains 8 daily lessons, each of which will require a total of 90 minutes, i.e., in schools in which 45 minutes daily is allocated for English instruction, teachers will typically need to allocate 2 instructional days for each lesson.**

We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 4, and an optional End-of-Unit Comprehension Check, which could be included at the end of the unit. These assessments are different from the Unit Assessment in that they assess only students’ comprehension of what they have already read in the unit to help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional 45 minutes for each of these assessments. Following the completion of the lessons in this unit, several culminating activities are suggested from which teachers may choose.

**It is recommended that you spend no more than 18 instructional days total on this unit. Please refer to the Pacing Guide on page 14 for guidance.**

**This unit contains two days listed as Pausing Points that may be used for differentiated instruction or to complete the reading of chapters designated for homework throughout this unit. While the Pausing Points are included at the end of the Pacing Guide, teachers can make use of this additional instructional time at any time throughout the unit.**



## Why *90 Miles to Havana* Is Important

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This unit focuses on Latin American history, specifically the Cuban Revolution. Students will also focus on various skills, including pronoun-antecedent agreement, frequently confused words, and roots and prefixes shared with Spanish. During the writing portions of the lessons, students will write business communications.

Students will read *90 Miles to Havana* by Enrique Flores-Galbis. This unit is difficult to classify in terms of a single literary genre. We have identified the unit as a memoir because the author reflects on and writes about his experience leaving Cuba when he was a boy at the beginning of the Cuban Revolution. Students will not read all of the chapters of the book in class. Chapters not read in class can be assigned for homework and discussed briefly at the beginning of each lesson or the chapters may be read aloud in class using the additional instructional time of the Pausing Points as noted in the Pacing Guide on page 14.

At the end of the unit, students will have the opportunity to compare/contrast the Cuban Revolution as presented in informational text and historical fiction and analyze the value of each type of text. Point out to students that, historically, Europeans and Americans were advised by their native countries not to travel to or visit Cuba for various reasons.

Units 1 and 2 introduced Grade 6 students to the idea of *identity*—what makes us who we are. This unit gives students an additional opportunity to think about and discuss more about identity in literature and in their own lives. In *90 Miles to Havana*, students will observe how the protagonist’s identity is defined by and changes in the eyes of others as a result of new environments and experiences. In Cuba, his family is part of the educated affluent class. Then he becomes a refugee and temporary orphan of the revolution and finally an immigrant to a new country.

## Teaching and Discussing Sensitive Topics

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*90 Miles to Havana* includes the potentially sensitive topic of the Cuban Revolution and the resulting immigration of Cuban families to the United States. This includes scenes of families losing their homes and of children being temporarily separated from their parents. These topics are often emotionally charged and may be challenging to discuss with middle school students. **We strongly encourage you to consult the following additional resources before and during your teaching of this unit.**

Links to the following websites are available in the CKLA Online Resources, which may be accessed at this link: [https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA\\_G6U6\\_90-Miles-to-Havana\\_OR.pdf](https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA_G6U6_90-Miles-to-Havana_OR.pdf)

**Embrace Race** This organization provides free resources, including video clips, blog posts, and “tip sheets” for talking with students about race, racism, and how to make changes. There are live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

**Facing History and Ourselves** Facing History and Ourselves is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

You may find the following specific resources of particular interest:

*My Part of the Story: Exploring Identity in the United States*—From the Facing History website: “Students begin the unit by investigating their own choices and experiences. They then examine the factors that help make each of us who we are, including our names, labels, choices, and family legacies. Students ultimately develop an understanding that the identity of the United States is the dynamic collection of many voices, and that their choices and their stories fuel its dynamism.”

## Historical Background on the Cuban Revolution

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The following articles providing background on the Cuban Revolution and Operation Pedro Pan are available in the CKLA Online Resources, which may be accessed at this link: [https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA\\_G6U6\\_90-Miles-to-Havana\\_OR.pdf](https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA_G6U6_90-Miles-to-Havana_OR.pdf)

- “A Brief History of the Cuban Revolution”
- “Fidel Castro: Assassination Attempts and Facts”
- “Pedro Pan: A Children’s Exodus from Cuba”
- “The Secret Cold War Program that Airlifted Cuban Kids to the U.S.—Without Their Parents”

## Advance Preparation for Unit 6

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Some of the previously mentioned sources about the Cuban Revolution and Operation Pedro Pan will help prepare you to teach this unit. In particular, students may have questions about the “Freedom Flights” airlift. Be prepared to answer their questions and concerns.

## Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades

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Students who have participated in Core Knowledge Language Arts (CKLA) instruction in Grades 3–5 will already have considerable background knowledge for this unit, as highlighted below. For students who have not received prior CKLA instruction, introductory knowledge with particular focus on the bolded objectives below will be highlighted in the Core Connections section of Lesson 1.

### *They Call Me Güero (Grade 5)*

- Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

- Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
- Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- Describe how a narrator's or speaker's point of view influences how events are described.

### ***Core Knowledge History and Geography Series - Independence for Latin America (Grade 6)***

Classrooms that use *Core Knowledge History and Geography Series* (CKHG) will study a unit in Grade 6 entitled *Independence for Latin America*. Teachers can download the Teacher Guide, Student Book, and Timeline Cards for this CKHG unit at the following link:

[https://www.coreknowledge.org/wp-content/uploads/2018/05/CKHG\\_G6\\_U6\\_Independence-for-Latin-America\\_OnlineResources.pdf](https://www.coreknowledge.org/wp-content/uploads/2018/05/CKHG_G6_U6_Independence-for-Latin-America_OnlineResources.pdf)

It is recommended that teachers review the following concepts from the above unit with all students; the Timeline Cards that can be downloaded from the above link may be useful in making these points:

- Beginning at the end of the 1700s and lasting into the early 1900s, a wave of independence movements led to the liberation of French, Spanish, and Portuguese Latin American colonies.
- The name *Latin America* comes from the influence of the Spanish, French, and Portuguese colonizers and from their Latin-based languages. Latin was the language of ancient Rome. The terms Latin America and Central America are sometimes used interchangeably, though Latin America includes Mexico and countries in South America and the Caribbean.
- New nations in Central America include Costa Rica, El Salvador, Guatemala, Honduras, and Nicaragua.

### **Pacing Guide**

The chart on the following page is an overview and pacing guide to teaching the eight lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
<b>Core Connections</b> 45 min Latin American History	<b>Reading</b> 45 min Whole Group: “Big Fish” Word Work: <i>Wake</i>	<b>Reading</b> 45 min Close Reading: “Pork Chops” Word Work: <i>Busybody</i>	<b>Grammar</b> 20 min Introduce Pronoun-Antecedent Agreement and Frequently Confused Words	<b>Reading</b> 45 min Small Group: “Good Homes” Word Work: <i>Suspicious</i>
			<b>Writing</b> 25 min. Business Communication: Plan	

Lesson 3	Lesson 4		Lesson 5			
Day 6	Day 7	Day 8	Day 9	Day 10		
<div>Spelling15 min</div> <div>Introduce Spelling Words</div>	<div>Reading45 min</div> <div>Independent Reading: “Alone in Miami” Word Work: <i>Nerve</i></div>	<div>Spelling10 min</div> <div>Practice Spelling Words</div>	<div>Reading45 min</div> <div>Whole Group: “The Plan” and “Bad News”  Word Work: <i>Improvise</i></div>	<div>Spelling15 min</div> <div>Spelling Assessment</div>		
		<div>Morphology15 min</div> <div>Introduce Roots and Prefixes Shared with Spanish</div>				
<div>Writing30 min</div> <div>Business Communication: Plan</div>		<div>Writing20 min</div> <div>Business Communication: Draft</div>				<div>Writing30 min</div> <div>Business Communication: Draft</div>
		<div>OPTIONAL: Mid-Unit Comprehension Check</div>				

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
<b>Reading</b> 45 min Partners: “Gravity Slips” Word Work: <i>Generous</i>	<b>Morphology</b> 15 min Practice Roots and Prefixes Shared with Spanish	<b>Reading</b> 45 min Close Reading: “Jump” Word Work: <i>Wheezes</i>	<b>Grammar</b> 15 min Practice Pronoun-Antecedent Agreement and Frequently Confused Words	<b>Reading</b> 45 min Whole Group: “Connect-y-cut” Word Work: <i>Snap</i>
	<b>Writing</b> 30 min Business Communication: Share, Evaluate, Revise		<b>Writing</b> 30 min Business Communication: Edit and Publish	

Lesson 8
<b>Day 16</b>
<b>Unit Assessment</b> 35 min
<b>Unit Feedback Survey</b> 10 min

Pausing Points	
Day 1	Day 2
<b>Additional Activity</b> 45 min	<b>Additional Activity</b> 45 min

## Core Connections

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Core Connections in Lesson 1 provide a broad overview of relevant background knowledge for *90 Miles to Havana*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge (see section titled Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades). For those students, Core Connections will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, Core Connections provides foundational background knowledge about topics addressed in this unit. Core Connections ensures that all students have adequate background knowledge for the unit.

During Core Connections for this unit, students will learn some basic Latin American history, differentiate between the terms *Latino/Latina* and *Hispanic*, be introduced to the Cuban Revolution, and speculate on what it would be like to be a young person during the Cuban Revolution.

## Reading

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### *90 Miles to Havana*

**Unit 6 reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 15–19 of the Unit 1 Teacher Guide.**

This unit is one of eight CKLA Grade 6 units. It includes complex text and prepares students in Grade 6 for the increased vocabulary and syntax demands aligned texts will present in later grades. The book is based on the real-life experiences of the author, Enrique Flores-Galbis.

The CKLA Grade 6 instructional materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards over the course of a school year, this Teacher Guide calls for students to read only designated selections from *90 Miles to Havana* during their ninety-minute language arts instruction. If your schedule during other parts of the school day permits, we encourage you to guide your students in choosing additional selections from the book to read, as they will gain an even deeper understanding of the content and issues addressed.

While the selections that students will read are each relatively short, they include complex ideas and text that prepare students for the increased demands and vocabulary of later Grade 6 units and beyond. If you find that your students complete a particular day's reading activities in less than the allotted time, consider having your students practice rereading the selections aloud, read additional selections not included in this unit, and/or use the remaining time to devote to the writing lesson, as needed.

## Writing

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In this unit, students write and publish a business communication.

**For detailed information about the CKLA approach to writing and the writing process, see pages 19–20 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

## Grammar

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In this unit, students will work on grammar skills involving pronoun-antecedent agreement and frequently confused words.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 6.

## Morphology

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In this unit, students will study roots and prefixes shared with Spanish.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 6.

## Spelling

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During this unit’s spelling lessons, students will practice spelling words related to the content of *90 Miles to Havana*, words related to the morphology features taught, and commonly misspelled words as identified in the Core Knowledge Sequence.

Lesson 3 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 3, students will take home two Activity Pages listing the spelling words and with activities to practice writing the spelling words. In Lesson 4, students will practice spelling the words by writing sentences that use the words.

In Lesson 5, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a dictated sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

## Speaking and Listening

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This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see pages 20–21 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

## Fluency

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While many students will have achieved adequate fluency by Grade 6, CKLA continues to provide resources to help students improve automaticity and fluency for better reading comprehension.

CKLA provides two opportunities for teachers to assess fluency during the year to determine which students can benefit from additional fluency support—in the Beginning-of-Year Assessment at the end of Unit 1 and in the Unit Assessment at the end of Unit 4.

For students requiring additional fluency support, the optional Fluency Supplement, consisting of a variety of reading selections, is provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>. You may choose and use the selections at your discretion in any order or frequency.

**For additional information about fluency resources in Grade 6 CKLA, see page 21 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

## Assessment

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This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 21–22 of Introduction to CKLA in the Unit 1 Teacher Guide.**

## Activity Book

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The Unit 6 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some Activity Pages in class as part of lessons and other Activity Pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes Student Resources, which includes a glossary of words in the Unit 6 reading selections, the Individual Code Chart, and resources for the unit writing project, including the writing process diagram and editing symbols.

Activity Page 1.1 contains a *Letter to Family*, which explains Unit 6 to students' parents or guardians. It is recommended that students take this letter home to share with their families at the beginning of this unit.

**For detailed information about resources in the Activity Book, see pages 12–13 of the Introduction to CKLA in the Unit 1 Teacher Guide.**



## Teacher Resources

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At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, information is included about the following:

- Glossary for *90 Miles to Havana*
- Map of Latin America
- Timeline of Latin American History
- The Cuban Revolution
- The Writing Process
- Choosing a Topic Graphic Organizer
- Business Communication Structure
- Business Communication Rubric
- Peer Review Checklist for Business Communication
- Business Communication Editing Checklist
- Proofreading Symbols
- Summary Guide
- Roots and Prefixes Shared with Spanish
- Spelling List
- Frequently Confused Words List
- Optional Fluency Assessment Guide
- Fluency Assessment Scoring Sheet
- Activity Book Answer Key



## Recommended Resources

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You should consider various times throughout the day when you might infuse the curriculum with other authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- Ada, Alma Flor. *Island Treasures: Growing Up in Cuba*. Atheneum Books for Young Readers, 2015. ISBN 978-1481429009
- Conde, Yvonne. *Operation Pedro Pan: The Untold Exodus of 14,048 Cuban Children*. Routledge, 1999. ISBN 978-0415921497
- Engle, Margarita. *The Surrender Tree*. Square Fish, 2010. ISBN 978-0312608712
- Fabiny, Sarah. *Who Was Fidel Castro?* Penguin Workshop, 2017. ISBN 979-0451533333
- Gay, Kathlyn. *Leaving Cuba: From Operation Pedro Pan to Elian*. 21st Century Books, 2000. ISBN 978-0761214660

## Related Resources for Culturally Responsive Teaching

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The following resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. These websites can be found here in the Online Resources for this unit:

[https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA\\_G6U6\\_90-Miles-to-Havana\\_OR.pdf](https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA_G6U6_90-Miles-to-Havana_OR.pdf)

**Embrace Race** has an extensive annotated list of children's books for students ranging in age from preschool and up that may be used as a starting point for discussions about race. You may want to include some of these books in your classroom library while you are teaching this unit.

**Facing History and Ourselves** is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

**Learning for Justice** provides free resources for social justice and anti-bias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. See the topics below for some of the specific resources provided.

- **Social Justice Standards** provide a roadmap for antibias education.
- **Let's Talk** facilitates discussions about race, racism, and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination, such as gender bias, ableism, and religious or anti-LGBT persecution.

- ***Teaching the Movement*** provides resources for teaching about the civil rights movement in the United States.
- ***Critical Practices for Anti-bias Education*** offers practical strategies for accomplishing academic and social-emotional goals side by side.

# Lesson 1

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Core Connections</b>	45 min	Review Prior Knowledge Read-Aloud: The Cuban Revolution	Map of Latin America Timeline of Latin American History Activity Pages 1.2, 1.3, 1.4
<b>DAY 2: Reading</b>	40 min 5 min	Whole Group: “Big Fish” Word Work: <i>Wake</i>	<i>90 Miles to Havana</i> , pages 1–14 Activity Pages 1.5, 1.6, and SR.1
<b>Take-Home Material</b>	*	Review	<i>90 Miles to Havana</i> , pages 15–43 Activity Page 1.1, SR.1

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Core Connections

Identify major events during the Cuban Revolution. (RI.6.1, RI.6.8, RH.6-8.2, RH.6-8.3)

### Reading

Determine the narrator’s point of view and his relationship with other characters. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.c, SL.6.2)

### Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.3)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4, L.6.4.c, L.6.4.d)

Determine the meaning of domain-specific words. (L.6.6)

## Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, Activity Pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **audience**, *n.* the readers of a text
2. **business communication**, *n.* a formal type of writing to a business or organization
3. **character**, *n.* a person in a story
4. **event**, *n.* an important occurrence
5. **figurative language**, *n.* language that goes beyond its literal meaning
6. **literary**, *adj.* relating to works of literature, such as novels, poems, and plays
7. **metaphor**, *n.* a figure of speech that makes a comparison by directly relating one thing to another
8. **narrative**, *n.* a story that is written or told
9. **narrator**, *n.* a person who tells a story
10. **point of view**, *n.* the perspective from which a story is narrated
11. **setting**, *n.* the time and place in which a story occurs
12. **simile**, *n.* a figure of speech comparing two unlike things, using the words *like* or *as*
13. **theme**, *n.* the main idea or subject of a text

### Spanish Cognates for Academic Vocabulary in *90 Miles to Havana*

*audiencia*

*carácter*

*evento*

*literario/literaria*

*tema*

## ADVANCE PREPARATION

### Core Connections

- Display the Map of Latin America found on page 135 of the Teacher Resources in this Teacher Guide or on Activity Page 1.2.
- Prepare and display the Timeline of Latin American History found on page 136 of the Teacher Resources section in this Teacher Guide or on Activity Page 1.3.
- This unit provides links to online sources that will help you to familiarize yourself with the events that led up to the Cuban Revolution. It is highly recommended that you review this information before teaching *90 Miles to Havana*. You can find these resources here: [https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA\\_G6U6\\_90-Miles-to-Havana\\_OR.pdf](https://www.coreknowledge.org/wp-content/uploads/2021/08/CKLA_G6U6_90-Miles-to-Havana_OR.pdf)

### Reading

- Write the purpose for reading on the board/chart paper: *Determine the narrator's point of view and his relationships with other characters in 90 Miles to Havana.*
- Make copies of SR.1 for students to take home.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Online Fluency Supplement.

## DAY 1

### CORE CONNECTIONS

45 MINUTES

#### Latin American History

#### Build Background

10 minutes

**Note to Teacher:** If your class uses Grade 6 *Core Knowledge History and Geography*, remind students that they have studied or will study Latin American history in CKHG Unit 6 “Independence for Latin America.”

- Direct students to the Map of Latin America displayed in the classroom and found on Activity Page 1.2.
  - Point out that, although our nation is often called the United States of America, the USA is actually part of North America. Latin America includes countries in North, Central, and South America.

- o Read the names of the Latin American countries. Point to Cuba on the larger map and on the inset. Explain that in this unit students will read a story that is partly set in Cuba.
- Direct students to the Timeline of Latin American History displayed in the classroom and found on Activity Page 1.3.
  - o Point out that before present-day nations existed, Latin America was populated by numerous indigenous peoples and empires.
  - o Explain that most present-day Latin American nations, including Cuba, fit into a pattern of European colonization, revolution, and independence.
- Return to the Map of Latin America, and direct the students to the key.
  - o Point out that the map shows areas of Latin America that were once European colonies.
  - o Guide students to identify Cuba as part of a former Spanish colony. Explain that present-day Cubans speak Spanish as a result of this colonization.
- Direct students' attention to the inset of Florida and Cuba on the map, and read the labels.
  - o Point to Havana, and explain that this is the city in Cuba where the main character lives in the beginning of the book *90 Miles to Havana*.
  - o Point to Key West. Explain that it is an island that is part of Florida. The title *90 Miles to Havana* comes from the fact that it is approximately ninety miles from Havana to Key West in the United States.
  - o Point to Miami. Explain that this is a city in Florida where the main character lives temporarily when the Cuban Revolution forces him and his brothers to flee their home country of Cuba.
  - o Point to the Gulf Stream. Explain that this is a visible current of warm water that flows northward from the Gulf of Mexico up the east coast of the United States.
  - o Explain that many people from Latin American countries immigrated to the United States and often settled in Florida due to its proximity to Cuba and its comparable climate. In the 2010 U.S. Census, Hispanics and Latinos of any race made up 23.2% of Florida's population. Hispanics in Florida accounted for 4.3 million (8%) of the total U.S. Hispanic population.

**Note to Teacher:** Explain to students that, while the terms are often used interchangeably, the term *Hispanic* refers to people with ancestry from Spain and Latin American Spanish-speaking nations, while the term *Latino* refers to people from Latin American nations regardless of ethnicity or language spoken. In addition, although *Latino* technically refers to all genders of Latin American descent, it is a masculine word in Spanish. A group of females would be referred to as *Latinas*. A group of males and females would be called *Latinos*. The term *Latinx* is sometimes used as a gender-neutral alternative, though its use is controversial in some parts of the Latin American community.

- Turn to “The Cuban Revolution” on Teacher Resources page 137 – 138, and have students turn to the passage on Activity Page 1.4.
- Ask a student to read aloud the title.
- Explain that you will read aloud a passage that describes the Cuban Revolution, an event that actually took place. This background knowledge will help provide context for the memoir based on those events that students will read in this unit.
- Have students follow along as you read aloud “The Cuban Revolution.”
- Point out that some of the words in the passage are in bold print. These words are defined in a vocabulary list at the end of the passage. You may choose to preview these words or pause to define them as you read:
  1. **corrupt**, *adj.* dishonest; immoral
  2. **fuel**, *v.* to stimulate; to increase (**fueled**)
  3. **overthrow**, *v.* to remove forcibly from power (**overthrew**)
  4. **dictator**, *n.* a ruler with total power over a country
  5. **revolutionary**, *n.* a person who supports great political change or revolution (**revolutionaries**)
  6. **barracks**, *n.* a building or buildings where soldiers live
  7. **flee**, *v.* to run away (**fled**)
  8. **uprising**, *n.* a rebellion (**uprisings**)
  9. **suspend**, *v.* to cancel; to stop (**suspending**)
  10. **regime**, *n.* an authoritarian government
- As you read, pause to ask questions in order to check for understanding. You may use the guided reading supports listed below for this purpose.

**Literal** When did the U.S. government begin to administer or oversee Cuban affairs?

- o The U.S. government began to administer Cuban affairs after the end of the Spanish-American War in 1899.

**Inferential** Why do you think the United States remained deeply involved in Cuban affairs even after Cuba gained its independence?

- o Many American businesses had established themselves in Cuba and dominated the Cuban economy.

**Inferential** Why did many working-class Cubans dislike the United States and the Cuban government?

- o Working-class Cubans thought the Cuban government ignored their interests in favor of U.S. business interests.

**Literal** Why did Fulgencio Batista overthrow the Cuban government in 1952?

- o He realized he was not going to win the presidential election, so he and his allies in the Cuban military took over the government.

**Literal** How did Fidel Castro respond when Batista cancelled the 1952 elections?

- o He began plotting to take down Batista's dictatorship.

**Literal** What happened when Castro and his supporters invaded Cuba in December 1956?

- o The Cuban government defeated the revolutionaries. Castro and his remaining supporters fled to the Sierra Maestra mountains and began carrying out guerilla warfare against the government.

**Inferential** What evidence in the article indicates that Batista was widely disliked by many Cubans and others around the world?

- o Possible answers should explain that other Cuban groups, such as the Revolutionary Directorate, also carried out attacks against the Batista government. Batista began to lose support from the United States and other countries around the world. Some foreigners sent money and even traveled to Cuba to fight alongside Castro.

**Inferential** Which event finally marked the end of Batista's rule in Cuba?

- o Che Guevara's capture of a train loaded with supplies for the Cuban army marked the end of Batista's rule.

**Inferential** What did Castro do upon gaining power in Cuba? What does this tell you about his intentions to bring justice and freedom to the Cuban people?

- o Castro began punishing his political opponents, set up a communist government, and aligned Cuba with the Soviet Union—at the time, a bitter enemy of the United States. This demonstrates that he was more interested in advancing his own political ideas than in bringing justice and freedom to all Cubans.

**Turn and Talk:** After reading the passage to the class, have students turn to a partner and discuss what they think it would be like to be someone their age during the Cuban Revolution.

- Have several students share their thoughts with the class.

## Wrap Up

5 minutes

**Think-Pair-Share:** Have students think about what they have learned about the history of Cuba. Ask them to turn to a partner and share what they learned about the events surrounding the Cuban Revolution.

Tell students that in this unit they will read the book *90 Miles to Havana*. The book is about a young Cuban boy and his brothers whose parents send them to Florida shortly after the Cuban Revolution. The novel is a historical fiction account of author Enrique Flores-Galbis and his brothers' real journey to Miami, Florida, in the early 1960s.

**Note to Teacher:** As time allows, allow students to share family connections to Cuba or Latin America if they would like to do so.



**Whole Group: “Big Fish”** [pp. 1–14]

### Introduce the Book

5 minutes

- Ensure each student has a copy of the book *90 Miles to Havana*.
- Read the title with students, and remind them that this book is about children who were evacuated (taken away) from Cuba to the United States shortly after the Cuban Revolution. The story is inspired by author Enrique Flores-Galbis’s own experiences fleeing Cuba when he was a young boy.
- Remind students that Havana is the capital city of Cuba.
- Read the dedication page aloud to students. Ask selected students to speculate about some of the events the story will describe. If needed, explain that a tormentor is a person who hurts another and that a titan is an important or powerful person.
- Ask students: *Why do you think some Cuban parents sent their children to the United States after the revolution?*

**SUPPORT:** The events in *90 Miles to Havana* are related to Operation Pedro Pan, a U.S. government program in which over 14,000 unaccompanied Cuban children were airlifted to Miami, Florida. The program was initially established for children whose parents were fighting against Fidel Castro and the revolution but was eventually expanded to all Cuban families who feared Castro planned to terminate parental rights and place children in communist indoctrination centers.

**Note to Teacher:** Students will not read all of the chapters in *90 Miles to Havana* in class. Some chapters can be assigned as homework or may be read in class using time provided by the Pausing Points noted in the Pacing Guide on page 14.

### Introduce the Chapter

5 minutes

- Tell students you will read the chapter “Big Fish” as a group. Students should follow along in their books as their classmates read sections aloud.

### Core Vocabulary

- Have students turn to page 1 in *90 Miles to Havana*.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *nautical*.
- Have students find the word on page 1 of the book.

- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
  - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Then have students reference Activity Page 1.5 while you read each word and its meaning, noting the following:
  - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - o Words are listed in the order in which they appear in the chapter.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

1. **nautical, *adj.*** relating to ships or navigation (1)
2. **fighting chair, *n.*** a chair on a boat in which someone sits when trying to catch a fish (2)
3. **carnival, *n.*** a festival or show often featuring music and dancing (2)
4. **reveler, *n.*** a person who celebrates in a noisy or lively way (**revelers**) (2)
5. **horizon, *n.*** the line where the sky and Earth appear to meet (4)
6. **wake, *n.*** a wave that is left behind a boat as it moves (5)
7. **waft, *v.*** to flow gently through the air (**wafting**) (6)
8. **chuckle, *v.*** to laugh quietly (**chuckles**) (6)
9. **indigo, *adj.*** a blue-violet color (8)
10. **swell, *n.*** an ocean wave (**swells**) (8)
11. **feeble, *adj.*** weak (12)
12. **superstition, *n.*** a belief or practice that is not based on facts or reality (12)
13. **tweak, *v.*** to pinch or twist (**tweaks**) (12)
14. **grope, *v.*** to feel around uncertainly or blindly (**gropes**) (13)
15. **ferry, *n.*** a boat that carries people and goods back and forth across a body of water (14)

Vocabulary Chart for “Big Fish”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	ferry fighting chair nautical swell wake	carnival chuckle feeble grobe horizon indigo reveler superstition tweak waft
Spanish Cognates for Core Vocabulary		horizonte superstición
Multiple-Meaning Core Vocabulary Words		wake
Sayings and Phrases	rub it in sizing me up take up the slack	

- Also point out that Activity Page 1.5 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.5). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Determine the narrator’s point of view and his relationships with other characters in *90 Miles to Havana*.

Have individual students take turns reading the chapter aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

**Note to Teacher:** In the interest of time, you may choose to have students read some portions of the text silently and then discuss.

### [page 1]

**SUPPORT:** The Gulf Stream is a strong ocean current that brings warm water from the Gulf of Mexico into the Atlantic Ocean.

**Literal** What is the setting as the story begins?

- o The story begins on a fishing boat in the Gulf Stream, two miles north of Havana, Cuba.

### [page 2]

**Inferential** Where is Key West? How far away are the characters from Key West?

- o Key West is the most southern island of Florida. The narrator is consulting a map and remarks that Key West is eighty-five miles north-northeast.

**Evaluative** Do you think that the title of the book is a good one? Why or why not?

- o Accept reasonable answers, but students should understand that Key West, Florida, is approximately ninety miles away from Havana—the same distance referred to in the novel’s title. The reference here foreshadows the brothers’ ninety-mile journey to the United States later in the story.

**Literal** On what day does the story begin? Why does the narrator say that catching a fish on this specific day is important?

- o The story begins on December 31, or New Year’s Eve. The narrator explains that catching a fish on New Year’s Eve is supposed to bring good luck in the coming year.

**Literal** How does the narrator describe New Year’s Eve?

- o New Year’s Eve is a festive night, with carnival music and revelers celebrating in the streets.

**Literal** Besides the narrator, which other characters are identified on this page?

- o Papi, Bebo, and the narrator’s (as yet unnamed) two brothers.

**SUPPORT:** The stern is the rear of a boat.

### [page 3]

**Literal** What are the names of the narrator’s brothers? Who is Angelita?

- o The narrator’s brothers are named Gordo and Alquilino. Angelita is a next-door neighbor of the family, who has come along for the fishing trip.

**Inferential** What is the narrator’s name? Do you think he is the oldest or youngest brother? How do you know?

- o The narrator’s name is Julian. We know this because he tells Papi that he is big enough to sit on the fighting chair, and in answering his father refers to him by his name. Julian’s father seems to think he is not quite big enough to sit on the fighting chair yet, suggesting that he is younger than his two brothers.

**Inferential** [Remind students what they learned about the Cuban Revolution in the first part of this lesson.] Why does Papi say that this could be the family’s last fishing trip?

- o There is fighting in Cuba, and it is an uncertain time.

### [pages 3–4]

**Inferential** Why is it so important to Julian to sit in the fighting chair?

- o As the youngest brother, Julian wants to show everyone that he is growing up and is the equal of Gordo and Alquilino.

### [page 5]

**Inferential** Is Bebo a member of Julian’s family? How do you know? What is his relationship to Julian?

- o No, Bebo works for the family. He is a cook and handyman. He has befriended the young Julian, teaching him various skills and spending time with him—more so than ever, since Julian’s older brothers no longer let him “hang around with them.”

**SUPPORT:** *Sí* is the Spanish word for “yes.”

**SUPPORT:** A paella is Spanish rice dish with chicken and/or seafood.

### [page 6]

**Inferential** How do the events on this page further clarify the relationship between Julian and Bebo? What do the events tell you about how Julian’s family members treat him?

- o Bebo “chuckles” affectionately (and a bit proudly) at Julian as he sits in the fighting chair. Julian is impressed by Bebo’s mechanical skills and his ability to adjust the boat’s carburetor using only a dime and a paper clip. Julian says he likes being around Bebo because he explains things to him. This suggests that his parents and older brothers often do not take the time to tell Julian everything that is happening.

**Inferential** [Tell students that a maestro is a skilled or distinguished person, often an artist or musician.] Who is Bebo referring to when he says, “This is all El Maestro needs”?

- o Bebo is referring to himself—humorously comparing his skills as a mechanic to a talented artist.

**SUPPORT:** A carburetor is the part of an engine that mixes fuel with air to produce a small explosion, thus propelling vehicles such as airplanes, cars, and boats.

### [page 7]

**Inferential** What does Bebo mean when he says, “I have all the tools I need up here”? What kind of figurative language is Bebo using here?

- o Bebo is referring to his intelligence and knowledge. Bebo is using a metaphor here, comparing his brainpower to physical tools.

**Inferential** Why doesn’t Julian tell anyone that he thinks he has a fish on the line?

- o Julian doesn’t want anyone to take the fishing rod away from him—he wants to land, or catch, the fish himself.

### [page 8]

**SUPPORT:** The drag on a fishing reel is a safety device that allows the spool to turn when a certain tension is reached. When anglers take up the slack, they pull the line tight to hook the fish more securely.

**Stop and Jot:** Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the events on this page. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

### [page 9]

**Inferential** How do the characters on this page react after Julian loses the fish?

- o Gordo is initially angry and upset that Papi did not let him take over; he sneers and laughs at Julian’s attempt to catch the fish. Papi seems resigned, saying there is nothing they can do about it. He later admonishes Gordo for laughing at Julian. Angelita also tells Gordo to stop teasing Julian.

**CHALLENGE:** Have students find a metaphor Julian uses on this page.

- Julian compares his memory of losing the fish to a film that keeps replaying over and over.

### [page 10]

**Inferential** Why do Alquilino and Gordo “act weird” around Angelita? Find a piece of evidence on the page to support your answer.

- o They both find Angelita attractive and have a crush on her. One piece of evidence is that Alquilino follows her into the cabin when she tries to talk to Julian; he blushes and stammers when she speaks to him.

### [pages 10–11]

**Inferential** Contrast Alquilino’s and Angelita’s reactions to Julian’s loss of the fish to Gordo’s reaction.

- o Alquilino is much more sympathetic than Gordo. He brings up the fact that Gordo lost a fish the previous year (which Julian had mentioned earlier). Angelita is the most sympathetic. She actually talks to Julian and tries to find out what happened.

### [page 12]

**Inferential** What is Julian’s explanation for why he did not speak up sooner about hooking the fish? How does this compare to his earlier thoughts about sitting in the fighting chair?

- o He says that he wanted to be the hero. This confirms his earlier thoughts about wanting to be seen as bigger and more grown up.

**SUPPORT:** *Ay chico* is Spanish for “Oh boy.”

**Literal** What does Julian’s father do for a living?

- o He is an architect.

**CHALLENGE:** Ask students what they think the social status of Julian and his family might be. How might this impact the family’s feelings about the Cuban Revolution?

- Possible answers should explain that we have learned that Papi is an architect, which suggests that the family is likely rather well-to-do. The family employs Bebo, which suggests they have money. Angelita says that Julian’s father fishes to feel powerful and not for food. Wealthy people might be less likely to support the revolution than working-class people.

### [page 13]

**Inferential** What advice does Bebo give Julian? How do you think this might relate to future events in the story?

- o Bebo tells Julian to learn from his mistakes to figure out what went wrong and to use those mistakes to anticipate and prepare for events that might happen next. Students may suggest that the events of the revolution might require the characters to keep their wits about them, as Bebo is advising Julian to do.

**SUPPORT:** The bow is the front end of a boat.

### [page 14]

**Inferential** [Remind students what they learned about the Cuban Revolution in the first part of this lesson.] Why does Bebo think it is strange that the city is quiet as they dock the boat? How do you account for this quiet atmosphere?

- o Bebo thinks this is strange because on New Year’s Eve, the city is usually lively and full of revelers. But tonight is the eve of the revolution.



**Inferential** Why do you think Bebo offers Julian the chance to take the wheel of the boat? Why does Julian decline?

- o Bebo hopes to make Julian feel a bit better after losing the fish. Docking the boat is not something a “little kid” would do. Julian declines because he does not want to make yet another mistake this evening.

## Discuss “Big Fish” and Wrap Up the Lesson

10 minutes

Direct students’ attention to Activity Page 1.6. Have students identify the narrator of the chapter and write that person’s name and description in the center circle (Julian, youngest brother of three; his brothers seem to consider him somewhat “babyish,” so he feels a strong need to appear more grown-up).

Refer back to today’s purpose for reading: Determine the narrator’s point of view and his relationships with other characters in *90 Miles to Havana*.

Ask: *Is this story being told from the first-person, second-person, or third-person point of view? How do you know?* (It is being told from the first-person point of view. The narrator uses words such as *I*, *me*, and *my*.)

Have students identify the other characters from this chapter and write their names in the radiating circles. Students should then describe the relationship of each character to Julian:

- Papi: Julian’s father
- Bebo: Julian’s friend, the family cook/handyman
- Gordo: Julian’s older brother, most dismissive of Julian
- Alquilino: Julian’s older brother, kinder to Julian than Gordo
- Angelita: Julian’s next-door neighbor, sweet to Julian and listens to him

Call on selected students to make a prediction about what will happen in the story as events unfold. If necessary, remind students about what they have learned about the Cuban Revolution and what they know about the characters as they make their predictions.

**Note to Teacher:** Assign pages 15–43, as homework. This includes the chapters “Flying Chairs,” “The Omelet,” “Wagging Finger,” “Locked Up Tight,” and “Almond Revenge.” Reading these chapters for homework will provide an important transition to the next chapters students will read in class.

## Word Work: *Wake*

5 minutes

1. In the chapter, you read, “The fishing line is slicing into the waves, the green lure spinning beneath the wake, and I can almost see a big silver blue marlin lurking right behind it.”
2. Say the word *wake* with me.
3. *Wake* means a wave that is left behind a boat as it moves.
4. The wake of the large ship cruising down the river caused our small canoe to overturn.



5. What are some other examples of something that might happen because of a boat's wake? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Waves crashed on the shore because of the ship's \_\_\_\_\_."]
6. What part of speech is the word *wake*?
  - o noun

### Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *wake* is a word with multiple meanings. Share the following with students. Students are probably more familiar with the word *wake* when it is used as a verb, e.g., "I had to wake up early to feed the puppy." Explain that in this story, the word *wake* is used as a noun, so we are focusing on the definition of *wake* when used as a noun.]

Meaning #1: *wake*—a wave that is left behind a boat as it moves

Meaning #2: *wake*—a time when people gather to honor someone who has died before he is buried

Meaning #3: *wake*—the period of time immediately following an event

I am going to read several sentences. Listen to the context, or the text surrounding *wake* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers. If the sentence is an example of Meaning #3, hold up three fingers.

1. In the wake of the team's victory, the crowd spilled onto the field.
  - o 3
2. The buoy bobbed up and down in the tugboat's wake.
  - o 1
3. The driver felt guilty in the wake of the accident.
  - o 3
4. My family held a wake for my uncle after he passed away.
  - o 2

### Take-Home Material

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#### Core Connections

Have students take home the Unit 6 *Letter to Family* on Activity Page 1.1.

## Reading

- Have students take home the glossary on Activity Page SR.1 for use as a reference during this unit.
- Have students take home the book *90 Miles to Havana* and read pages 15–43, which includes the following chapters: “Flying Chairs,” “The Omelet,” “Wagging Finger,” “Locked Up Tight,” “Almond Revenge.”

## Fluency (Optional)

Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

# Lesson 2

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	40 min	Close Reading: “Pork Chops”	90 Miles to Havana, pages 44–57 Identity Anchor Chart Activity Pages 2.1, 2.2, and SR.1
	5 min	Word Work: <i>Busybody</i>	
<b>DAY 2: Grammar</b>	15 min	Introduce Pronoun-Antecedent Agreement and Frequently Confused Words	Pronoun-Antecedent Chart Example sentences Frequently Confused Words Chart Activity Pages 2.3, 2.4
<b>Writing</b>	30 min	Business Communication: Plan	Choose and Develop a Topic Chart Activity Pages 2.5, 2.6
<b>Take-Home Material</b>	*	Reading, Grammar, Writing	90 Miles to Havana, pages 58–82 Activity Pages 2.3, 2.4, 2.6

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Describe how characters’ identities are affected by different settings and people they encounter. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Writing

Introduce a topic; organize ideas, concepts, and information. (W.6.2.a)

Use appropriate transitions to clarify the relationships among ideas and concepts. (W.6.2c)

Establish and maintain a formal style. (W.6.2.e)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

With some guidance and support from peers and adults, develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)

## Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.3)

Ensure that pronouns are in the proper case. (L.6.1.a)

Recognize and correct inappropriate shifts in pronoun number and person. (L.6.1.c)

Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents). (L.6.1.d)

Use context as a clue to the meaning of a word or phrase. (L.6.4, L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c, L.6.4.d)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Read and be prepared to help students summarize the homework reading on pages 15–43 in *90 Miles to Havana*, which includes the following chapters: “Flying Chairs,” “The Omelet,” “Wagging Finger,” “Locked Up Tight,” and “Almond Revenge.”
- Write the purpose for reading on the board/chart paper: *Describe how the Cuban Revolution impacts Julian’s family and what actions they take as a result.*
- Prepare and display the Identity Anchor Chart titled “Who Is Julian?” as shown on Activity Page 2.2. This chart will be used in each chapter to track how Julian’s identity changes as his environment and the people he is with changes.

### Grammar

- Prepare and display the Pronoun-Antecedent Chart and example sentences on Grammar Lesson pages 48–49.
- Produce and display the Frequently Confused Words Chart on Grammar Lesson page 49.

### Writing

- Prepare and display the Choose and Develop a Topic Chart, which can be found on page 157 of the Teacher Resources section in this guide and on Activity Page 2.6.

### Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

## READING

45 minutes

**Close Reading: “Pork Chops”** [pp. 44–57]**Review**

5 minutes

- Prompt students to summarize the important events that take place in the chapters that they read for homework—“Flying Chairs,” “The Omelet,” “Wagging Finger,” “Locked Up Tight,” and “Almond Revenge”:
  - o The Cuban dictator has fled the country.
  - o Bebo has left the employment of Julian’s family because the new government is providing him with the opportunity for an education that he did not have under the old government.
  - o Wealthy and educated families are being forced to leave their homes, and some are leaving the country. Angelita and her brother are among those leaving.
  - o A piece of jewelry (a golden swallow with ruby wings) that Julian’s mother lent Angelita’s mother has been left behind in Angelita’s home. Julian and his brothers sneak into the home to retrieve it.
  - o A woman working for the new Cuban government and her son have moved into the neighborhood and are enforcing the new government’s rules.
  - o Julian’s brother Gordo threw a hard almond at the son, injuring him.

**Introduce the Chapter**

5 minutes

- Tell students they will read the chapter “Pork Chops,” on pages 44–57.
- Explain to students that rationing is the controlled distribution of scarce resources, such as food and gasoline. After the Cuban Revolution, Cuba introduced a rationing system that provided a basic level of goods for all Cubans. Cubans were allowed to purchase a set amount of products each month. Purchasing more than the allotted amount was illegal. Tell students that the Cuban rationing system will be an important part of the story in this chapter. Ask what students think rationing might have to do with the chapter title, “Pork Chops.”

**Core Vocabulary**

- Have students turn to page 44 in *90 Miles to Havana*.
- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *flourish*.
- Have students find the word on page 44 of the book.

- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
  - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Then have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
  - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - o Words are listed in the order in which they appear in the chapter.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

1. **flourish, *n.*** a bold or showy gesture (**44**)
2. **glare, *v.*** to look angrily (**glares**) (**45**)
3. **accusing, *adj.*** in a way that suggests someone has done something wrong (**46**)
4. **dutiful, *adj.*** obediently carrying out one's duty (**46**)
5. **black market, *n.*** an illegal market where goods are bought and sold in violation of the law (**46**)
6. **reeducation, *n.*** education or training to change someone's beliefs (**46**)
7. **busybody, *n.*** a nosy or meddling person (**46**)
8. **smirk, *n.*** an irritating, superior smile (**49**)
9. **fray, *v.*** to become worn or strained (**fraying**) (**51**)
10. **mumble, *v.*** to speak quietly (**53**)
11. **dazed, *adj.*** stunned or confused (**53**)
12. **onlooker, *n.*** a person who watches something without being directly involved (**onlookers**) (**54**)
13. **leisurely, *adv.*** without hurry (**55**)
14. **flinch, *v.*** to react as if in pain (**56**)
15. **bank, *v.*** to tip or tilt sideways (**57**)

Vocabulary Chart for “Pork Chops”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	bank black market flourish fray reeducation	accusing busybody dazed dutiful flinch glare leisurely mumble onlooker smirk
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words	bank glares	
Sayings and Phrases	poker face punch line	

- Also point out that Activity Page 2.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.5). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe how the Cuban Revolution impacts Julian’s family and what actions they take as a result.

## Close Reading

The practice of close reading involves directing students’ attention to specific aspects of a text. The guided reading supports in this close reading of “Pork Chops” are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.

- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

## Read the Chapter

**20 minutes**

Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

[Have students read page 44.]

**COMP/Inferential** How did Julian's mother get the pork chops? What does this tell you about conditions in Cuba shortly after the revolution?

- o Julian's mother traded her alligator shoes for the pork chops. This suggests that food is being rationed, is expensive, and may be difficult to find. Julian's mother had to do something unusual, such as trading her alligator shoes, in order to get the pork chops.

**SUPPORT:** Explain to students that alligator shoes are expensive shoes that only someone wealthy can afford to purchase.

[Have students read pages 45–47.]

**COMP/Literal** How does Julian's mother react when the woman bursts into the house? How does his father react?

- o Julian's mother reacts angrily, while his father reacts calmly.



**COMP/Evaluative** Do you think Julian’s father is sincere when he asks the woman, “How may we help our neighbor?” How do you know?

- o Julian’s father does not really want to help the woman, but he understands that he must appear to be polite to her because she is working for the new Castro regime and could bring harm to his family if she chooses.

**SUPPORT:** If needed, remind students that the woman is a revolutionary government official. She is working to enforce the rules of the new government.

**COMP/Inferential** What is the woman’s attitude toward the family? How does her behavior reflect the new government’s policies?

- o The woman clearly does not like the family. She bursts into their home without permission, tries to intimidate them, and becomes angry when she sees that they have broken the law regarding rationing. She thinks the parents are setting a bad example for the children, and she threatens to send the children to reeducation camps. Her behavior reflects the revolutionary government’s hostility toward wealthy Cubans.

**CHALLENGE:** Ask students what they believe is involved in “reeducation.” Have students find information in the text to support their answer. Students may also choose to research more about reeducation during free class time or a Pausing Point.

- Students should understand that reeducation involves indoctrinating young people on the revolutionary beliefs of the new Cuban government. Julian’s mother describes what she has heard about the reeducation process from a radio station in Miami.

**SUPPORT:** *Señora* is the Spanish word for “Madam.”

**SUPPORT:** Shortly after the end of the Cuban Revolution, anti-Castro radio stations, some created as anti-communist propaganda by the Cold War–era United States government, began broadcasting news and opinions in the hopes of reaching audiences in Cuba.

**COMP/Literal** How does Julian’s mother react when the woman threatens to send her children to reeducation camps?

- o Julian’s mother vows to send the children out of Cuba before the government can send her children to reeducation camps.

**LIT/Inferential** What does Julian mean when he describes his mother’s face as a “steely mask”?

- o Julian means that his mother has made up her mind about sending the children away, out of reach of the new Cuban government, and her expression indicates that she is determined to do so.

[Have students read pages 48–49.]

**SUPPORT:** Julian’s memory of “the saddest line of all” at the top of page 48 refers to an earlier scene in a chapter that students read for homework (pages 28–29) when he observed a line of parents at the U.S. embassy trying to send their children out of Cuba to the United States.

**COMP/Inferential** Describe the way Julian’s brothers and mother are treating him on these pages. What does Julian think of what they are telling him about the U.S. camps?

- o His family is clearly not telling Julian the truth about what the camps in the United States are going to be like. His mother describes them as wonderful, fun places, and

his brothers affirm this. But Julian can tell that something is not quite right. He seems to know his mother isn't telling him everything. He also senses that his brothers know more about the situation than he does. Alquilino looks away when answering Julian's questions, and Gordo smirks.

**COMP/Literal** What is Julian's mother trying to smuggle into the United States? How is she trying to do this?

- o Julian's mother is trying to smuggle her swallow-shaped jewelry into the United States by hiding it in Julian's suitcase.

**COMP/Literal** Why must she hide this object? What are her plans for this object once the brothers smuggle it into the United States?

- o Julian's mother must hide it because the new Cuban government would not allow the expensive piece to leave the country. Once the brothers smuggle the jewelry into the United States, Julian's mother hopes it can be sold because they will need money to start a new life in the United States.

**COMP/Inferential** How does Julian's mother describe how the government is treating Cubans who leave the country? What can you infer about the Cuban government from her comments?

- o Julian's mother says that the government is allowing refugees to take very few of their possessions with them while keeping all the rest. This suggests that the government is trying to punish people who are leaving the country, that the new leaders are trying to enrich themselves, or that income inequality has become so extreme that the government decides to take from the rich to help the poor.

[Have students read pages 50–51.]

**SUPPORT:** *Querido* is the Spanish word for “dear.”

**VOC/Inferential** In what way is Gordo being a “busybody” in this passage?

- o Gordo tells Julian that the brothers might get separated, which their mother did not want Julian to know.

**COMP/Inferential** Find a detail in this passage that shows Julian is beginning to understand that his mother is not being completely honest with him.

- o Possible answers should explain that Julian realizes that his mother initially said they would be in the camp for only a few weeks; now she does not know. He also notices that she has been talking to him in a “syrupy sweet” way, which she does when she is trying to distract him from something unpleasant. But this time, her “fake sweet voice” does not work to distract him.

**VOC/Inferential** Why does Julian's mother's voice begin to “fray”?

- o Julian's mother is tired and worried about what will become of her sons.

[Have students read page 52.]

**COMP/Inferential** What does Julian suddenly realize in this passage?

- o Julian realizes that his parents do not have all the answers and that his mother has not told him everything because she doesn't want to scare him.

[Have students read pages 53–54.]

**LIT and COMP/Inferential** How do characters’ facial expressions in this passage reflect or hide their feelings?

- o Julian says his mother’s face is a “closed door,” indicating that she is expressionless and hiding her feelings. When the family arrives at the airport, the children there look “dazed,” showing that they are stunned and not quite aware of what is happening. Julian and his brothers try to look “bored” in order to hide their fear and panic.

**COMP/Inferential** Why do the onlookers fail to push back or even speak when the soldiers are chasing Julian?

- o They are afraid of the soldiers and, by extension, the new regime.

**SUPPORT:** *Señor* is the Spanish word for “Sir.” *Por favor, capitan* is Spanish for “Please, captain.”

[Have students read pages 55–57.]

**LIT/Inferential** Why does Julian’s mother stroll through the airport gate in a “leisurely” way, wearing a “poker face”?

- o Julian’s mother does not want the soldiers to know how panicked she is or that they have frightened her.

**COMP/Literal** On page 56, how does Julian’s father recall events that occurred in the first chapter? How does this make Julian feel?

- o Julian’s father recalls the fishing trip and the lost fish, which makes Julian feel bad—as if he had let everyone down.

**SUPPORT:** If necessary, remind students that Julian’s mother’s mention of her “little swallow” refers to the piece of jewelry Julian is smuggling into the United States.

**VOC/Literal** Compare the use of the word *glare* at the bottom of page 56 with its use on page 45.

- o On page 56, the word *glare* refers to the brightness of the sun. On page 45, the word refers to the nasty look the government agent gives the family.

**LIT/Inferential** Of whom is Julian speaking in the last paragraph of this chapter? What are Julian’s feelings toward him? How might Julian’s reference to the clouds and rain have a deeper meaning here?

- o Julian is speaking about Fidel Castro. He defiantly states that, although Castro has great power over the Cuban people, his power is not absolute. For instance, he cannot control the weather. The reference here to clouds and rain could symbolize that Castro will not be in power forever, that eventually events will come “tumbling down” onto him.

**COMP/Evaluative** Ask students if they believe Julian is really as immature and naive as his brothers and mother seem to think he is. Have students explain their answers.

- o Students’ answers will vary but should be supported by details from the text.

Display the Identity Anchor Chart you prepared earlier, and direct students’ attention to Activity Page 2.2. Tell students that your identity is who you are. Our identities are affected by what we think of ourselves, our environment, our actions, and the people who surround us. Explain that students will use the Identity Anchor Chart throughout this unit to record and think about how Julian’s identity is affected by different settings and people throughout the book.

Prompt students to fill in the first two rows of the chart. Explain to students that sometimes how other people see us is not always how we see ourselves. For each row, ask students to consider what Julian thinks of himself and how others perceive Julian in each situation. Then discuss students’ answers.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)

To wrap up, bring students attention back to the purpose for reading:

Describe how the Cuban Revolution impacts Julian’s family and what actions they take as a result.

Display the following sentence frames, and complete them as a class:

The Cuban Revolution impacts Julian’s family because \_\_\_\_.

The Cuban Revolution impacts Julian’s family, but \_\_\_\_.

The Cuban Revolution impacts Julian’s family, so \_\_\_\_.

Answers will vary but may include the following:

- The Cuban Revolution impacts Julian’s family because the new government is redistributing the money and possessions of wealthy families and sending children away from their families to reeducate them.
- The Cuban Revolution impacts Julian’s family, but Julian’s mother is determined to keep her children from being taken by the government.
- The Cuban Revolution impacts Julian’s family, so his parents arrange to send Julian and his brothers to the United States, where they hope to later meet up with them.

**Note to Teacher:** Assign pages 58–82, as homework. This includes the chapters “Miami Airport,” “Initiation,” “Private Suite,” “Angel in the Dirt,” and “Dolores de la Carne.” Reading these chapters for homework will provide an important transition to the next chapters students will read in class. It may help some students to pace their reading if you break up the reading assignment by asking them to read “Miami Airport,” “Initiation,” and “Private Suite” after Day 1 of Lesson 2 and the chapters “Angel in the Dirt” and “Dolores de la Carne” after Day 2 of Lesson 2.

1. In the chapter, you read, “‘No, she’s just a busybody,’ Papi says trying to reassure us.”
2. Say the word *busybody* with me.
3. *Busybody* means a nosy or meddling person.
4. He is a busybody who always pokes his nose in where he has no business.
5. What are some other examples of people being busybodies? Try to use the word *busybody* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “Jane is a \_\_\_\_\_ because she is always asking personal questions.”]
6. What part of speech is the word *busybody*?
  - o noun

### Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about someone who is a busybody, show me a thumbs up. If the sentence I read is not about someone who is a busybody, show me a thumbs down.

1. My sister always tries to listen when I’m on the phone with my friends.
  - o busybody, thumbs up
2. Michael is constantly giving me advice, whether I want it or not.
  - o busybody, thumbs up
3. Hannah told us about her vacation with her family.
  - o not busybody, thumbs down
4. Theo likes to gossip about other students in class.
  - o busybody, thumbs up

### DAY 2

## GRAMMAR

15 minutes

### Introduce Pronoun-Antecedent Agreement

### Review

5 minutes

- Briefly review with students what they learned about proper pronoun case in Unit 3—subjective, objective, and possessive.
  - o Subjective pronouns act as subjects in a sentence. Ask student volunteers to name some subjective pronouns (*I*, *you* [singular], *he/she/it*, *you* [plural], *we*, *they*, and *who*) and to give examples of sentences using subjective pronouns.

- o Objective pronouns act as objects in a sentence. Ask student volunteers to name some objective pronouns (*me, you [singular], him/her/it, us, you [plural], them, and whom*) and to give examples of sentences using objective pronouns.
- o Possessive pronouns tell who owns something. Ask student volunteers to name some possessive pronouns (*mine, yours [singular], his/her/its, ours, yours [plural], and theirs*) and to give examples of sentences using possessive pronouns.

## Introduce Pronoun-Antecedent Agreement

10 minutes

- Remind students that the antecedent is the word for which the pronoun stands. Make sure students can identify antecedents. Display the following Pronoun-Antecedent Chart, and call on student volunteers to fill in the pronoun and antecedent columns.

Sentence	Pronoun	Antecedent
The Johnsons picked tomatoes all day, and <u>they</u> put <u>them</u> in large baskets.	they	the Johnsons
	them	tomatoes
When Asher lost <u>his</u> glasses, <u>he</u> looked all over for <u>them</u> .	his	Asher
	he	Asher
	them	glasses
Soledad hiked up the trail and discovered <u>it</u> was more challenging than <u>she</u> thought.	it	trail
	she	Soledad

- Explain that pronouns must match (or agree) in number and person with the noun they are replacing. For example, a singular, masculine subjective noun such as *John* must be replaced by a singular, masculine subjective pronoun: *he*. A plural objective noun such as *hats* must be replaced by a plural objective pronoun: *them*.
- Display the following sample sentences. For each sentence, have students identify whether the underlined pronoun is correct or incorrect. For the incorrect examples, ask student volunteers to offer a correct pronoun substitute.

Mary needs to pick up her book. (correct)

Tomás keeps an extra pencil in its backpack. (replace with *his*)

Neither Miriam nor the Jacksons wanted to give up her place in line. (replace with *their*)

I picked up the books and put it in my locker. (replace with *them*)

The men chatted as he jogged together. (replace with *they*)

The dog couldn't find its way home. (correct)

If I find my lost glove, I'll be sure to keep them in a safe place. (replace with *it*)

Bethany rode her bike to school. (correct)

If any one of the girls needs a pencil, they can borrow one from the teacher. (replace with *she*)

## Introduce Frequently Confused Words

15 minutes

- Tell students that some words are easy to confuse—either because they sound alike but have different meanings or because they have similar but somewhat different meanings.
- Explain to students that it is important to use the correct word when they write a business communication, school work, or any kind of written message.
- Display the Frequently Confused Words Chart. Read the definitions and sample sentences.

**between:** used when talking about separate, individual people or things

**among:** used when talking about people or things that are not distinct and are viewed as a group

- Jenna had to choose **between** a bicycle, a chemistry set, or a pair of jeans for her gift.
- Isaiah feels the most comfortable when he is **among** his friends.

**bring:** to move something to or toward another place

**take:** to move something away from a specific place

- Benjamin wanted to **bring** a friend to the holiday party.
- My aunt asked if I wanted to **take** the leftover cake home with me.

**imply:** to suggest something indirectly

**infer:** to draw a conclusion from evidence

- I didn't mean to **imply** that I am upset with you.
- From the tone of your voice, I **infer** that you are happy.



- As you discuss the words and sample sentences with students, ask volunteers to use selected words correctly in their own sentences.
- Assign Activity Pages 2.3 and 2.4 as homework.

## WRITING

25 MINUTES

### Business Communication: Plan

#### Introduce Business Communication

10 minutes

- Suggest to students that there are times when they will need to communicate with an adult or a business in a formal way. For example, students may want to make a request for a donation to a fundraiser.
- Ask students: *What would be the best way to make such a request?* Students may suggest letters, emails, or text messages. Confirm that these are all good ideas.
- Then ask: *Would the language you use to communicate in this situation be the same as the language you use when talking with friends?* If needed, prompt students to answer “no” to this question.
- Explain that there are special rules for this kind of writing. Tell students that this formal type of writing to a business or organization is an example of a business communication and that they will be writing letters using these rules for business communication in this unit.
- Tell students that emails and even texts can be considered business communication. For the purposes of this unit, students will first learn to write a letter and will have opportunities to write other kinds of business communication in later lessons.
- Instruct students to turn to Activity Page 2.5 and complete the Writing Tips as groups or partners. When students have finished, ask them to share their answers with the class and discuss the importance of each tip.

#### Choose and Develop a Topic

10 minutes

- Brainstorm with students possible situations when they might need to communicate with an adult or business in writing. Record students’ ideas on the board. Possible ideas might include the following:
  - o Request to join or create a new club or team
  - o Request for information from a teacher, adviser, or coach
  - o Request to change the school dress code
  - o Application to volunteer for an organization
  - o Request for a donation to a fundraiser



- After you have collected several ideas from students, direct students' attention to Activity Page 2.6, and display the Choose and Develop a Topic Chart you prepared in advance.
- Explain the various components of business communication, and read the examples on Activity Page 2.6 with students:
  - o *Friendly opening*: This is a short, brief greeting to the recipient.
  - o *Statement of purpose*: This explains to the recipient why you are writing.
  - o *Importance*: This explains to the recipient why they should think your topic is important.
  - o *Background*: This provides background information to the recipient about your topic.
  - o *Supporting details*: This provides details to support your position that your topic is important.
  - o *Request for action*: This asks the recipient to do something.
- Have students choose a topic and use Activity Page 2.6 to develop it. Explain to students that they will draft their business communication throughout the course of the unit.

**Note to Teacher:** You may encourage students to select a real-world topic of importance to them (for example, raising money for school or sports, applying for a volunteer opportunity, and so forth). Let students know that when they complete their writing assignment, they will be able to send their business communication to the appropriate party.

## Wrap Up

5 minutes

Ask student volunteers to share the topics they have chosen to write about in this unit.

## Take-Home Material

### Reading

- Assign pages 58–82 in *90 Miles to Havana* as reading homework. This includes the chapters “Miami Airport,” “Initiation,” “Private Suite,” “Angel in the Dirt,” and “Dolores de la Carne.” To help students to pace their reading, consider assigning the chapters “Miami Airport,” “Initiation,” and “Private Suite” after Day 1 of Lesson 2 and the chapters “Angel in the Dirt” and “Dolores de la Carne” after Day 2 of Lesson 2.

### Grammar

- Have students take home Activity Pages 2.3 and 2.4 from the Grammar Lesson for homework.

## *Writing*

- If students did not complete Activity Page 2.6 during the Writing Lesson, have them complete it for homework.

## *Fluency (optional)*

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

# Lesson 3

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	40 min	Small Group: “Good Homes”	<i>90 Miles to Havana</i> , pages 83–94 Summary Guide Identity Anchor Chart Activity Pages 2.2, 3.1, 3.2, SR.1
	5 min	Word Work: <i>Suspicious</i>	
<b>DAY 2: Spelling</b>	15 min	Introduce Spelling Words	Spelling Word List Pronunciation/Syllabication Chart Spelling Word Definition Chart Activity Pages 3.3, 3.4
<b>Writing</b>	30 min	Business Communication: Plan	Business Communication Structure Model Activity Pages 2.6, 3.5
<b>Take-Home Material</b>	*	Reading, Morphology, Writing	<i>90 Miles to Havana</i> , pages 98–167 Activity Pages 3.3, 3.4, 3.5

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Summarize the important events in a text. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Writing

Introduce a topic; organize ideas, concepts, and information. (W.6.2.a)

Use appropriate transitions to clarify the relationships between among ideas and concepts. (W.6.2.c)

Establish and maintain a formal style. (W.6.2.e)

Provide a concluding statement or section that follows from the information or explanation presented. (W.6.2.f)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

With some guidance and support from peers and adults, develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

Use technology, including the Internet, to produce and publish writing. (W.6.6)

## Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d SL.6.2)

## Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.3)

Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use context as a clue to the meaning of a word or phrase. (L.6.4, L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c, L.6.4.d)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Read and be prepared to help students summarize the homework reading in *90 Miles to Havana*, which includes the following chapters: “Miami Airport” (pages 58–60), “Initiation” (pages 61–65), “Private Suite” (pages 66–68), “Angel in the Dirt” (pages 69–76), and “Dolores de la Carne” (pages 77–83).
- Write the purpose for reading on the board/chart paper: *Summarize the important events in the chapter.*
- Prepare and display the Summary Guide found on page 163 of the Teacher Resources section in this Teacher Guide and on Activity Page 3.2.
- Display the Identity Anchor Chart from Lesson 2.

### Spelling

- Prepare and display the Spelling Word List found on Activity Page 3.3 and the Pronunciation/Syllabication Chart and Spelling Word Definition Chart located on pages 64–65 of this guide.

### Writing

- Prepare and display the Business Communication Structure Model on page 158 of the Teacher Resources section in this guide.

### Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

## READING

45 minutes

**Small Group: “Good Homes”** [pp. 83–94]

## Review

5 minutes

- Prompt students to recall and share the important events from the chapters that they read for homework:
  - o Julian and his brothers arrive at the camp in the United States.
  - o The conditions there are crowded and unpleasant, not at all like what their mother had told them.
  - o Caballo, a boy the brothers had known at school in Cuba, is a “helper” at the camp and bullies the other campers. Caballo makes the brothers sleep in the camp bathroom.
  - o The boys’ friend Angelita and her brother Pepe are at the camp as well. Angelita reveals to the brothers that campers’ parents are not coming and that the campers are being sent to foster homes or orphanages.
  - o The brothers are assigned a work detail in the kitchen with Dolores, the camp cook, who takes a liking to them.

## Introduce the Chapter

5 minutes

- Tell students they will read part of the chapter “Good Homes.”
- Tell students that they will look for visual elements that communicate information as they read this chapter.

## Core Vocabulary

- Have students turn to page 83 in *90 Miles to Havana*.
- Preview the core vocabulary words before reading the chapter.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *skeptical*.
- Have students find the word on page 87 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
    - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
    - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
  - Then have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
    - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
    - o Words are listed in the order in which they appear in the chapter.
1. **skeptical, *adj.*** having doubts; not easily convinced (**87**)
  2. **murky, *adj.*** dark or gloomy; not clear (**87**)
  3. **devilish, *adj.*** mischievous in a troublesome way; naughty (**88**)
  4. **suspicious, *adj.*** questionable or unreliable (**88**)
  5. **coolly, *adv.*** calmly; smoothly (**89**)
  6. **deluxe, *adj.*** particularly fancy (**92**)
  7. **dormitory, *n.*** a large sleeping room; a building where students live (**93**)
  8. **prey, *n.*** something or someone being hunted (**93**)

Vocabulary Chart for “Good Homes”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	deluxe dormitory	coolly devilish murky prey skeptical suspicious
Spanish Cognates for Core Vocabulary		presa sospechoso/sospechosa
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	bought you some time takes the bait	

- Also point out that Activity Page 3.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.5). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Summarize the important events in the chapter.
------------------------------------------------

- Display the blank Summary Chart you prepared, and remind students that they have summarized literary narratives in previous units. Call students' attention to Activity Page 3.2.
  - o Review with students that a summary is a short overview that presents the main points of something longer.
  - o If needed, review the Somebody-Wants-But-So-Then format on the chart.

### *Establish Small Groups*

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 3.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 3.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.2 correctly. You may choose to do one of the following to address this:
  - o Collect the pages and correct them individually.
  - o Provide an answer key for students to check their own or a partner's work after they have completed the Activity Page.
  - o Confer with students individually or as a group at a later time.

### **Read the Chapter**

**20 minutes**

**Note to Teacher:** Have students read only as far as the section break on page 94. Instruct groups to complete Activity Page 3.2 as they read the chapter.

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

### [pages 83–84]

**Inferential** What happens in this passage that suggests Caballo is a bully? What does Alquilino do to deal with Caballo’s bullying? [Guide students through the dialogue and events on pages 83–84.]

- o Caballo makes a lot of noise in the bathroom where the brothers are sleeping, splashes water onto Julian, and steps on Julian’s drawing book. To retaliate, Alquilino has the brothers get up before Caballo and turns off his alarm clock.

**SUPPORT:** *Sí, Mami* is Spanish for “Yes, mom.”

**Inferential** How can you tell Dolores likes the brothers? Why does she look tired when she comes back from talking to the director? [Guide students through the dialogue and events on page 84.]

- o Dolores engages in friendly banter with the boys, compliments them on how hard they work, and goes to the camp director to try to get them regular beds. She might look tired when she returns from talking to the camp director because he has given her some bad news about the boys.

### [page 85]

**Inferential** Why does the camp director speak “just a little too cheerfully” when he tells the brothers he has found homes for them? [Guide students through the dialogue and events on page 85.]

- o The camp director is trying to present the news he is about to give them in a positive way: that the brothers are going to be separated.

**Literal** Where does the camp director want to send the brothers? [Guide students through the dialogue and events on page 85.]

- o The camp director wants to send Gordo and Alquilino to an orphanage in Denver, Colorado; Julian is to be sent to an orphanage in Chicago, Illinois.

### [pages 86–87]

**Literal** How does Alquilino react when he hears the news from the camp director? [Guide students through the dialogue and events on pages 86–87.]

- o Alquilino demands that the three brothers go somewhere together, pointing out how small Julian is. He then tells the director that an uncle from Cuba will sponsor the boys and that the uncle will be arriving soon.

**SUPPORT:** *No, el es muy pequeño* is Spanish for “No, he is very little.” *Mi tío* is Spanish for “My uncle.” *Pero* is Spanish for “but.”

**Inferential** Why does the camp director give Alquilino a skeptical look when he says an uncle will be arriving soon? [Guide students through the dialogue and events on page 87.]

- o The camp director does not believe Alquilino.

**Literal** What does the camp director ask Alquilino for? [Guide students through the dialogue and events on page 87.]



- o The camp director asks for a letter from the uncle to verify that he will be arriving soon to sponsor the boys.

### [pages 88–89]

**Inferential** Why does Julian say he feels “worried”? [Guide students through the dialogue and events at the top of page 88.]

- o Julian relies on Alquilino to know what is going on and it worries him that Alquilino does not sound very sure that their uncle is actually coming.

**Literal** What problem do the brothers face in this passage? How does Gordo propose they solve the problem? How does Angelita contribute to the solution? [Guide students through the dialogue and events on pages 88–89.]

- o The brothers need a letter from their uncle verifying that he is coming to the camp. The problem is that the uncle is probably not coming. Gordo suggests that they forge a letter from the uncle to show the camp director. Angelita suggests the boys bribe a camper named Paco, who works in the office, to type the letter. She says Paco will do anything to get boxes of Rice Krispies cereal.

**Literal** How do the boys plan to get the boxes of Rice Krispies to give Paco? [Guide students through the dialogue and events at the bottom of page 89.]

- o The boys intend to steal them from the kitchen.

### [page 90]

**Literal** Why are Julian and Pepe chosen to get the cereal from the kitchen? [Guide students through the dialogue and events at the top of page 90.]

- o Dolores would be suspicious if the older brothers visited the kitchen during off-hours.

**SUPPORT:** *Claro* is Spanish for “of course” or “obviously.”

### [page 91]

**Inferential** What does Dolores think *la carne de los Dolores* means? What does it really mean? How does this event show that Julian likes Dolores? [Guide students through the dialogue and events in the middle of page 91.]

- o Dolores thinks it means “Dolores’s meat loaf.” It really means “the meat of the pains.” Julian does not correct Dolores because he likes her and does not want to hurt her feelings.

### [pages 91–92]

**Inferential** Do you think that Dolores is proud of meeting President Kennedy? Why do you think she has a tear in her eye as she finishes telling her story? [Guide students through the dialogue and events on pages 91–92.]

- o She has a picture of herself with President Kennedy on the wall. Dolores tells a long story about how the president complimented her on her meat loaf; she is obviously proud of meeting the president and being praised by him. Students may answer

that Dolores has a tear in her eye because she is emotional thinking about President Kennedy's kind words to her or because that was a happier time working at the hotel versus working at the camp and seeing children without parents or because the story reminds her of someone she misses.

**SUPPORT:** If necessary, tell students that the initials *J.F.K.* refer to the American president at the time, John F. Kennedy. Refer students back to the bottom of page 90, where Dolores says that Julian reminds her of her son but then turns away when Julian asks about him. Ask students if this could be related to Dolores's crying.

**Note to Teacher:** Note that the chronology in this work of historical fiction differs somewhat from actual historical events. The story suggests that Julian and his brothers were sent to the U.S. shortly after the Cuban Revolution, which ended in January 1959. John F. Kennedy did not become president until January 1961.

### [pages 93–94]

**Inferential** Who or what is Gordo's "prey"? Why is this word appropriate? [Guide students through the dialogue and events on page 93.]

- o Paco is Gordo's prey. The word is appropriate because Gordo and his brothers are hunting, or looking for, him, hoping that he can help them.

**SUPPORT:** ¿Oye, Paco, como estas? is Spanish for "Hey Paco, how are you?"

**Inferential** Does Paco agree to the brothers' plan? How do you know? [Guide students through the dialogue and events at the bottom of page 93.]

- o Paco does agree to the plan. Julian says that Paco "takes the bait," which is another way of saying that Gordo has convinced Paco to type the letter.

**Note to Teacher:** If there is time in class, have students continue reading to the end of the chapter on page 97. If students do not read these pages in class, they may do so for homework.

## Discuss the Chapter and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading.

Summarize the important events in the chapter.

Bring students back together, and discuss the summaries students completed on Activity Page 3.2. Some students may need help in determining which events are important enough to be included in the Summary Chart. Work together as a class to make such decisions.

**Sample summary:** Julian, Gordo, and Alquilino are called into the camp director's office. The director tells them that Gordo and Alquilino will be placed in an orphanage in Denver and that Julian will be placed in an orphanage in Chicago. Alquilino makes up a story and tells the camp director that their uncle is coming from Cuba soon to sponsor them so that the boys can stay together. The camp director is suspicious and asks to see a letter from the uncle confirming his arrival. The brothers' friend, Angelita, tells them that Paco—a boy who works in the camp office—might be willing to type a letter in exchange for several boxes of cereal. Julian and Pepe distract Dolores, the cook, long enough to steal some cereal from the kitchen. Paco agrees to type the letter.

To wrap up the lesson, display the Identity Anchor Chart, and direct students' attention to Activity Page 2.2. Remind students that their identity is affected by how they view themselves as well as how other people perceive them. Prompt students to fill in the new row in the Identity Anchor Chart by asking the following questions:

**Inferential** How do the other campers view Julian and his brothers? How do the adults at the camp view them?

- o The other campers see Julian and his brothers as the new kids at camp. The adults see them as Cuban refugees or orphans.

**Evaluative** How do you think moving to a new place affects Julian's identity? How is it the same? How is it different?

- o Answers will vary but may include that being in a new place away from his parents, Julian feels less defined by his family role. He's still the youngest of his three brothers, but at camp he is also a new kid and a refugee.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee

**Note to Teacher:** Assign pages 98–167, as homework. This includes the chapters “The Windup” (pages 98–106), “Innocent Romeo” (pages 107–111), “Tribute” (pages 112–115), “Did You Say Good-Bye?” (pages 116–118), “Toma-Tron” (pages 119–129), “Big Snake” (pages 130–135), “Dolores Democratic” (pages 136–140), “Plans and Traps” (pages 141–146), “The Revolution” (pages 147–150), “Caballo Rojo” (pages 151–153), “The Democratic Way” (pages 154–157), “Red X” (pages 158–163), and “The Last Hoop” (pages 164–167). Reading these chapter for homework will provide an important transition to the next chapters students will read in class. It may help some students to pace their reading if you break up the reading assignment by asking them to read pages 98–129 after Day 1 of Lesson 3 and pages 130–167 after Day 2 of Lesson 3.

### Word Work: *Suspicious*

5 minutes

1. In the chapter, you read, “He’s too busy to check every letter but, if it looks suspicious, he’ll send someone to check the address.”
2. Say the word *suspicious* with me.
3. *Suspicious* means questionable or unreliable.
4. The teacher thought that the box sitting on the classroom floor was suspicious, especially after she heard a dog bark.

5. What are some events or situations that might cause someone to become suspicious of something? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "A police officer might become suspicious if someone \_\_\_\_\_."]
6. What part of speech is the word *suspicious*?
- o adjective

### ***Because, But, So***

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

The woman was suspicious because \_\_\_\_\_.

The woman was suspicious, but \_\_\_\_\_.

The woman was suspicious, so \_\_\_\_\_.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *suspicious*. [Invite students to share their answers. Sample answers:

The woman was suspicious because she saw a stranger wandering around her neighbor's yard.

The woman was suspicious, but she wasn't sure if she had reason to be mistrustful.

The woman was suspicious, so she decided to ask the stranger if he was looking for someone.]

## **DAY 2**

### **SPELLING**

**15 minutes**

#### **Introduce Spelling Words**

**15 minutes**

- Explain that students will practice 12 words related to business communications and to words with roots and prefixes shared with Spanish. These words do not follow one single spelling pattern. Tell students that they will be assessed on these words in Lesson 5.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

1. acquaintance	7. writing
2. license	8. aquarium
3. receipt	9. dehydrated
4. recommendation	10. symphony
5. restaurant	11. photosynthesis
6. success	12. revitalize

## Pronunciation/Syllabication Chart

The following chart includes pronunciation and syllabication information for the spelling words. The first column lists the words. The second column breaks the words into decodable sounds based on the Core Knowledge code approach to decoding words. The third column lists syllable types in each word. This information is provided so you can present unfamiliar spelling words in a way that calls upon and reinforces the manner in which students were taught to decode and encode in the earlier grades.

Students who participated in CKLA instruction in Grades K–2 have been taught to read and spell using an explicit, systematic phonics approach. These students will be most successful in learning to spell increasingly challenging words if they are encouraged to segment each word into manageable syllables and then make use of the specific letter-sound code knowledge they were taught in earlier grades. This letter-sound knowledge is summarized on the Individual Code Chart, which lists each sound in the English language, followed by all the possible ways that the given sound could be spelled; the spellings for each sound are listed in the order of frequency with which they occur in English, from most frequent to least frequent spelling. The Individual Code Chart is located in the Teacher Resources section of this Teacher Guide and in the Activity Book (Activity Page SR.5).

As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spelling patterns are reflected on the Individual Code Chart. For example, you might note that the word *revitalize* includes a schwa sound (/ə/) in the third syllable of the word (i.e., the third syllable is pronounced /tə/, but spelled “ta”) and then point out the “a” spelling for /ə/ that is included on the Individual Code Chart.

If you are unfamiliar with the CKLA phonics approach and/or have limited phonics training, you may also find the following materials in the Teacher Resources helpful: “Using Chunking to Decode Multisyllable Words” and “Sound and Spelling of Schwa.”

If you have taught CKLA in Grades K–3, you will notice the sound-spelling notation is different in Grade 6 than in previous grades. In Grades K–3, we noted each individual sound spelling within /. For example, the sound spellings for *costly* would be /k//o//s//t//ee/. In Grade 6, we use a sound-spelling notation that follows linguistic and dictionary conventions, making each notation easier to see and read. For example, the word *costly* is now notated as /kost\*lee/.

Word	CK Code	Syllable Type
acquaintance	/ə*kwæn*təns/	schwa*closed*schwa
license	/lie*sens/	open*closed
receipt	/rə*seet/	schwa*open
recommendation	/rek*ə*men*dae*shən/	closed*schwa*closed*open*schwa
restaurant	/res*tə*ront/	closed*schwa*closed
success	/suk*sēs/	closed*closed
writing	/rie*ting/	open*closed
aquarium	/ə*kwər*ee*əm/	schwa*r-controlled*open*schwa
dehydrated	/dee*hie*drae*təd/	open*open*open*schwa
symphony	/sim*fə*nee/	closed*schwa*open
photograph	/foe*tə*graf/	open*schwa*closed
revitalize	/ree*vai*tə+l*aiz/	open*open*schwa*open

- After writing and pronouncing the words, use the Spelling Word Definition Chart to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
acquaintance	a person one knows slightly but not a close friend	Roberto is an <u>acquaintance</u> of mine from school, but I don't know him very well.
license	a formal permit to own or use something or to perform a certain act or occupation	My aunt has a <u>license</u> to practice law in this state.
receipt	a printed statement showing that payment has been made	According to the sales <u>receipt</u> , my new coat cost 50 dollars.
recommendation	something that is advised or suggested	Dad's <u>recommendation</u> is that we volunteer to clean up the park this weekend.
restaurant	a place where people pay to eat meals prepared for them	The <u>restaurant</u> downtown serves the best hamburgers I've ever eaten.

success	the achievement or accomplishment of a goal	Our fundraiser for the school library was a big <u>success</u> .
writing	the act of forming letters and words	Your <u>writing</u> must be free from errors if you want to impress your readers.
aquarium	a tank or bowl filled with water for keeping live fish and other marine plants and creatures	Dante's <u>aquarium</u> is full of colorful tropical fish.
dehydrated	having lost a large amount of water	The coach told her players to drink plenty of fluids to avoid becoming <u>dehydrated</u> .
symphony	an elaborate musical composition performed by a full orchestra	The orchestra played a famous <u>symphony</u> written by Beethoven.
photograph	a picture made with a camera, created by a special substance's exposure to light	The <u>photograph</u> shows that littering is a big problem at the city park.
revitalize	to restore something or give it new life or energy	To <u>revitalize</u> the old gym, volunteers spent the day repairing the bleachers and painting the walls.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Pages 3.3 and 3.4 to practice the spelling words.



## Business Communication: Plan

### Review

5 minutes

- Review with students that in today's reading from *90 Miles to Havana*, the brothers try to have another camper type a letter for them that they forged to help them gain their release from camp.
- Explain to students that the purpose of a business communication is often to request something or to convince someone of something.
- For such a letter to be convincing, it must be clear and look like a professional business communication.

**Note to Teacher:** This would be a good place to raise the ethical question of whether or not students think it is acceptable for the brothers to lie and forge a letter in this situation. Allow students to express opinions. Have students support their views with reasons and evidence. Make sure students understand that, in many cases, forgery is illegal and punishable by law.

### Introduce Business Communication Structure

20 minutes

- Display the Business Communication Structure Model. Point out each of the sections: sender's address, date, recipient's address, salutation, body, closing, signature, and typed name. Then read the model aloud with students. Use the model to discuss proper format, capitalization, and punctuation with students.
- Then display and have students turn to Activity Page 2.6 that they completed for Lesson 2. Point out how the example communication text is used in the body paragraphs of the model. Explain to students that they will use the information they filled in to write their own business communications.
- Then have students fill in Activity Page 3.5 for the topic they chose in the previous lesson.
- Explain to students that they will continue to draft and edit their business communication in upcoming lessons.

**Note to Teacher:** For homework, have students find the name and address of the person or organization to which they will be writing.

### Wrap Up

5 minutes

- Discuss with students the ways the format of a business email or text might differ from the format used in a written letter.
  - o The salutation, body, and closing of a business email might be the same, but an email would not include a mailing address.
  - o Include an email address and a clear, professional subject line that briefly explains what the message is about.



- Ask student volunteers to explain how casual emails and texts with friends would differ from business communication.
  - Communication with friends might include emoji, slang, and casual language; it may also dispense with punctuation capitalization, and correct spelling or grammar. These practices should be avoided in business communication.

## Take-Home Material

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### Reading

- Assign pages 98–167 in *90 Miles to Havana* as homework. This includes the chapters “The Windup” (pages 98–106), “Innocent Romeo” (pages 107–111), “Tribute” (pages 112–115), “Did You Say Good-Bye?” (pages 116–118), “Toma-Tron” (pages 119–129), “Big Snake” (pages 130–135), “Dolores Democratic” (pages 136–140), “Plans and Traps” (pages 141–146), “The Revolution” (pages 147–150), “Caballo Rojo” (pages 151–153), “The Democratic Way” (pages 154–157), “Red X” (pages 158–163), and “The Last Hoop” (pages 164–167). It may help some students to pace their reading if you break up the reading assignment by asking them to read pages 98–129 after Day 1 of Lesson 3 and pages 130–167 after Day 2 of Lesson 3.

### Spelling

- Have students take home Activity Pages 3.3 and 3.4 from the Spelling Lesson for homework.

### Writing

- If students did not complete Activity Page 3.5 during the Writing Lesson, have them complete it for homework.
- Have students conduct some research to find the name and address of the person or organization they will be writing to as part of their business communication.

### Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

# Lesson 4

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1: Reading</b>	40 min	Independent Reading: “Alone in Miami”	<i>90 Miles to Havana</i> , pages 168–184 Identity Anchor Chart
	5 min	Word Work: <i>Nerve</i>	Activity Pages 2.2, 4.1, 4.2, and SR.1
<b>DAY 2: Spelling</b>	10 min	Practice Spelling Words	Activity Page 4.3 Activity Page 4.4
	10 min	Introduce Roots and Prefixes Shared with Spanish	Roots and Prefixes Chart Activity Page 4.4
<b>Morphology</b>			
<b>Writing</b>	20 min	Business Communication: Draft	Vocabulary Map Activity Pages 3.5 and 4.5 Writing Journal
<b>Take-Home Material</b>	*	Reading, Spelling, Morphology	<i>90 Miles to Havana</i> , pages 185–242 Activity Pages 4.3, 4.4
<b>Optional</b>	*	Mid-Unit Comprehension Check	Activity Page PP.1

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Explain how events in a narrative impact the lives and identities of different characters.  
(RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Use precise language and domain-specific vocabulary to inform about or explain the topic.  
(W.6.2.d)

Establish and maintain a formal style. (W.6.2.e)

With some guidance and support from peers and adults, develop and strengthen writing by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)

## Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.3)

Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use context as a clue to the meaning of a word or phrase. (L.6.4, L.6.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c, L.6.4.d)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Read and be prepared to help students summarize the homework reading in *90 Miles to Havana*, which includes the following chapters: “The Windup” (pages 98–106), “Innocent Romeo” (pages 107–111), “Tribute” (pages 112–115), “Did You Say Good-Bye?” (pages 116–118), “Toma-Tron” (pages 119–129), “Big Snake” (pages 130–135), “Dolores Democratic” (pages 136–140), “Plans and Traps” (pages 141–146), “The Revolution” (pages 147–150), “Caballo Rojo” (pages 151–153), “The Democratic Way” (pages 154–157), “Red X” (pages 158–163), and “The Last Hoop” (pages 164–167).
- Write the purpose for reading on the board/chart paper: *Explain how the Cuban Revolution has affected the lives and identities of Dr. De La Vega and Tomás.*
- Display the Identity Anchor Chart from Lesson 2.

### Morphology

- Prepare and display the Roots and Prefixes Shared with Spanish Chart. The chart can be found on page 164 of the Teacher Resources section in this guide and on SR.2 of the Activity Book.

### Writing

- Prepare and display the Vocabulary Map Graphic Organizer as shown on Activity Page 4.5.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Online Fluency Supplement.

**Independent Reading: “Alone in Miami”** [pp. 168–184]**Review****5 minutes**

- Remind students that in the last reading lesson, they learned that the brothers wrote a letter to the camp director claiming that an uncle would be arriving soon from Cuba to sponsor them. However, their attempt to convince the director was not successful.
- Prompt students to share and summarize the important events from the chapters they read for homework:
  - A vengeful Caballo arranges for Gordo and Alquilino to be sent away, leaving Julian at the camp alone.
  - Angelita, Pepe, and Julian slip out of camp to work at a nearby tomato farm for a day, where they meet Tomás, a bright and mechanically inclined young man.
  - Soon afterwards, Angelita’s brother Pepe is sent to a foster home.
  - Julian and other campers begin playing humiliating tricks on Caballo because of his bullying.
  - When Caballo learns that Julian is involved, he tries to have Julian sent away, but Julian hatches a plan to escape during a field trip to Miami.
  - Julian hopes to find Tomás, who he thinks will help him. A reluctant Angelita joins him.

**Introduce the Chapter****5 minutes**

- Tell students they will read the chapter “Alone in Miami.”
- Have students turn to page 168 in *90 Miles to Havana*.
- Preview the core vocabulary words before reading the chapter.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *snatch*.
- Have students find the word on page 169 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
    - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
    - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
  - Then have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
    - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
    - o Words are listed in the order in which they appear in the chapter.
1. **snatch, v.** to grab something quickly, in a rude or eager way (**169**)
  2. **mannequin, n.** a humanlike figure used to display clothing in a store (**mannequins**) (**169**)
  3. **savor, v.** to enjoy (**savoring**) (**169**)
  4. **earnestly, adv.** seriously; sincerely (**170**)
  5. **rickety, adj.** shaky and likely to collapse or fall (**178**)
  6. **fiddle, v.** to touch or fidget with something nervously or restlessly (**fiddles**) (**179**)
  7. **canine, n.** the pointed tooth of a mammal (**canines**) (**179**)
  8. **mooring, n.** a place where a boat is tied or secured (**180**)
  9. **adrift, adj.** floating without being tied or secured (**180**)
  10. **sarcastically, adv.** in a mocking and disrespectful manner (**180**)
  11. **nerve, n.** courage; boldness (**181**)

Vocabulary Chart for “Alone in Miami”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	canines mannequin mooring	adrift earnestly fiddle nerve rickety sarcastically savoring snatch
Spanish Cognates for Core Vocabulary		nervio
Multiple-Meaning Core Vocabulary Words		canines fiddle nerve
Sayings and Phrases	finders keepers on the spot pack rat rooster tail running like a top	

- Also point out that Activity Page 4.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.5). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Explain how the Cuban Revolution has affected the lives and identities of Dr. De La Vega and Tomás.

## Read the Chapter

**20 minutes**

Have students read the selection independently and complete Activity Page 4.2.

You may choose this time to work with individuals or small groups who need extra support. Use Activity Page 4.2 and the extra supports below to help these students. Have these

students read small chunks of text silently before pausing to ask questions. If students' answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If students' answers indicate difficulty in comprehension, have them read aloud.

### [page 168]

**SUPPORT:** If needed, explain that campers are being driven to Miami for a day trip as the chapter begins. A Laundromat is a business with coin-operated washing machines and dryers for public use.

**Note to Teacher:** In Spanish-speaking countries, the term *gringo* is often used to refer to anyone—especially an American—who is not Hispanic or Latino. The term is sometimes considered mildly offensive or derogatory.

**Literal** What is making Julian homesick?

- o the smell of Cuban coffee, which reminds Julian of his life back in Cuba

### [page 169]

**SUPPORT:** *Me entienden* is Spanish for “Understand me?”

**Inferential** Why do Julian and Angelita linger for a moment as they walk through the city? Use one of the vocabulary words in your answer.

- o Possible answers should explain that they are savoring, or enjoying, the new sights of the city. It is very different from the drab camp where they have been living.

### [page 170]

**SUPPORT:** A Tinkertoy set is a children's building toy consisting of pieces held together by pegs in holes.

**Literal** How does Julian contrast Miami with Havana in this section?

- o Julian contrasts the loudness and constant activity of Miami to the cool entryways, friendly conversations, and birdsongs he remembers from Havana.

**Inferential** How does Julian's memory of Caballo reflect a change in his identity?

- o Possible answers should explain that Julian admits that he is scared to be in Miami but excited at the same time. He is becoming braver and more independent.

**SUPPORT:** Angelita's comment about sugar refers to an ingredient in Tomás-ade, a drink Tomás makes from fresh citrus fruits. He shared some with her and Julian when they met him at the tomato farm earlier in the book.

### [page 171]

**Inferential** What kind of business is the Pirate Angel? How do you know that Tomás visits the Pirate Angel often?

- o The Pirate Angel is a restaurant. When the waitress sees Angelita's map, she immediately recognizes Tomás's handwriting, suggesting that he visits the restaurant often.

### [pages 171–172]

**Literal** Whom is the waitress referring to when she calls out “Doctor”? Where is he from? Why does the waitress call him “Doctor”?

- o The waitress is referring to Alejandro De La Vega. The waitress calls him “Doctor” because back in Havana, where he is from, he was a surgeon.

### [pages 172–173]

**Literal** What does De La Vega do for a living now? Why does he do this kind of work? How is his identity different in Miami than it was in Havana? What is he doing to change that?

- o De La Vega is working as a dishwasher at the Pirate Angel. He is not practicing medicine in Miami because he does not have a license to do so. In Havana, he was a prominent surgeon; in Miami, he is washing dishes. However, he is going to school at night so he can eventually practice medicine in the United States.

**Evaluative** De La Vega says that he is “happy to be here and lucky.” Do you think you would feel the same as De La Vega? Why or why not?

- o Accept reasonable answers.

**Stop and Jot:** Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about Dr. De La Vega's relationship with Tomás. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

**Literal** Why does Angelita say she will return to the camp rather than go with Julian to meet Tomás?

- o Angelita's brother Pepe has been placed in a foster home. If she returns to the camp, she hopes to be reunited with Pepe in the same foster home.

### [page 174]

**Inferential** Why does Julian start to walk away from Angelita without saying goodbye? Describe how he feels in this section. Find one example of figurative language in the section to help explain Julian's feelings.

- o Julian doesn't say goodbye to Angelita at first because it hurts him to leave her; he says his sad feelings are “like splinters” (simile), but the only thing to do is to ignore them. Julian says that he has gotten better at learning how to push down the sad feelings. The sadness is still there, but he feels he must move forward anyway.

**SUPPORT:** *Cuidate* is Spanish for “take care!”



### [page 175]

**Inferential** Why did the author write the word *my* in italics at the top of the page? What does this tell you about Julian’s identity and growth?

- o The word is italicized to emphasize that Julian thought of—and carried out—the plan himself, not his parents or brothers. This suggests that Julian is feeling more independent and sure of himself, despite his fears.

**SUPPORT:** *Amigo* is Spanish for “friend.”

### [pages 175–176]

**Inferential** What does Julian think the “five guys” he encounters are going to do to him?

- o Julian is afraid they are going to hurt him—perhaps take him to a Laundromat and stuff him into a dryer, referring to the story the driver told at the beginning of the chapter.

### [page 177]

**Evaluative** Why do you think Angelita decided to go with Julian after all? Find evidence from the text to support your answer.

- o Possible answers should explain that Angelita may have wanted to protect Julian. She remarks to him that he got himself into trouble after only five minutes, and she later pats his arm affectionately as she asks, “What am I going to do with you?”

**SUPPORT:** *Cubanito* is Spanish for “little Cuban.”

### [pages 178–179]

**Inferential** Why does Julian think Tomás is a lot like Bebo?

- o Possible answers should explain that Tomás and Bebo both seem very mechanically inclined and they both seem resourceful.

**CHALLENGE:** Ask students to think about why the author might have said that Tomás has “adopted” apparently unwanted items that have been “orphaned.” How might this figurative language fit into the theme of the story?

- o Possible answers should explain that in many ways, the children who have been sent to the United States have been orphaned because they are without their parents. The children in the camp are waiting to be adopted. Like the various items Tomás has adopted, the children can also be productive if they are given the opportunity.

### [page 180]

**SUPPORT:** If necessary, explain to students that the pronoun *her* at the top of the page refers to the boat Tomás has found. Ships and boats are traditionally referred to with feminine pronouns.

**Inferential** How do you know that Angelita is not especially impressed with the engine Tomás shows her?

- o Angelita calls it “beautiful” but in a sarcastic way. People who use sarcasm typically mean the opposite of what they say.

**Note to Teacher:** By having Tomás point to his head near the bottom of the page, the author is making another comparison between Tomás and Bebo, who made a similar gesture on page 7.

### [page 181]

**Literal** Find two qualities on this page that Tomás says Julian possesses.

- o Possible answers should explain that Tomás says that Julian pays attention to things. He also says that Julian has a lot of courage (nerve).

### [page 182–183]

**SUPPORT:** Cárdenas Bay is situated on Cuba’s northern shore. A motor launch is a large motorboat, often used for short trips.

**Inferential** How has Tomás’s life been impacted by the Cuban Revolution? Use details from this page in your answer.

- o In Cuba, Tomás was the son of a navy mechanic. As the revolution began, his father urged him to become a navy mechanic too—which Tomás found strange because his father always told him he could “do better” than that. One day, his father arranged for Tomás to escape to the United States by hijacking a motorboat belonging to a naval captain.

**Evaluative** In what ways do you think Julian’s escape from the camp is similar to Tomás’s escape from Cuba?

- o Possible answers should explain that Julian and Tomás both say that they could not have stayed where they were (either in the camp or in Cuba). They both also had to make a quick (“on the spot”) decision about leaving, and their decision took a lot of “nerve.”

### [page 184]

**Evaluative** Why do you think Tomás did not answer Julian’s question? Explain your answer.

- o Accept supported answers. Tomás is in fact leaving on the eleventh but did not want to tell this to Julian directly. By not answering the question with the word “no,” Julian could realize the answer is “yes.”

## Discuss the Chapter and Wrap Up the Lesson

**10 minutes**

Bring students back together, and refer them to the purpose for reading:

Explain how the Cuban Revolution has affected the lives and identities of Dr. De La Vega and Tomás.

Then discuss students’ answers to Activity Page 4.2. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. Focus particularly on how Dr. De La Vega’s and Tomás’s identities changed when they came to the United States and why.

Wrap up the discussion by displaying the following sentence frames.

Dr. De La Vega's life changed when he came to the United States from Cuba because \_\_\_\_\_.

Dr. De La Vega's life changed when he came to the United States from Cuba, but \_\_\_\_\_.

Dr. De La Vega's life changed when he came to the United States from Cuba, so \_\_\_\_\_.

Remind students that “because” sentences explain why, “but” sentences show a change in direction, and “so” sentences tell what happens as a result. Give students two minutes to write on their own. Then ask students to share their answers.

Possible answers may include:

Dr. De La Vega's life changed when he came to the United States from Cuba because he could no longer practice medicine.

Dr. De La Vega's life changed when he came to the United States from Cuba, but he was determined to make a good life for himself and his family.

Dr. De La Vega's life changed when he came to the United States from Cuba, so he got a job as a dishwasher and studied at night so he could practice medicine in the United States.

As time allows, repeat the activity, replacing Dr. De La Vega's name with Tomás and with Julian.

To wrap up the discussion, have students complete the next row in the Identity Anchor Chart.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee
in Miami	mature self-sacrificing

**Note to Teacher:** Assign pages 185–242 in *90 Miles to Havana* as homework. This includes the chapters “Armando” (pages 185–199), “The Plan” (pages 200–207), “Making Tomás-Ade” (pages 208–214), “Selling Tomás-Ade” (pages 215–222), “Monster Engine” (pages 223–227), “Armando’s Surprise” (pages 228–233), “Patching” (pages 234–238), and “Rain” (pages 239–242). Note that students will also be rereading “The Plan” in class in Lesson 5. It may help some students to pace their reading if you break up the reading assignment by asking them to read pages 185–214 after Day 1 of Lesson 4 and pages 215–242 after Day 2 of Lesson 4.

1. In the chapter, you read, “I don’t blame you for running away, but still, it takes a lot of nerve to do what you did.”
2. Say the word *nerve* with me.
3. *Nerve* means courage or boldness.
4. Mitchell finally gathered the nerve to try out for the school play.
5. What are some other examples of people showing nerve? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “She showed a lot of \_\_\_\_\_ when she stood up to her friends.”]
6. What part of speech is the word *nerve*?
  - o noun

### *Synonyms, Antonyms, or Synonyms and Antonyms*

[Use a Synonyms and Antonyms activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *nerve*? [Prompt students to provide words such as *courage*, *spunk*, and *fearlessness*.] What are some antonyms, or words and phrases that have the opposite meaning, of *nerve*? [Prompt students to provide words such as *cowardice*, *fear*, and *weakness*. As students discuss synonyms and antonyms, guide them to use the word target word in a complete sentence, such as: “A synonym of *nerve* is *bravery*.”]

## DAY 2

### SPELLING

10 MINUTES

#### Practice Spelling Words

#### Practice

10 minutes

- Tell students they will practice writing their spelling words.
- Have students turn to Activity Page 4.3. Explain that they will write a complete sentence for each of these words. Sentences should use each word correctly and show the meaning of the word.
- Remind students that they will complete their spelling assessment in Lesson 5.

**Note to Teacher:** Students may work independently or with a partner. If students do not complete their Activity Page 4.3 in class, they may do so for homework.

## Roots and Prefixes Shared with Spanish

## Introduce Roots and Prefixes Shared with Spanish

10 minutes

- Ask student volunteers to define *root* (a word or word part that can form the basis of new words through the addition of an affix), *prefix* (a syllable or syllables placed at the beginning of a root word to change the word's meaning), and *suffix* (a syllable or syllables placed at the end of a root word to change the word's meaning).
- Solicit a few examples of words with Greek and Latin roots and affixes from students, such as *micro*, *il-*, *en-*, *-ful*, and *-tion*.
- Direct students to the Roots and Prefixes Chart displayed in the classroom. Tell students that many words they use every day also share roots and prefixes with Spanish.
- Add the following roots and prefixes to your classroom chart. Read through the examples with students.

Roots		
A root is a word or word part that can form the basis of new words through the addition of prefixes or suffixes.		
<i>aqua, aque</i> (water) aquarium aqueduct	<i>hydro, hydra</i> (water) hydroelectric hydrant	<i>phone</i> (sound, voice) phonics megaphone
<i>photo</i> (light) photograph photon	<i>vita</i> (life) vitamin vitality	
Prefixes		
A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.		
<i>anti-</i> (against) antisocial antifreeze	<i>ante-</i> (before) antecedent anterior	

- Explain to students that these roots and prefixes originally come from Greek and Latin but are frequently found in both English and Spanish.
- Discuss Spanish cognates with students. Tell them students cognates are words in Spanish and English that share the same Latin and/or Greek root. They are very similar in spelling and often have the same or similar meaning. For example:

- o The Spanish word for *photograph* is *fotografía*. The root words *photo* and *foto* have the same meaning.
- o The Spanish word for *water* is *agua*. The root words *aqua* and *agua* have the same meaning.
- Similarly, the prefixes *anti-* (against) and *ante-* (before) are also Spanish prefixes.
- Tell students that understanding the root or affix in one language can help them determine the meaning of the word in another language.
- Have students complete Activity Page 4.4 as homework.

## WRITING

20 MINUTES

### Business Communication: Draft

#### Introduce Formal Business Language

15 minutes

- Remind students that the letter the brothers forged in *90 Miles to Havana* was unsuccessful.
- Call on student volunteers to tell what they have learned about business communication so far in this unit. Use students' comments to prompt them to suggest reasons why the brothers' letter did not convince the camp director.
- Tell students that one reason their letter was unsuccessful might have been that it did not use formal business language.
- Explain to students why it is important to keep their audiences in mind when they are drafting business communication.
- Impress upon students why they need to speak to their audiences using professional business-related language. This will help them word their requests more precisely and accurately.
- Display the Vocabulary Map you prepared in advance, and direct students' attention to Activity Page 4.5. Model for students how to use the Vocabulary Map:
  - o Select a word from the word list on Activity Page 4.5, and write it in the center oval.
  - o Write a definition of the word in the *Definition* section of the map.
  - o In the *Characteristics* section, list features to help recognize, identify, or distinguish the word from similar words.
  - o Write synonyms or concrete applications of the word's characteristics in the *Examples* section.
  - o Write antonyms in the *Non-Examples* section.
- Before students use the outlines they prepared on Activity Page 3.5 to begin drafting, have them work in groups of three or four to complete the Vocabulary Map on Activity Page 4.5. Each student in a group should choose a different word.

- If time permits, allow students to begin drafting their business communication letters in their Writing Journals.

## Wrap Up

5 minutes

As time allows, have selected groups share their completed Activity Pages. Discuss them as a class.

**Note to Teacher:** You may choose to have students work on their Activity Pages in class and have students write their drafts for homework.

## Take-Home Material

### Reading

- Assign pages 185–242 in *90 Miles to Havana* as homework. This includes the chapters “Armando” (pages 185–199), “The Plan” (pages 200–207), “Making Tomás-Ade” (pages 208–214), “Selling Tomás-Ade” (pages 215–222), “Monster Engine” (pages 223–227), “Armando’s Surprise” (pages 228–233), “Patching” (pages 234–238), “Rain” (pages 239–242). Note that students will also be rereading “The Plan” in class in Lesson 5. It may help some students to pace their reading if you break up the reading assignment by asking them to read pages 185–214 after Day 1 of Lesson 4 and pages 215–242 after Day 2 of Lesson 4.

### Spelling

- If students did not complete Activity Page 4.3 in class, have them complete it for homework.

### Morphology

- Have students complete Activity Page 4.4 for homework.

### Writing

- Have students work on their drafts in their Writing Journals for homework.

### Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

## MID-UNIT COMPREHENSION CHECK

You may wish to pause one day before proceeding to Lesson 5 so you can assess students’ reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment, including having students reread chapters or read Fluency Supplement selections.

# Lesson 5

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Reading</b>	40 min	Whole Group: “The Plan” and “Bad News”	<i>90 Miles to Havana</i> , pages 203–207 and pages 243–247
	5 min	Word Work: <i>Improvise</i>	Identity Anchor Chart Activity Pages 2.2, 5.1, and SR.1
<b>DAY 2:</b> <b>Spelling</b>	15 min	Spelling Assessment	Activity Page 5.2
	30 min	Business Communication: Draft	Fishbone Cause and Effect Graphic Organizer Writing Journal Activity Page 5.3
<b>Take-Home Material</b>	*	Writing	Activity Page 5.3

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Determine a character’s motivation. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Writing

Introduce a topic; organize ideas, concepts, and information. (W.6.2.a)

Develop a topic with relevant facts, definitions, concrete details, quotations, or other information and examples. (W.6.2.b)

Use appropriate transitions to clarify the relationships among ideas and concepts. (W.6.2.c)

Establish and maintain a formal style. (W.6.2.e)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)

### Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.3)



Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use a dictionary or glossary to determine the meaning of an unknown word. (L.6.4, L.6.4.c, L.6.4.d)

Demonstrate understanding of figurative language. (L.6.5)

Acquire new vocabulary. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Read and be prepared to help students summarize the homework reading in *90 Miles to Havana*, which includes the following chapters: “Armando” (pages 185–199), “The Plan” (pages 200–207), “Making Tomás-Ade” (pages 208–214), “Selling Tomás-Ade” (pages 215–222), “Monster Engine” (pages 223–227), “Armando’s Surprise” (pages 228–233), “Patching” (pages 234–238), “Rain” (pages 239–242).
- Write the purpose for reading on the board/chart paper: *Determine what motivates Julian to act as he does.*
- Display the Identity Anchor Chart.

### Spelling

- Remove or erase the spelling list in preparation for the spelling assessment.

### Writing

- Prepare and display the Fishbone Cause and Effect Graphic Organizer shown on Activity Page 5.3.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Online Fluency Supplement.

## DAY 1

## READING

45 minutes

**Whole Group:** “The Plan” and “Bad News” [pp. 203–207, 243–247]

### Review

5 minutes

- Prompt students to share and summarize the important events they read for homework in the chapter “Armando” and the first section of the chapter “The Plan”:
  - Angelita has returned to camp.

- o Tomás sends Julian to meet Armando, a former Cuban radio personality who now rents beach umbrellas to tourists in Miami. He does some work for Armando, who pays him money.
- o Armando also gives Julian some money in an envelope for Tomás along with a message that his brother and his brother's wife will be ready on the twelfth. Julian wonders if this has something to do with why the eleventh is circled on Tomás's calendar.
- o The next day, Julian and Tomás spend the morning making repairs to Tomás's boat.

## Introduce the Chapters

5 minutes

- Tell students they will read the second part of the chapter "The Plan" and the chapter, "Bad News," as a group. Students should follow along in their books as their classmates read sections aloud.

## Core Vocabulary

- Have students turn to page 203 in *90 Miles to Havana*.
- Preview the core vocabulary words before reading the chapters.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *stuffy*.
- Have students find the word on page 205 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
  - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
  - o Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Then have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
  - o The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
  - o Words are listed in the order in which they appear in the chapters.

**Note to Teacher:** Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

1. **stuffy, *adj.*** lacking fresh air (205)
2. **foolproof, *adj.*** unable to go wrong (206)
3. **improvise, *v.*** to make something up immediately (206)
4. **seaworthy, *adj.*** in good enough condition to sail on the sea (206)
5. **shushing, *n.*** a soft, rustling sound (244)
6. **croon, *v.*** to sing or speak softly (**croons**) (245)
7. **silhouette, *v.*** to outline (**silhouetted**) (246)
8. **possessed, *adj.*** completely controlled by a strong force, especially an evil spirit (246)

Vocabulary Chart for “The Plan” and “Bad News”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	croons possessed seaworthy silhouetted	foolproof improvise shushing stuffy
Spanish Cognates for Core Vocabulary	silueta	
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	coast is clear coming down in sheets	

- Also point out that Activity Page 5.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.5). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Determine what motivates Julian to act as he does.

### *“The Plan”*

Turn to pages 203–207 of “The Plan,” and have individual students take turns reading the chapter aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

**Note to Teacher:** In the interest of time, you may choose to have students read some portions of the text silently and then discuss.

#### *[page 203]*

**Literal** Why does Tomás draw a blue circle around the ninth of the month? Why is this important to him?

- o The highest tide of the year occurs on that date. When the water rises, he will be able to get his boat free.

**Literal** What has Julian figured out about Tomás’s plan?

- o Julian has figured out that Tomás plans to return to Cuba to pick up his parents. (Tomás also intends to pick up additional passengers.)

**SUPPORT:** The Everglades is a region of tropical wetlands on the southern tip of Florida.

#### *[page 204]*

**Inferential** Why does Tomás begin to pace around the cabin when Julian figures out the plan?

- o Accept reasonable answers. Tomás is upset that his plan has been discovered, worried that he will be caught, feeling stressed and upset when he thinks Armando told Julian about his plan.

**Literal** Why does Julian offer Tomás money?

- o Julian wants to pay Tomás to rescue his parents and bring them to Florida.

#### *[page 205]*

**Inferential** In what ways do the dialogue and events on this page show how Julian’s identity has changed?

- o Julian is making a big decision that not only impacts him, but his parents as well as Tomás and the other people Tomás intends to rescue.

**SUPPORT:** *Reglas* is the name of the ferry Julian references near the bottom of the page.

## [page 206]

**Inferential** Why does Julian think the boat doesn't look as big or as seaworthy as it did before?

- o Accept reasonable answers. Julian is looking at the boat in a new way when he thinks about his parents being in the boat. He is not entirely confident that the plan to rescue everyone from Cuba is going to work. He worries that not everyone will fit onto the boat or that the boat might sink.

## [page 207]

**Inferential** Find additional evidence on this page that Julian is maturing and that his identity continues to change. How does he feel about this?

- o Julian says that things were easier when his brothers made all the decisions. Now, he is the one making decisions—potentially life-changing decisions—for himself and his entire family. He is worried that he may not be making the right choice.

**Inferential** What is motivating Julian to act? What does Julian himself think about his motivations? How does he contrast his motivations with those of Tomás?

- o Julian wonders whether he is joining the plan because he misses his parents and wants to see them again or because he just wants to be the hero. He thinks Tomás is motivated simply because he wants to do the right thing.

**SUPPORT:** Remind students of events from the very first chapter, when Julian wanted to catch the big fish himself in order to be “the hero.”

**Note to Teacher:** Before continuing with the next chapter, pause here, and discuss what the answers to the guided reading prompts show about Julian's identity. Focus on the characters' motivations as well as Julian's continuing maturity and developing/changing identity.

## “Bad News”

Tell students they will now skip ahead in the book to read the chapter “Bad News” on pages 243–247 as a group. Remind students that they read the chapters between “The Plan” and “Bad News” for homework. Prompt students to recall and summarize what happened in these chapters:

- Tomás shows Julian his new compass, an expensive piece of equipment that will help him navigate his boat to Cuba.
- Tomás shows Julian how to gather oranges spilled by trucks to make “Tomás-ade,” which he sells to make money for his trip.
- Julian calls home to tell his parents about the escape plan, but instead, the government woman answers. The revolutionary government has taken the house and thrown Julian's parents out. The woman refuses to tell Julian how to contact them.
- The next day, Julian sells Tomás-ade and draws chalk pictures for tourists to make money. He is stopped and questioned by a police officer named Ramirez who is on the lookout for runaways from the camp. Julian manages to evade him with a lie about his identity but knows Ramirez remains suspicious.

- Julian finally reaches Bebo by phone and delivers a coded message to guide his parents to be ready to escape with Tomás on the twelfth.
- Armando does not pay Tomás what he promised, which means Tomás needs to find another source of money in order to follow through with his rescue plan.
- Tomás manages to get a loan for his trip from Mr. Papanapalulis and Dr. De La Vega. They are willing to help him because they are also both immigrants and believe in his cause.
- On the way home, Ramirez almost captures Julian, but Julian escapes. This upsets Tomás, who tells Julian that if he is caught by the police it could ruin the escape plan. He wants Julian to return to camp as soon as Tomás leaves with the boat.
- Julian does not trust Dog, a man Tomás has hired to help with the escape plan. So Julian takes the gasoline money for the trip to Cuba with him as he leaves the boat to call Bebo and confirm the escape plans.

**Note to Teacher:** In the interest of time, you may choose to have students read some portions of the text silently and then discuss.

### [page 243]

**Inferential** Why does Julian look out for Ramirez before he ventures across the bridge?

- o Julian doesn't want Ramirez to see him because he is afraid Ramirez will send him back to the camp, which could lead him to find out about Tomás's plan and put a stop to it.

**SUPPORT:** Remind students that they read about Tomás's warning to Julian about Ramirez on pages 235–237 of the chapter “Patching.” Make sure that students understand that Julian's capture could lead the police to Tomás. If the police find out about his plan to smuggle Cuban refugees to Florida, they will put a stop to it, leaving both Tomás's family and Julian's parents in Cuba with no way to escape.

**SUPPORT:** *Sí, hola* is Spanish for “yes, hello.”

### [page 244]

**Literal** What is Bebo's message for Julian about his parents? What does Julian think it means?

- o Bebo's message is, “They were there, and now they are not.” Julian thinks it means Bebo has been unable to locate his parents and his plan to help them escape is a failure.

**CHALLENGE:** Ask students why they think Julian is thinking about Angelita.

- o Student answers should explain that Angelita has always been a comfort to Julian and made him feel better when things were going badly. He wishes he had her support now.

### [page 245]

**Literal** What does Ramirez tell Julian to persuade him to get into the car? Does Julian trust Ramirez?

- o Ramirez tells Julian that his mother is back at the camp waiting for him and that she is worried about him. Julian does not trust Ramirez.

**Inferential** Find figurative language on this page that describes Julian’s reaction to being captured by Ramirez. What does it mean?

- o Julian says “a swirling fog creeps over me” and “I feel like I’m seeing things through a rolled-up newspaper. Little details pop up like the black hairs bristling out of Ramirez’s nose.” These details show Julian’s shock and confusion over being captured, which makes him unable to react or think properly.

**SUPPORT:** *Mira, chico* is Spanish for “Look, boy.” *Vamos, niño* is Spanish for “Come on, kid.” *¿Que dices?* is Spanish for “What did you say?”

### [pages 245–246]

**Literal** What does Ramirez’s tie remind Julian of? What does this cause Julian to do?

- o The swallows on Ramirez’s tie remind Julian of the golden swallow with red rubies that his mother gave him. He shouts out that he needs his suitcase, where the jewelry is hidden.

**Inferential** Why does Julian think he has let everyone down?

- o Julian has the gasoline money with him. The rescue mission can’t proceed if Tomás doesn’t have the money to fuel the boat.

**Inferential** What reminds Julian of Bebo? What does Julian mean when he says the “fog is lifting”?

- o The man fishing on the bridge looks a bit like Bebo. Bebo always encouraged Julian to try and not give up. Julian’s statement that the “fog is lifting” means that he is suddenly thinking clearly again.

**SUPPORT:** If students need help understanding the meaning of the figurative language, remind them that earlier when “a swirling fog” creeps over Julian, it shows his shock and confusion. Now that the “fog is lifting,” he is thinking more clearly.

**SUPPORT:** *Pronto* is Spanish for “quickly” or “soon.”

### [pages 246–247]

**Inferential** What motivates Julian to jump out of the car?

- o Julian wants to get back to the boat so Tomás has the gasoline money to carry out the rescue trip. He doesn’t want to let everyone down.

**Note to Teacher:** Before wrapping up the lesson, pause here, and discuss the guided reading prompts. Focus on the characters’ motivations as well as Julian’s continuing maturity and developing/changing identity.

## Discuss the Chapters and Wrap Up the Lesson

5 minutes

Bring students back together, and display the purpose for reading:

Determine what motivates Julian to act as he does.
----------------------------------------------------



Display the Identity Anchor Chart, and direct students' attention to Activity Page 2.2. Ask students to think about the chapters they have just read to complete the new rows in the Identity Anchor Chart. Incorporate students' answers regarding Julian's continuing changes into the discussion.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (fake documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee
in Miami	mature self-sacrificing
with Tomás	useful and competent
with Ramirez	a runaway a child who needs help

Wrap up the discussion by displaying the following sentence frames.

Julian wants to help his parents escape Cuba because \_\_\_\_\_.

Julian wants to help his parents escape Cuba, but \_\_\_\_\_.

Julian wants to help his parents escape Cuba, so \_\_\_\_\_.

Remind students that “because” sentences explain why, “but” sentences show a change in direction, and “so” sentences tell what happens as a result. Give students two minutes to write on their own. Then ask students to share their answers. Answers will vary but may include the following.

Julian wants to help his parents escape Cuba because he hopes to be reunited with them.

Julian wants to help his parents escape Cuba, but Tomás needs money for expenses in order to make the trip.

Julian wants to help his parents escape Cuba, so he gives Tomás all of his money to pay for expenses.

Refer back to today's purpose of reading. Ask students how completing the sentence frames helped them to understand or think about Julian's motivations for the things he does in these chapters.



1. In the first chapter, you read, “Well then you have to improvise—invent.”
2. Say the word *improvise* with me.
3. *Improvise* means to make something up immediately.
4. Martina had to improvise her speech when she forgot her notes.
5. What are some other situations in which someone might need to improvise? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “The cook had to \_\_\_\_\_ when he was preparing a dish” or “When it was my turn, I had to \_\_\_\_\_ by coming up with a joke.”]
6. What part of speech is the word *improvise*?
  - o verb

### Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read is about someone who is improvising, show me a thumbs up. If the sentence I read is not about someone who is improvising, show me a thumbs down.

1. Arthur didn’t know the tune, so he made one up as he went along.
  - o improvising, thumbs up
2. Yvonne proofread her report before turning it in to the teacher.
  - o not improvising, thumbs down
3. Dad ran out of dishwashing liquid, so he finished washing the dishes with shampoo.
  - o improvising, thumbs up
4. The recipe called for buttermilk, but I used plain yogurt instead.
  - o improvising, thumbs up

### DAY 2

## SPELLING

15 minutes

### Assessment

- Have students turn to Activity Page 5.2 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end, you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. acquaintance	Roberto is an <u>acquaintance</u> of mine from school, but I don't know him very well.
2. license	My aunt has a <u>license</u> to practice law in this state.
3. receipt	According to the sales <u>receipt</u> , my new coat cost 50 dollars.
4. recommendation	Dad's <u>recommendation</u> is that we volunteer to clean up the park this weekend.
5. restaurant	The <u>restaurant</u> downtown serves the best hamburgers I've ever eaten.
6. success	Our fundraiser for the school library was a big <u>success</u> .
7. writing	Your <u>writing</u> must be free of errors if you want to impress your readers.
8. aquarium	Dante's <u>aquarium</u> is full of colorful tropical fish.
9. dehydrated	The coach told her players to drink plenty of fluids to avoid becoming <u>dehydrated</u> .
10. symphony	The orchestra played a famous <u>symphony</u> written by Beethoven.
11. photograph	The <u>photograph</u> shows that littering is a big problem at the city park.
12. revitalize	To <u>revitalize</u> the old gym, volunteers spent the day repairing the bleachers and painting the walls.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated.

If you are writing a letter of recommendation, be sure to format your work correctly.

- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

[illegible]

- It may be helpful to refer back to the Pronunciation/Syllabication Chart.

Word	CK Code	Syllable Type
acquaintance	/ə*kwaen*təns/	schwa*closed*schwa
license	/lie*sens/	open*closed
receipt	/rə*seet/	schwa*open
recommendation	/rek*ə*men*dae*shən/	closed*schwa*closed*open*schwa
restaurant	/res*tə*ront/	closed*schwa*closed
success	/suk*ses/	closed*closed
writing	/rie*ting/	open*closed
aquarium	/ə*kwer*ee*əm/	schwa*r-controlled*open*schwa
dehydrated	/dee*hie*drae*təd/	open*open*open*schwa
symphony	/sim*fə*nee/	closed*schwa*open
photograph	/foe*tə*graf/	open*schwa*closed
revitalize	/ree*vai*tə+l*aiz/	open*open*schwa*open

- Students might make the following errors:
  - o acquaintance: using *kwayn* for /kwaen/
  - o license: using *sens* for /sens/
  - o receipt: using *seet* for /seet/
  - o recommendation: using *shun* for /shun/
  - o symphony: using *fu* for /fə/
- Also, examine the dictated sentence for errors in capitalization and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - o Is the student consistently making errors on specific vowels? Which ones?
  - o Is the student consistently making errors at the ends of the words?
  - o Is the student consistently making errors in multisyllable words but not single-syllable words?

## Business Communication: Draft

### Review

5 minutes

- Take a moment to review with students any business communication drafts they began in Lesson 4.
- Tell students that it is important for them to make the connections between their ideas clear for their readers. Explain that, as students continue to draft their business communication, they will introduce a cause-and-effect structure into their requests.

### Introduce Cause and Effect

20 minutes

- If necessary, explain to students that a cause is something that makes other things happen. An effect is what results. In other words, cause is why something happened; effect is what happened.
- Give students some examples of cause and effect:
  - o Jillian didn't want to go to school because she was sick.
  - o The cause is she was sick. The effect is Jillian didn't want to go to school.
  - o My brother never brushes his teeth, and now he has two cavities.
  - o The cause is My brother never brushes his teeth. The effect is now he has two cavities.
- Tell students that including a cause-and-effect structure in the body of their business communication can help recipients better understand a business request or need.
- Provide some examples to help students grasp the concept. Ask the following:
  - o *What is your specific request or need?*
  - o *Why is it needed?*
  - o *What caused it to be needed?*
  - o *What can the recipient do to fulfill the request or need?*
  - o *What will happen if the request or need is granted?*
- Display the Fishbone Cause and Effect Graphic Organizer you prepared in advance, and direct students' attention to Activity Page 5.3.
- Have students complete the activity. As they work, circulate around the room, and provide ideas and assistance to individual students as needed.
  - o Explain that students will think about the need they are addressing in their business communication and the request they need to make to the recipient in order to meet that need.
  - o On the top lines, they will write what they are asking for from the recipient.

- o On the bottom lines, they will write what they hope the effect or result of the recipient responding to that request will be.
- When students finish Activity Page 5.3, have them continue drafting their business communication in their Writing Journals, using the ideas they generated on Activity Page 5.3 in the body of their communications.

## Wrap Up

5 minutes

Have selected students share their completed Activity Pages. Discuss them as a class.

**Note to Teacher:** You may choose to have students work on Activity Page 5.3 for the entire class period and have them continue their drafts for homework in their Writing Journals. Students should bring their completed drafts to class for the next lesson.

## Take-Home Material

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### Writing

- If students did not complete Activity Page 5.3 during the Writing Lesson, have them complete it for homework.

### Fluency (Optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

# Lesson 6

AT A GLANCE CHART			
Lesson	Time		Materials
<b>DAY 1: Reading</b>	40 min	Partners: “Gravity Slips”	<i>90 Miles to Havana</i> , pages 248–256 Identity Anchor Chart
	5 min	Word Work: <i>Generous</i>	Activity Pages 2.2, 6.1, 6.2, 6.3, and SR.1
<b>DAY 2: Morphology</b>	15 min	Practice Roots and Prefixes Shared with Spanish	Roots and Prefixes Chart Activity Page 6.4
	30 min	Write Business Communication: Share, Evaluate, Revise	Peer Review Checklist for Business Communication Business Communication Rubric Writing Journal Activity Pages 6.5, 6.6, SR.4
<b>Take-Home Material</b>	*	Reading, Morphology, Spelling, Writing	<i>90 Miles to Havana</i> , pages 257–262 Activity Pages 6.3, 6.4, 6.6 Draft of business communication

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Describe how plot develops as a result of events in a narrative. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6)

### Writing

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5, L.6.1.e)

Establish and maintain a formal style. (W.6.2.e)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)

## Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use phonics and syllabication to spell correctly. (L.6.2.b)

Maintain consistency in style and tone. (L.6.3.b)

Demonstrate or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 6 reading and content, choosing flexibly from a range of strategies. (L.6.4, L.6.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c, L.6.4.d)

Demonstrate understanding of figurative language. (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Describe how the overall plot develops as a result of events in the chapter.*
- Display the Identity Anchor Chart.

### Morphology

- Display the Roots and Prefixes Chart from Lesson 4 on page 79.

### Writing

- Prepare and display the Peer Review Checklist for Business Communication on page 160 of the Teacher Resources section in this guide and on Activity Page 6.5.
- Prepare and display the Business Communication Rubric on page 159 of the Teacher Resources section in this guide and on Activity Page 6.6.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Online Fluency Supplement.



Partners: “Gravity Slips” [pp. 248–256]

## Introduce the Chapter

5 minutes

- Tell students they will read the chapter “Gravity Slips.”

## Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of Reading lessons 1–5 of this unit.
  - Begin with *banners* on page 248 of *90 Miles to Havana*.
  - Have students reference the core vocabulary words on Activity Page 6.1.
- banner, *n.*** a long strip of cloth or paper, often containing words or slogans (**banners**) (248)
  - navigate, *v.*** to plan and direct the route of a ship (250)
  - compartment, *n.*** a space within another, larger space (251)
  - generous, *adj.*** willing to give and share (252)
  - pace, *v.*** to walk back and forth in an anxious way (**paces**) (253)
  - cleat, *n.*** a piece of metal or wood on a boat or pier to which ropes are attached (253)
  - nudge, *v.*** to poke something gently (**nudges**) (254)
  - creak, *v.*** to make a harsh, groaning sound (**creaks**) (254)
  - maneuver, *v.*** to move skillfully and carefully (**maneuvers**) (254)

Vocabulary Chart for “Gravity Slips”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	cleat maneuvers navigate	banners compartment creaks generous nudges paces
Spanish Cognates for Core Vocabulary	maniobra	bandera generoso

Multiple-Meaning Core Vocabulary Words	cleat	
Sayings and Phrases	duck in	

- Read the purpose for reading from the board/chart paper:

Describe how the overall plot develops as a result of events in the chapter.

## Read the Chapter

25 minutes

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support, readers of similar skill levels, or English learners with native speakers. Student pairings should change throughout the year.

Explain to students that they should complete Activity Page 6.2 as they read and that you will use this Activity Page for a wrap-up discussion when you bring the class together at the end of the lesson. As they read, students should think about how the events of this chapter advance the story's overall plot. One way to do this is for students to look for cause-and-effect relationships. Another is for students to imagine how the story might have been different had certain events not occurred.

As students read, circulate among the class, monitoring students' focus and progress. The prompts below may be used for extra support or challenge options.

### [page 248–249]

**Note to Teacher:** Point out to students the phrase *the blue sky holds me*. Explain to students that this is a type of figurative language called *personification*. Personification is a literary device in which an author gives something a quality or ability only a human can have. Have students be on the lookout for other examples of personification in this chapter.

**SUPPORT:** *Tu madre* is Spanish for “your mother.”

### [page 250]

**CHALLENGE:** Why does Julian cry out “Dog!” at the bottom of this page? Use one of the glossary words from this chapter in your answer.

**SUPPORT:** Make sure students understand that when Julian sees that his suitcase has been opened and ransacked, he fears that Dog has stolen the swallow jewelry hidden in the secret compartment.

### [page 251]

**Literal** Why does Julian offer to give the golden swallow to Tomás?

- o Julian wants to help Tomás pay for a new compass and other supplies he will need to carry out the rescue mission.

**CHALLENGE:** Find an example of personification in the paragraph that begins “The sharp blade...” What does this particular use of personification mean?

- Julian refers to the jewelry as *the sleeping bird*. The swallow is a piece of jewelry and is not really sleeping. He means that it has been hidden for a long time.

### [pages 252–253]

**Literal** Find the word *generous* on this page. What has Julian done that is generous?

- o He has given the swallow jewelry to Tomás to help finance the escape mission.

**Literal** What does Julian want in return for his generosity?

- o He wants to accompany Tomás on the rescue mission to Cuba.

**Literal** What happens to show Julian that he was wrong about Ramirez?

- o Ramirez has a letter from his mother saying that she is at his uncle's house in Connecticut.

**Evaluative** At the bottom of page 253, Julian must make a decision. What decision would you make if you were in Julian's place and why?

- o Accept reasonable answers.

### [page 254]

**CHALLENGE:** Find another example of figurative language on this page, and explain what it means.

- o Julian says the boat “creaks and complains,” meaning that it sounds as if it is not in the best shape.

**CHALLENGE:** Use context clues to translate the Spanish phrase *mucho mas* into English.

- o *Mucho mas* means “much more.”

### [page 255]

**SUPPORT:** Help students understand the phrase “something you can't add or subtract.” Explain that in order to add or subtract something, it must have value, like numbers or money. Julian believes freedom is priceless. Julian is saying that the freedom of the people waiting for him and Tomás in Cuba is much more valuable than the jewelry.

### [page 256]

**SUPPORT:** To help students answer the question, *Why does Tomás point to his forehead?*, remind them that they have seen characters use this gesture before: Bebo in the chapter “Big Fish” and Tomás in the chapter “Alone in Miami.” Tomás is implying that his intelligence will help them successfully complete the rescue mission.

**SUPPORT:** *Comprende?* is Spanish for “Understand?”

Bring students back together to review the purpose for reading:

Describe how the overall plot develops as a result of events in the chapter.

Then discuss the answers to Activity Page 6.2. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. Focus particularly on how the events of this chapter move the overall plot forward.

Display the Identity Anchor Chart, and have students complete the next row on Activity Page 2.2. Incorporate students' answers regarding Julian's continuing changes into the discussion.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee
in Miami	mature self-sacrificing
with Tomás	useful and competent
with Ramirez	a runaway a child who needs help
on the boat	more self-assured knowledgeable courageous

Bring students' attention back to the purpose for reading, and wrap up the discussion with the following questions about the plot.

**Literal** What causes Julian to offer Tomás the golden swallow? What are the effects of this offer?

- o Tomás needs money for a new compass, so Julian offers him the swallow to sell. This allows Tomás and Julian to leave for Cuba.

**Evaluative** How might the story have changed if Julian had decided to go with Ramirez? How might the story have changed if Tomás had not allowed Julian to go with him?

- o Answers will vary but should be supported by evidence from the story.

**Note to Teacher:** As homework, ask students to read the next chapter, “The Pirate’s Channel” (pages 257–262), and complete Activity Page 6.3.

### Word Work: *Generous*

5 minutes

1. In the chapter, you read, “I accept your generous offer, Julian.”
2. Say the word *generous* with me.
3. *Generous* means willing to give and share.
4. The generous man gave a large donation to the charity.
5. What are some other examples of people being generous? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “Alice was being \_\_\_\_\_ when she offered her friend to let her borrow her car.”]
6. What part of speech is the word *generous*?
  - o adjective

### ***Because, But, So***

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

Julian was generous because \_\_\_\_\_.

Julian was generous, but \_\_\_\_\_.

Julian was generous, so \_\_\_\_\_.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *generous*. [Invite students to share their answers. Possible answers may include the following.]

Julian was generous because he gave Tomás the golden swallow.

Julian was generous, but it was a risk because he might not get the golden swallow back.

Julian was generous, so Tomás was able to buy a new compass to get to Cuba.

## MORPHOLOGY

15 MINUTES

### Practice Roots and Prefixes Shared with Spanish

#### Review

5 minutes

- Remind students that many words they use every day have roots and prefixes shared with Spanish. Direct students to the Roots and Prefixes Chart you used in Lesson 4.

<b>Roots</b> A root is a word or word part that can form the basis of new words through the addition of prefixes or suffixes.		
<i>aqua, aque</i> (water) aquarium aqueduct	<i>hydro, hydra</i> (water) hydroelectric hydrant	<i>phone</i> (sound, voice) phonics megaphone
<i>photo</i> (light) photograph photon	<i>vita</i> (life) vitamin vitality	
<b>Prefixes</b> A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.		
<i>anti–</i> (against) antisocial antifreeze	<i>ante–</i> (before) antecedent anterior	

## Practice

10 minutes

- Call on student volunteers to read an English word containing one of the roots or prefixes shown on the chart. Ask the student to explain how the word is related to the root or prefix. Then ask the student to use the word in a complete sentence.
- If necessary, guide and/or rephrase students' responses to make complete sentences. For example: "*Aquatic* is an English word containing the root word *aqua*. An aquatic plant lives in water."
- Have students complete Activity Page 6.4 as homework.

## WRITING

30 MINUTES

### Business Communication: Share, Evaluate, Revise

## Share and Evaluate

20 minutes

- Explain that one purpose of a business communication is to exchange information. To do so effectively, the information must be clear. One way students can ensure that their communication is clear is to share and evaluate their writing with a peer.

- Direct students to the Peer Review Checklist for Business Communication, and direct students' attention to Activity Page 6.5. Clarify any confusion students may have with any of the items.
- Direct students to the Business Communication Rubric on Activity Page 6.6 and displayed in the classroom. Explain that students will use this rubric as they evaluate, edit, and revise their drafts.
- Have students choose a partner and exchange drafts. Ask students to use the Peer Review Checklist on Activity Page 6.5 to help their partner reexamine their communication. Reviewers should imagine that they are the person receiving the business communication. Reviewers should ask themselves the following:
  - o Is the message clear?
  - o Is the language formal and precise?
  - o Which elements of the communication are good? Which elements need improvement?
- As students share their communications and complete the activity, circulate around the room, and provide assistance as needed. Make sure students are using the Business Communication Rubric as they evaluate their partners' drafts.

## Revise

10 minutes

- After students have completed their peer reviews and exchanged suggestions, have them revise their drafts in their Writing Journals. Students can begin their revisions in class and complete them for homework.
- Remind students to use the feedback from their partners and the Proofreading Symbols list on Activity Page SR.4.

## Take-Home Material

### Reading

- Have students read "The Pirate's Channel" on pages 257–262 of *90 Miles to Havana* and complete Activity Page 6.3 for homework.

### Morphology

- Have students take home Activity Page 6.4 from the Morphology Lesson for homework.

### Writing

- If students did not finish revising their business communication drafts during the Writing Lesson, have them complete their revisions for homework.

### Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

# Lesson 7

## AT A GLANCE CHART

Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Reading</b>	40 min 5 min	Close Reading: “Jump” Word Work: <i>Wheezes</i>	<i>90 Miles to Havana</i> , pages 263–268 Activity Pages 7.1, SR.1
<b>DAY 2:</b> <b>Grammar</b>	15 min	Practice Pronoun Antecedent Agreement and Frequently Confused Words	Example sentences Frequently Confused Words Chart Activity Pages 7.2, 7.3
<b>Writing</b>	30 min	Business Communication: Edit and Publish	Business Communication Editing Checklist Writing Journal Activity Pages 6.6, 7.4, SR.4
<b>Take-Home Material</b>	*	Reading, Grammar, Writing	<i>90 Miles to Havana</i> , pages 269–275 Activity Pages 7.2, 7.3, 7.4

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Identify how events in an early part of a narrative impact plot events later in the narrative. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

### Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

Establish and maintain a formal style. (W.6.2.e)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others. (W.6.6)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)



## Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2, L.6.2.b, L.6.3, L.6.3.b)

Ensure that pronouns are in the proper case. (L.6.1.a)

Recognize and correct inappropriate shifts in pronoun number and person. (L.6.1.c)

Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents). (L.6.1.d)

Use context as a clue to the meaning of a word or phrase. (L.6.4, L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.d, L.6.4.c)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Write the purpose for reading on the board/chart paper: *Identify how events in the first chapter impact plot events later in the book.*

### Grammar

- Prepare and display the example sentences found in the Grammar Lesson on page 112 of this Teacher Guide.
- Display the Frequently Confused Words Chart on page 165 of the Teacher Resources in this guide.

### Writing

- Prepare and display the Business Communication Editing Checklist found on page 161 of the Teacher Resources section in this guide and on Activity Page 7.4.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Online Fluency Supplement.

READING

45 minutes

Close Reading: “Jump” [pp. 263–268]

Review

5 minutes

- Review students’ answers to Activity Page 6.3, “The Pirate’s Channel,” which was completed for homework. Make sure students understand the events in the chapter before moving on to today’s reading.

Introduce the Chapter

5 minutes

- Tell students they will read the chapter “Jump.”
- Have students turn to page 263 in *90 Miles to Havana*.

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of Reading Lessons 1–5 of this unit.
  - Begin with *glides* on page 264 of *90 Miles to Havana*. Have students reference the core vocabulary words on Activity Page 7.1.
- glide, v.** to move with a smooth, silent motion (**glides**) (264)
  - wheeze, v.** to make a whistling, cough-like sound (**wheezes**) (264)
  - guayabera, n.** a short-sleeved, lightweight sport shirt (265)

Vocabulary Chart for “Jump”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	guayabera	glide wheeze
Spanish Cognates for Core Vocabulary	guayabera	
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Read the purpose for reading from the board/chart paper:

Identify how events in the first chapter impact plot events later in the book.

## Read the Chapter

20 minutes

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of the chapter are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

[Have students read page 263.]

**LIT/Literal** Find two examples of personification in the first sentence of the chapter.

- o The sunrise is described as “painting” the buildings; the ferry is referred to as “her.”

[Have students read page 264.]

**VOC/Inferential** How does the author use vocabulary words to reinforce the idea that the boat is not in especially good shape?

- o The author says that the engine “coughs and wheezes,” sounds that a sick person might make.

[Have students read page 265.]

**COMP/Inferential** How does the author use the man wearing the white guayabera to create suspense?

- o At first, he says that he cannot hold the line when Julian tosses it to him. Then, he refuses to let go of the line after everyone else is on board. When Tomás tells Julian that he is not one of the group waiting to be rescued, the audience is left to wonder who he is.

**SUPPORT:** *Hombre* is Spanish for “man,” “guy,” or “dude.”

[Have students read page 266.]

**COMP/Inferential** What does Tomás mean when he says of the man in the white guayabera, “If he wants to hang on, that’s up to him!”

- o Tomás means that he will drag the man into the water if he does not let go of the rope; he is not going to stay in the dock just because the man is holding the rope.

**COMP/inferential** How did the boat get tied to the cleat?

- o The man in the guayabera has tied the line to the cleat.

**SUPPORT:** Remind students that *cleat* was a vocabulary word from the previous lesson. It is a piece of metal or wood on a boat or pier to which ropes are attached.

[Have students read page 267.]

**COMP/Literal** Who is the man in the tan uniform? How does he help Julian and Tomás?

- o The man in the tan uniform is Bebo. He unties the boat line from the cleat.

**LIT/Evaluative** What is the significance of the paper clip, and why does Julian hold it as if it’s made of gold? (Recall events from the first chapter, “Big Fish.”) What other important item in the story is made of gold? In what ways are these two items significant to the story?

- o Bebo used the paper clip in the first chapter to fix the carburetor on the fishing boat. It is a symbol of Bebo’s intelligence and ingenuity, and Julian prizes it highly—this is why he holds it as if it is made of gold. The swallow-shaped jewelry is another item in the story that is made of gold. Julian remembers both items fondly—and they both played an important role in the rescue mission. The golden swallow helped pay expenses, and the knowledge Julian learned from Bebo helped him keep the boat operating on the trip.

**SUPPORT:** *Mucho gusto, amigo* is Spanish for “nice to meet you, friend.”

[Have students read page 268.]

**SUPPORT:** Explain to students that Bebo’s comment about the omelet refers to an earlier part of the story (pp. 22–23) where he compares the revolution to eggs in an omelet. He explains to Julian that some people will not like the changes the revolution brings—but he believes that he will.

**COMP/Inferential** What does the man in the white guayabera decide to do?

- o He decides to join the other passengers on Tomás’s boat.

## Discuss the Chapter and Wrap Up the Lesson

10 minutes

Bring students back together, and review the purpose for reading:

Identify how events in the first chapter impact plot events later in the book.

Then use the following questions to discuss the chapter.

**Turn and Talk:** Ask students to work with a partner to recall the important events in the first chapter of the book, “Big Fish.” Tell students that they may flip back to the chapter and reread portions of it if necessary to complete the following sentence frames:

- At the beginning of the chapter, Bebo teaches Julian \_\_\_\_\_.
- Although there are plenty of tools for Bebo to use, he \_\_\_\_\_.
- Julian’s brothers treat him like a baby, but Bebo \_\_\_\_\_.

Allow partners 2–3 minutes to complete the sentence frames in writing, and then invite them to share. Complete the frames as a class.

Next, ask partners to complete a second set of sentence frames to help them think about how the events in the first chapter impact plot events in the current chapter.

- If Bebo hadn’t taught Julian to use a map and compass, \_\_\_\_\_.
- Because Bebo showed Julian how to use a dime and a paper clip to fix the carburetor, \_\_\_\_\_.
- Bebo’s confidence in Julian later helps Julian to \_\_\_\_\_.

When partners are finished, bring the class together to discuss answers. Guide students to understand that the things Bebo taught Julian about navigation and engines—and the ways Bebo taught Julian to think for himself and solve problems—provided Julian with the knowledge and confidence to be able to operate the boat and fix the engine later when he is with Tomás.

**Note to Teacher:** The book’s final chapter, “Connect-y-cut,” is a longer selection. You may choose to have students begin reading the chapter during this lesson if there is extra time, or you may assign the reading for homework to allow more time for in-class discussion in Lesson 8.

## Word Work: *Wheezes*

5 minutes

1. In the chapter, you read, “The engine coughs and wheezes, but it will not start.”
2. Say the word *wheezes* with me.
3. *Wheezes* means makes a whistling, cough-like sound.

4. The old dog wheezes after running up the steep hill.
5. What are some other reasons why something or someone might make a wheezing sound? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "My aunt is allergic to cats, so she \_\_\_\_\_ whenever a cat is nearby."]
6. What part of speech is the word *wheezes*?
  - o verb

## Synonyms

[Use a *Synonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *wheezes*? [Prompt students to provide words such as *gasps*, *coughs*, and *rasps*. As students discuss synonyms, guide them to use the word target word in a complete sentence, such as: "A synonym of *wheezes* is *pants*."]

## DAY 2

### GRAMMAR

15 MINUTES

#### Practice Pronoun-Antecedent Agreement and Frequently Confused Words

##### Review

5 minutes

- Remind students that they have learned about pronoun-antecedent agreement in number and person. If necessary, remind students that the antecedent is the word to which a pronoun refers.
- Students have also learned to differentiate between some frequently confused words. Display the Frequently Confused Words Chart from Lesson 2.

##### Practice

10 minutes

- Display the following sentences:

During early practice, actors may forget their lines. (correct)

When my sister needs help, they always ask me. (When my sister needs help, she always asks me.)

Jonathan spent hours studying because he wanted to get a good grade. (correct)

My parents wrote a list of groceries and brought them to the store. (My parents wrote a list of groceries and brought it to the store.)

Aaron bought a carton of granola bars because they were cheaper than buying individual bars. (Aaron bought a carton of granola bars because it was cheaper than buying individual bars.)

I need someone to help me carry this box of books because it is so heavy. (correct)

- Call on student volunteers to read each sentence and tell if the pronoun-antecedent agreement in the sentence is correct or incorrect. If it is incorrect, ask the student to restate the sentence in its correct form.
- Next, ask all students to write a sentence containing one of the words on the Frequently Confused Words Chart. Call on selected students to read their sentence, and ask the class to indicate by a show of hands if the word has been used correctly.
- Assign Activity Pages 7.2 and 7.3 as homework.

## WRITING

30 MINUTES

### Business Communication: Edit and Publish

#### Edit

15 minutes

- Explain that students have revised their drafts and that now they will edit. In the editing part of the writing process, writers edit their writing to check for errors in spelling, punctuation, and grammar.
- Display the Business Communication Editing Checklist you prepared in advance, and direct students' attention to Activity Page 7.4. Read through the checklist with students, and tell them that they will use it to edit their work.
- Remind students that in this unit they have learned about pronoun-antecedent agreement, reviewed several frequently confused words, and studied roots and prefixes shared with Spanish. Tell students to keep these things in mind as they look for errors and edit their writing.
- As students begin to edit their communications, circulate around the room, and offer guidance and support as needed. Remind students that they can refer to the Proofreading Symbols list on Activity Page SR.4.
- Final drafts should be typed, if possible.

**SUPPORT:** Work with a small group of students who need additional support, using Activity Pages 6.6 and 7.4 to revise and edit their communications.

**Note to Teacher:** When students are done editing, they can move on to the next step to publish their work. As time permits, you may choose to have students complete the publishing step during the Writing Lesson or at a later date as part of a Pausing Point.

#### Publish

15 minutes

- Remind students that publishing means sharing their work with others, and that can take different forms. With a business communication, that means sending the communication to the recipient.
- Students may send their final drafts to the actual recipient or share it with a partner in class who serves as a mock recipient.
- If students intend to send their business communication to the recipient, provide them with direction and, if necessary, the materials to do so.

- o If students are mailing a letter, the writer's name and address go in the upper left corner of the envelope. The recipient's name, recipient's title and/or department, company name (if applicable), and address go in the middle of the envelope. The stamp should be affixed to the upper righthand corner of the envelope.
- o If students are sending an email, review that it should include a clear and specific subject line about the topic of the email. It should be short and focused, with the most important words at the beginning.

## Take-Home Material

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### Reading

- Have students take home *90 Miles to Havana* and read “Heroes” on pages 269–275 for homework.

### Grammar

- Have students take home Activity Pages 7.2 and 7.3 from the Grammar Lesson for homework.

### Writing

- If students did not complete Activity Page 7.4 during the Writing Lesson, have them complete it for homework.

### Fluency (Optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.



# Lesson 8

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
<b>DAY 1:</b> <b>Reading</b>	40 min	Whole Group: "Connect-y-cut"	<i>90 Miles to Havana</i> , pages 276–292 Identity Anchor Chart
	5 min	Word Work: <i>Snap</i>	Activity Pages 2.2, 8.1, 8.2, and SR. 1
<b>DAY 2:</b> <b>Unit Assessment</b>	35 min	Assessment	Activity Page 8.3
<b>Unit Feedback Survey</b>	10 min	Survey	Activity Page 8.4

## Primary Focus Objectives

*By the end of this lesson, students will be able to:*

### Reading

Articulate how the theme of identity is portrayed throughout a narrative. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RI.6.10)

Compare and contrast texts in different forms or genres; compare and contrast one author's presentation of events with that of another. (RL.6.9, RI.6.9)

Determine a central idea of a text and how it is conveyed through particular details, provide a summary of the text distinct from personal opinions or judgments. (RI.6.2)

### Writing

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. (W.6.2)

Develop the topic with relevant facts, definition, concrete details, quotations, or other information and examples. (W.6.2.b)

Use appropriate transitions to clarify the relationships among ideas and concepts. (W.6.2.c)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

### Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.1.a, SL.6.1.c, SL.6.1.d, SL.6.2)

### Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.1.c, L.6.1.d, L.6.2, L.6.3)

Use context as a clue to the meaning of a word or phrase. (L.6.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4, L.6.4.c)

Determine the meaning of domain-specific words. (L.6.6)

## ADVANCE PREPARATION

### Reading

- Read “Heroes” (pages 269–275) in order to review it with students who read this chapter for homework.
- Write the two purposes for reading on the board/chart paper.
  - Explain how the theme of identity is portrayed throughout the book.
  - Compare what is learned about the Cuban Revolution in informational text vs. historical fiction.
- Display the Identity Anchor Chart.
- Prepare and display a Venn diagram such as the one on Activity Page 8.2.

**Note to Teacher:** This lesson contains two purposes for reading and therefore has a two-part wrap-up. In the interest of time, you may want to have students do Activity Page 8.2 for homework and continue the discussion during a Pausing Point.

### Fluency (Optional)

- Choose and make copies of a text selection from the Online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Optional Fluency Supplement.

### Assessment

- Remove all reading, grammar, and morphology materials from display prior to the assessment.

## DAY 1

## READING

45 MINUTES

**Whole Group: “Connect-y-cut”** [pp. 276–292]

### Review

5 minutes

- Discuss and summarize the important events in the chapter “Heroes,” which the students read for homework:
  - The boat’s old engine quits working ten miles south of Key West.
  - They are towed to Florida by a Coast Guard vessel, which Armando had sent to look for them.

- o Ramirez collects Julian to take him back to the camp, where he will soon leave to reunite with his family.
- o Julian learns from Dolores that Angelita and others have managed to get Caballo removed to the orphanage in Denver.
- o Angelita has been reunited with her brother in a foster home. Julian takes a flight to Connecticut.

## Introduce the Chapter

5 minutes

- Tell students they will read the chapter “Connect-y-cut.”

## Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of Reading Lessons 1–5 of this unit.
- Begin with *grudgingly* on page 276 of *90 Miles to Havana*.
- Have students reference the core vocabulary words on Activity Page 8.1.

1. **grudgingly, *adv.*** reluctantly or resentfully (276)
2. **hoarse, *adj.*** rough and harsh (279)
3. **wither, *v.*** to shrivel up or shrink (279)
4. **grateful, *adj.*** thankful (280)
5. **snap, *v.*** to speak in an angry or sharp way (281)
6. **singsong, *adj.*** spoken in a soft, monotonous way (281)
7. **brimming, *adj.*** filled (282)
8. **sob, *n.*** a loud, gasping cry (**sobs**) (291)
9. **tatters, *n.*** irregularly torn pieces of material or paper (**in tatters**) (292)

Vocabulary Chart for “Connect-y-cut”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	brimming singsong	grateful grudgingly hoarse snap sob tatters wither

Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		snap
Sayings and Phrases	stuck your foot in it	

- Read the purposes for reading from the board/chart paper:

Explain how the theme of identity is portrayed throughout the book.

Compare what is learned about the Cuban Revolution in informational text vs. historical fiction.

## Read the Chapter

20 minutes

### Whole Group: “Connect-y-cut”

[pp. 276–292]

Have individual students take turns reading the chapter aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students’ attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

**Note to Teacher:** In the interest of time, you may choose to have students read some portions of the text silently and then discuss.

### [pages 276–277]

**Inferential** Do Gordo and Alquilino recognize that Julian’s identity has changed since they last saw him? Use one of the vocabulary words from the chapter in your answer.

- They do not recognize that Julian’s identity has changed. They only grudgingly (reluctantly) acknowledge that he has grown a bit. As Julian remarks, they are only looking at his “outside” and do not understand how he has grown inside.

**Literal** Which family member is missing? Why?

- Julian’s father is not with them. The Cuban government would not let him leave because he is building a hospital and must finish the job before he is allowed to come to the United States.

### [page 278]

**Inferential** What does Julian mean when he says he is getting nervous because he knows what is coming?

- Julian’s mother is looking through the suitcase for the golden swallow. Julian is afraid she will react badly when she finds that it is missing.

### [pages 279–282]

**Inferential** Find at least two pieces of evidence that show Mami, Gordo, and Alquilino still consider Julian the “little brother.” Find at least two pieces of evidence that show how Julian has changed and matured.

- Gordo and Alquilino shake their heads when they learn that the golden swallow is gone, suggesting that they “knew” Julian couldn’t be trusted with it. The next day, Mami insists that Julian’s brothers walk him to the bus stop, although he has been on far greater adventures than that. Gordo thinks “little Julian” is afraid about going to school and teases him in a singsong, insulting voice; he also assures Julian that he’ll “protect” him.

Conversely, Julian boldly tries to explain why he sold the golden swallow. He protests when his mother has his older brothers walk him to the bus stop and talks back to Gordo. He also defiantly tells Gordo that he can take care of himself.

**Inferential** Contrast Julian’s school clothes with those of the other students. What symbolic meaning do you think the author intends to convey here?

- Julian is wearing colorful, fancy clothes; the other students are dressed much more casually. The author is using the different kinds of clothing to show how Julian himself feels different and alienated from the other students.

### [pages 282–283]

**Evaluative** How does Julian’s reaction to the schoolyard bully compare to his reaction to Caballo at the camp? Do you think this reaction shows that Julian has matured?

- Julian immediately fights back against the schoolyard bully. At the camp, he was afraid to confront Caballo directly, although he did eventually begin playing “tricks” on him. Accept reasonable answers.

### [pages 284–285]

**SUPPORT:** *Caramba!* is a Spanish exclamation expressing surprise or disappointment.

**Inferential** Find some details on these pages that further reinforce how Julian feels like an outsider in his new school. How is Darlene different from the other students?

- Student answers should explain that the teacher speaks insultingly to Julian (e.g., “Can you hear me?”); she mispronounces his name and continues to do so even after he has corrected her; the other children ask insulting/racist questions about his life in Cuba. By contrast, Darlene asks a respectful question about Julian’s life in Cuba and expresses real concern for him.

### [page 286]

**Inferential** Contrast the way Julian feels in the classroom with the way he felt on Tomás’s boat.

- In the classroom, Julian feels invisible and unimportant; on the boat, he felt as if he mattered and that he was doing something important.

### [page 287–288]

**Inferential** How do Julian’s drawings seem to change Mrs. Johnson’s view toward him?

- Mrs. Johnson asks if the drawings tell Julian’s story and invites him to share his story with his classmates. She seems much more interested and respectful toward Julian. She ends by assuring him that she is glad he is attending the school.

### [page 289]

**CHALLENGE:** How is Darlene a bit like Angelita?

- Student answers should explain that Darlene seems to want to help Julian and is looking out for him. Like Angelita, Darlene takes Julian seriously and does not treat him as insignificant.

### [page 290]

**Inferential** How do Gordo’s comments on this page show that he still thinks of Julian as the babyish little brother? How does Julian’s response indicate that his identity has in fact changed?

- When Gordo sees Julian’s torn, dirty clothing, he immediately concludes that Julian has lost a fight at school. Julian replies that he didn’t lose and that he can take care of himself.

**Literal** Who is the special delivery box from? What is inside?

- The box is from Tomás. It contains the golden swallow as well as a letter telling about how indispensable Julian was on the rescue trip to Cuba.

### [page 291]

**Inferential** Find a detail on this page that shows Gordo and Alquilino may finally understand that Julian is not the same boy he was at the beginning of the story.

- As Mami reads the letter from Tomás, the two older boys raise their eyebrows in surprise and look at Julian differently—finally seeing the changes in him.

**Literal** Use a vocabulary word from this chapter to describe the way Gordo and Alquilino clap their hands after Mami finishes reading the letter. What does this mean?

- Gordo and Alquilino clap their hands grudgingly. They are reluctant in their approval of Julian’s actions.

**SUPPORT:** Flan is a dessert custard.

### [page 292]

**Inferential** Find a detail suggesting that Julian thinks he will be able to fit into his new school after all.

- Julian says that he is dressed like a “normal person,” that is, like one of the other students.

**Note to Teacher:** The term “Siamese twins,” meaning conjoined twins, is generally considered offensive but was used during the era in which this book takes place.

**Note to Teacher:** Gordo remarks that “Apollo is in orbit.” This is an anachronism. The first successful manned Apollo mission occurred in October 1968. The first U.S. astronaut to orbit Earth (as referenced by Mrs. Johnson on page 288) was John Glenn aboard the Friendship 7 (February 20, 1962). On May 5, 1961, Alan Shepard became the first American in space, aboard Freedom 7, but this was not an orbital flight. Given the date of the Cuban Revolution and other context clues in the novel, it seems most likely that Alan Shepard’s flight is the one being (incorrectly) referenced here.

## Discuss the Chapter and Wrap Up the Lesson

5 minutes

Refer students to the first purpose for reading:

Explain how the theme of identity is portrayed throughout the book.

Display the Identity Anchor Chart, and prompt students to fill in the final row.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee
in Miami	mature self-sacrificing
with Tomás	useful and competent
with Ramirez	a runaway a child who needs help
on the boat	more self-assured knowledgeable courageous
in Connecticut	immigrant new kid in school able to take care of himself

Wrap up by giving students 2 minutes to complete the following sentence frames, and then ask them to share their answers with the class.

- At the beginning of the book, Julian is \_\_\_\_\_. By the end, he is \_\_\_\_\_. Some reasons for this change include \_\_\_\_\_.

Students' answers should indicate an understanding that at the beginning of the book Julian's identity was of a young child or little brother not given much responsibility by anyone but Bebo. The events he experiences throughout the course of the novel give him opportunities to develop into a more mature person able to take care of himself in many situations.

## Wrap Up the Unit

5 minutes

Refer students to the second purpose for reading:

Compare what is learned about the Cuban Revolution in informational text vs. historical fiction.

**Note to Teacher:** If time runs short, students may complete Activity Page 8.2 for homework, and the wrap-up discussion may be conducted as part of a Pausing Point.

- To wrap up the unit, remind students of the nonfiction account of the Cuban Revolution they read on Activity Page 1.4 at the beginning of the unit.

**Think Pair Share:** Have students turn to Activity Page 8.2 and complete it with a partner to compare and contrast what they learned about the Cuban Revolution in the informational text with what they learned about it in the historical fiction.

- Bring the class back together, and discuss students' answers.

## Word Work: *Snap*

5 minutes

1. In the chapter, you read, "'I'm *not* afraid!' I snap back."
2. Say the word *snap* with me.
3. *Snap* means to speak in an angry or sharp way.
4. The office manager snaps at employees when they make a mistake.
5. What are some other reasons why one person might snap at another? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Jerome \_\_\_\_\_ at his teammates because they didn't work together."]
6. What part of speech is the word *snap*?
  - o verb

## Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *snap* is a word with multiple meanings. Share the following with students.]

Meaning #1: *snap*—to speak in an angry or sharp way

Meaning #2: *snap*—to break with a sharp cracking sound

Meaning #3: *snap*—to try to bite



I am going to read several sentences. Listen to the context, or the text surrounding *snap* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers. When you think a sentence is an example of Meaning #3, hold up three fingers.

1. The dog snaps at the mail carrier.
  - o 3
2. I heard the tree branch snap just before it fell to the ground.
  - o 2
3. The boy snaps at his little sister for spilling her milk.
  - o 1
4. The lion snapped angrily at the zookeeper.
  - o 3

## DAY 2

### UNIT ASSESSMENT

35 MINUTES

- Make sure each student has a copy of Activity Page 8.3. You may have collected this Activity Page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, students will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.
- This is a good opportunity to use the Tens scoring system to gather formative assessment data.

### Reading Comprehension

The reading comprehension section of the Unit Assessment, Activity Page 8.3, contains two selections and accompanying questions. The first selection is a primary source nonfiction text, “A Letter to President Obama from the Daughter of a Cuban Exile.” The second selection is a fiction text, “Where the Sun and Moon Came From: A Cuban Legend.”

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (AchieveTheCore.org). These texts are considered worthy of students’ time to read and meet the expectations for text complexity at Grade 6.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and SmarterBalanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

## UNIT ASSESSMENT ANALYSIS

### Quantitative and Qualitative Analysis

The texts used in the reading comprehension assessment, “A Letter to President Obama from the Daughter of a Cuban Exile” (nonfiction text) and “Where the Sun and Moon Came From: A Cuban Legend” (fiction text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity,” (CoreStandards.org/resources). Both selections fall within the Common Core Grades 5–6 Band.

### Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

\* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 <i>Inferential</i>	A	RI.6.4, L.6.4.a
2 Part A <i>Literal</i>	B, C	RI.6.1
2 Part B <i>Inferential</i>	Cuban officials tried to stop the flight, claiming a draft dodger was aboard the airplane. The pilot ignored the orders to stop the flight and took off for America without permission.	RI.6.1, RI.6.3
3 <i>Literal</i>	D	RI.6.1
4 Part A <i>Inferential</i>	No.	RI.6.1

4 Part B <i>Inferential</i>	"He carried those keys until the day he died, believing he was going back to Cuba."	RI.6.1
5 <i>Inferential</i>	B	RI.6.5, RI.6.6
6 <i>Inferential</i>	D	RI.6.2
7 Part A <i>Literal</i>	B	RL.6.1
7 Part B <i>Inferential</i>	"From this place none of the bright beams of the Sun nor the soft light of the Moon could breach the earth; only the stars shone in the sky."	RL.6.1, RL.6.4, RL.6.5
8 Part A <i>Literal</i>	A	RL.6.1
8 Part B <i>Inferential</i>	D	RL.6.1
9 <i>Inferential</i>	A	RL.6.1, RL.6.3
10 <i>Inferential</i>	B	RL.6.4, L.6.4.a
11 <i>Inferential</i>	The Sun was lonely after the Moon left the cave. He wanted her companionship again. But the Moon never forgave the Sun for driving her out of her home and did not want to be friends with him any longer. So she would not let the Sun catch up to her.	RL.6.1, RL.6.3
12 <i>Evaluative</i>	A	RL.6.2

## Writing Prompt Scoring

The writing prompt addresses CCSS RL.6.9, W.6.2.a-c, W.6.4; L.6.1, L.6.1.c, L.6.2, L.6.2.b, L.6.3.

Score	4	3	2	1
Criteria	The two reading passages are clearly compared and contrasted, feelings and motivations are described, and answer is supported with relevant examples from both passages. Pronoun-antecedent agreement is correct, and the answer is free of spelling, grammar, and punctuation errors.	The two reading passages are sufficiently compared and contrasted, feelings and motivations are described, and answer is supported with some examples from both passages. There are few errors in pronoun-antecedent agreement, spelling, grammar, and punctuation.	The two reading passages are minimally compared and contrasted, feelings and motivations are minimally described, and answer is supported with few examples from the passages. There are significant errors in pronoun-antecedent agreement, spelling, grammar, and punctuation.	The two reading passages are insufficiently compared and contrasted, feelings and motivations are not described, and answer is not supported with examples from the passages. There are significant errors in pronoun-antecedent agreement, spelling, grammar, and punctuation.

## Grammar Answer Key

The Grammar section addresses CCSS L.6.1.c.

1. he
2. their
3. it
4. it, hers
5. it
6. she
7. between
8. among
9. bring

10. Take
11. infer
12. imply

### ***Morphology Answer Key***

The Morphology section addresses CCSS L.6.4.a–b.

1. photo, light
2. vita, life
3. hydro, water
4. aqua, water
5. phone, sound
6. antisocial
7. antebellum

## **UNIT FEEDBACK SURVEY**

**10 MINUTES**

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 8.4. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react upon students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

# Pausing Point

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## Additional Activities

Choose from the Additional Activities described below or an activity you create.

### End-of-Unit Comprehension Check

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Use the first day of the Pausing Point to administer the assessment of general comprehension acquired by reading “The Plan,” “Bad News,” “Gravity Slips,” “Jump,” and “Connect-y-cut.” Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately 30 to 45 minutes.
- Tell students to read and answer the questions about what they have learned about the book and Latin American history. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

Use the following Remediation and Enrichment suggestions to plan activities for the remainder of the first Pausing Point day.

### Pausing Point for Differentiation of Instruction

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Address results of the Unit Assessment (for reading comprehension; fluency, if applicable; grammar; and morphology) and spelling assessment. Use each student’s scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

## Remediation

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### Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. As the student reads, make note of any words the student struggles with or reads incorrectly. If the student occasionally misreads words in the text, analyze the types of errors in code knowledge, and consult the CKLA Decoding and Encoding Remediation Supplement. This online publication provides further guidance in assessing, analyzing, and remediating specific decoding skills so targeted remediation can be provided. If the student frequently misreads words in the text, this is indication of a more

global decoding problem that may require further assessment and remediation by a reading specialist. The Decoding and Encoding Remediation Supplement can be accessed online in the Grade 6 Ancillary Materials at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>.

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small-group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small-group instruction, and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Also analyze whether there was a marked difference between the student's comprehension of the informational and literary passages. Good performance on the informational passage requires that students make use of the domain-specific vocabulary and knowledge presented throughout the unit. Students who performed poorly on the informational passage may benefit from rereading chapters from the unit, with more intensive focus on the domain vocabulary.

Good performance on the literary passage of this assessment requires some knowledge of domain-specific vocabulary from this unit (though not to the extent of the informative passage), as well as general knowledge of Tier 2 and academic vocabulary. Students who performed poorly on the literary passage but did well on the informative passage may benefit from specific practice with Tier 2 and academic vocabulary.

## **Fluency**

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the Online Fluency Supplement.

## **Grammar and Morphology**

For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Grammar and Morphology Pausing Point Activity Pages provided in the Activity Book (PP.3–PP.5).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 6, consult the CKLA Grade 5 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

## Spelling

If students demonstrate a need for remediation in spelling but they exhibit general proficiency in code knowledge, have them use the Individual Code Chart to assist in spelling unfamiliar words, syllable by syllable.

If students exhibit specific code knowledge problems, as revealed by the spelling assessment analyses, they may benefit from remediation to target specific letter-sound correspondences. See the Decoding and Encoding Remediation Supplement online in the Grade 6 Ancillary Materials at: <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>.

## Writing

Redirect students to Activity Page 6.6 (Business Communication Rubric), Activity Page 7.4 (Business Communication Editing Checklist), and their completed business communication. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Business Communication Rubric and Business Communication Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Business Communication Rubric and Business Communication Editing Checklist. Meet briefly with each student to provide feedback.

## Enrichment

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If students have mastered the skills in *90 Miles to Havana*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any thirdparty resources, i.e., links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

- As discussed in the unit, *identity* refers to the qualities, characteristics, and beliefs that make people who they are. During the unit, students saw how Julian's identity developed as a result of new environments and experiences. Completing the Identity Chart on page E.1 of the Activity Book will give students an opportunity to think about their own identities. Ask volunteers to share their charts with the class.
- The bully Caballo tormented the other students at the camp. Have students use the skills they have learned in this unit to write a business communication to the camp director explaining the situation and requesting action. Students can use Activity Page E.2 of the Activity Book to write their letters. Tell students to make up a name for the director, the camp, and the camp address—but remind them that the camp is in the vicinity of Miami, Florida. Students should use incidents from the novel in their letters.
- *90 Miles to Havana* contains a great deal of nautical and boat-related terminology. Ask students to create a short glossary of these words, particularly from the chapters "Big Fish," "Gravity Slips," and "Jump." Have students create their glossaries using the format shown in their Activity Books: **word**, **part of speech**, definition. Words should be presented in alphabetical order. Students can use the Nautical Glossary on Activity Page E.3 of the Activity Book to record their terms.



- Did Julian and Tomás stay in touch after the events we learn about in *90 Miles to Havana*? Ask students to use details from the novel to write a letter from Julian to Tomás one year after the novel ends. Have students describe what they think Julian is doing now, how he is adjusting to life in the United States, and how his older brothers are treating him. Students can use Activity Page E.4 of the Activity Book to write their letters, using the proper letter format they learned in the unit.
- Art is very important to Julian. He uses drawings to express his feelings and to help him understand the things that are happening around him. Have students select an important scene from the novel and illustrate it. Students may use their own chosen medium. Ask volunteers to share their art with the class.
- *90 Miles from Havana* is based on the real-life experiences of author Enrique Flores-Galbis, whose parents sent him to the United States as part of Operation Pedro Pan. Interested students may enjoy reading more about the airlift:
  - o *Leaving Cuba: From Operation Pedro Pan to Elian* by Kathlyn Gay (21st Century Books, 2000); ISBN 978-0761214660
  - o *Operation Pedro Pan: The Untold Exodus of 14,048 Cuban Children* by Yvonne Conde (Routledge, 1999); ISBN 978-0415921497
  - o *The Pedro Pan Girls: Seeking Closure* by Betty Viamontes (Independently published, 2020); ISBN 979-8569651306

# Teacher Resources

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In this section you will find:

- Glossary for *90 Miles to Havana* (pages 133–134)
- Map of Latin America (page 135)
- Timeline of Latin American History (page 136)
- The Cuban Revolution (pages 137–138)
- Vocabulary for “The Cuban Revolution” (page 139)
- The Writing Process (page 140)
- Choose and Develop a Topic (page 141)
- Business Communication Structure Model (page 142)
- Business Communication Rubric (page 143)
- Peer Review Checklist for Business Communication (page 144)
- Business Communication Editing Checklist (page 145)
- Proofreading Symbols (page 146)
- Summary Guide (page 147)
- Roots and Prefixes Shared with Spanish (page 148)
- Frequently Confused Words List (page 149)
- Optional Fluency Assessment Guide (pages 150–151)
- Fluency Assessment Scoring Sheet (pages 152)
- Activity Book Answer Key (pages 153–165)

## A

**accusing, *adj.*** in a way that suggests someone has done something wrong

**adrift, *adj.*** floating without being tied or secured

## B

**bank, *v.*** to tip or tilt sideways

**banner, *n.*** a long strip of cloth or paper, often containing words or slogans (**banners**)

**black market, *n.*** an illegal market where goods are bought and sold in violation of the law

**brimming, *adj.*** filled

**busybody, *n.*** a nosy or meddling person

## C

**canine, *n.*** the pointed tooth of a mammal (**canines**)

**carnival, *n.*** a festival or show often featuring music and dancing

**chuckle, *v.*** to laugh quietly (**chuckles**)

**cleat, *n.*** a piece of metal or wood on a boat or pier to which ropes are attached

**compartment, *n.*** a space within another, larger space

**coolly, *adv.*** calmly; smoothly

**creak, *v.*** to make a harsh, groaning sound (**creaks**)

**croon, *v.*** to sing or speak softly (**croons**)

## D

**dazed, *adj.*** stunned or confused

**deluxe, *adj.*** particularly fancy

**devilish, *adj.*** mischievous in a troublesome way; naughty

**dormitory, *n.*** a large sleeping room; a building where students live

**dutiful, *adj.*** obediently carrying out one's duty

## E

**earnestly, *adv.*** seriously; sincerely

## F

**feeble, *adj.*** weak

**ferry, *n.*** a boat that carries people and goods back and forth across a body of water

**fiddle, *v.*** to touch or fidget with something nervously or restlessly (**fiddles**)

**fighting chair, *n.*** a chair on a boat in which someone sits when trying to catch a fish (2)

**flinch, *v.*** to react as if in pain

**flourish, *n.*** a bold or showy gesture

**foolproof, *adj.*** unable to go wrong

**fray, *v.*** to become worn or strained (**fraying**)

## G

**generous, *adj.*** willing to give and share

**glare, *v.*** to look angrily (**glares**)

**glide, *v.*** to move with a smooth, silent motion (**glides**)

**grateful, *adj.*** thankful

**grope, *v.*** to feel around uncertainly or blindly (**gropes**)

**grudgingly, *adv.*** reluctantly or resentfully

**guayabera, *n.*** a short-sleeved, lightweight sport shirt

## H

**hoarse, *adj.*** rough and harsh

**horizon, *n.*** the line where the sky and Earth appear to meet

## I

**improvise, *v.*** to make something up immediately

**indigo, *adj.*** a blue-violet color

## L

**leisurely, *adv.*** without hurry

## M

**maneuver, *v.*** to move skillfully and carefully  
(**maneuvers**)

**mannequin, *n.*** a humanlike figure used to display clothing in a store (**mannequins**)

**mooring, *n.*** a place where a boat is tied or secured

**mumble, *v.*** to speak quietly

**murky, *adj.*** dark or gloomy; not clear

## N

**nautical, *adj.*** relating to ships or navigation

**navigate, *v.*** to plan and direct the route of a ship

**nerve, *n.*** courage; boldness

**nudge, *v.*** to poke something gently

## O

**onlooker, *n.*** a person who watches something without being directly involved (**onlookers**)

## P

**pace, *v.*** to walk back and forth in an anxious way  
(**paces**)

**possessed, *adj.*** completely controlled by a strong force, especially an evil spirit

**prey, *n.*** something or someone being hunted

## R

**reeducation, *n.*** education or training to change someone's beliefs

**reveler, *n.*** a person who celebrates in a noisy or lively way (**revelers**)

**rickety, *adj.*** shaky and likely to collapse or fall

## S

**sarcastically, *adv.*** in a mocking and disrespectful manner

**savor, *v.*** to enjoy (**savoring**)

**seaworthy, *adj.*** in good enough condition to be sailed on the sea

**shushing, *n.*** a soft, rustling sound

**silhouette, *v.*** to outline (**silhouetted**)

**singsong, *adj.*** spoken in a soft, monotonous way

**skeptical, *adj.*** having doubts; not easily convinced

**smirk, *n.*** an irritating, superior smile

**snap, *v.*** to speak in an angry or sharp way

**snatch, *v.*** to grab something quickly, in a rude or eager way

**sob, *n.*** a loud, gasping cry (**sobs**)

**stuffy, *adj.*** lacking fresh air

**superstition, *n.*** a belief or practice that is not based on facts or reality

**suspicious, *adj.*** questionable or unreliable

**swell, *n.*** an ocean wave (**swells**)

## T

**tatters, *n.*** irregularly torn pieces of material or paper (**in tatters**)

**tweak, *v.*** to pinch or twist (**tweaks**)

## W

**waft, *v.*** to flow gently through the air (**wafting**)

**wake, *n.*** a wave that is left behind a boat as it moves

**wheeze, *v.*** to make a whistling, cough-like sound (**wheezes**)

**wither, *v.*** to shrivel up or shrink

## Map of Latin America



\*Haiti and the Dominican Republic are the present-day countries that make up the island of Hispaniola.

## Timeline of Latin American History

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1200 BCE–1521 CE	<b>Pre-Columbian Empires</b> Olmec (1200–400 BCE) Maya (500 BCE–800 CE) Inca (1250–1532 CE) Aztec (1430–1521 CE)
1492	<b>Christopher Columbus Arrives in the New World</b> Columbus sails from Spain in an attempt to reach the East Indies but makes landfall in the Caribbean. He brings news of the New World back to Europe and attempts to claim territory for Spain.
1494	<b>Treaty of Tordesillas</b> This treaty divides Latin America between Spain and Portugal.
1500s–1790s	<b>Colonial Period</b> Spain and Portugal establish colonies throughout Central and South America.
1790s–1825	<b>Latin American Revolutions</b> Economic problems and war in Europe weaken the power of Spain and Portugal, allowing Latin American nations to begin fighting for their independence. By 1825, most Latin American nations have gained their independence.

## The Cuban Revolution

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*Read this passage about the Cuban Revolution.*

After the end of the Spanish-American War in 1898, Cuba became a United States protectorate. This means that the United States protected Cuba from military attacks by other countries. In exchange, the United States largely controlled Cuba's government. This gave Cuba time to develop its own government before it gained independence in 1902. Many American businesses established themselves in Cuba during this time. Even after Cuba became independent, the United States remained deeply involved there. American companies operating in Cuba dominated the economy, making the country highly dependent on the United States. In addition, Cuban governments were often **corrupt** and favored U.S. business interests. This caused many Cubans to oppose the nation's rulers and **fueled** anti-American feelings, especially among working-class Cubans.

In 1940, an army officer named Fulgencio Batista was elected president of Cuba. As president, Batista built schools and helped the economy grow. Many Cubans liked him. But in the election of 1944, Batista's chosen candidate was defeated. Batista ran for president again in 1952. When he realized he was not going to win the election, he **overthrew** the Cuban government with the help of Cuba's military. After gaining power again, Batista ruled as a **dictator**. He shut down the Cuban legislature and called for new elections in 1954.

A young Cuban lawyer named Fidel Castro was running for the Cuban House of Representatives in 1952. When Batista cancelled the elections, Castro and his supporters—including his brother Raúl—began plotting to take down Batista's dictatorship. On July 26, 1953, Castro and some **revolutionaries** attacked a Cuban army **barracks**. The attack failed. Castro was sent to prison, and most of his followers were killed or arrested.

When Castro was released from prison in 1955, he joined other Cuban revolutionaries in Mexico, including Che Guevara. Guevara became an important ally of Castro's. An ally is someone who is on your side. They began planning an invasion of Cuba. In December 1956, Castro and about 80 other revolutionaries landed in Cuba. Batista's army attacked the revolutionaries, killing or capturing most of them. Castro and the other survivors **fled** to the Sierra Maestra mountains in southwest Cuba and began a campaign of guerilla warfare against the government. Guerilla warfare is a type of warfare in which groups make surprise and quick small-scale raids against soldiers or other government authorities. The word *guerilla* comes from the Spanish word meaning "little war."

Other Cubans also opposed Batista's government. A group of students called the Revolutionary Directorate attacked the presidential palace in Havana in March 1957. Batista responded to these **uprisings** by **suspending** the rights of the Cuban people. Freedom of speech and freedom of assembly were taken away. In July 1958, Batista also began a military campaign against Castro's group, which was called the "26th of July Movement."

By this time, even the U.S. government's support of the Batista government was weakening. The United States had stopped supplying Batista with weapons and other aid, which made it difficult for him to equip the Cuban army. Castro invited foreign reporters into his mountain hideout to tell the world about his intention to bring justice and freedom to Cuba. Many people around the world sympathized with him and sent him money and supplies. Some foreigners even came to Cuba to fight alongside Castro and the rebels.

Batista ordered the Cuban army to attack Castro and the rebels, who were hiding in the Sierra Maestra mountains. After several clashes, Castro's forces began to gain the upper hand. By August 1958, revolutionaries had emerged from the mountains and began moving north, taking control of Cuban towns as they advanced.

On December 30, 1958, rebel forces led by Che Guevara captured a train loaded with supplies for the Cuban army. Batista knew his rule in Cuba was about to end. He fled Cuba on January 1, 1959. Guevara and his forces entered Havana on January 3. They were joined by Castro and his troops on January 8. The Cuban Revolution was over.

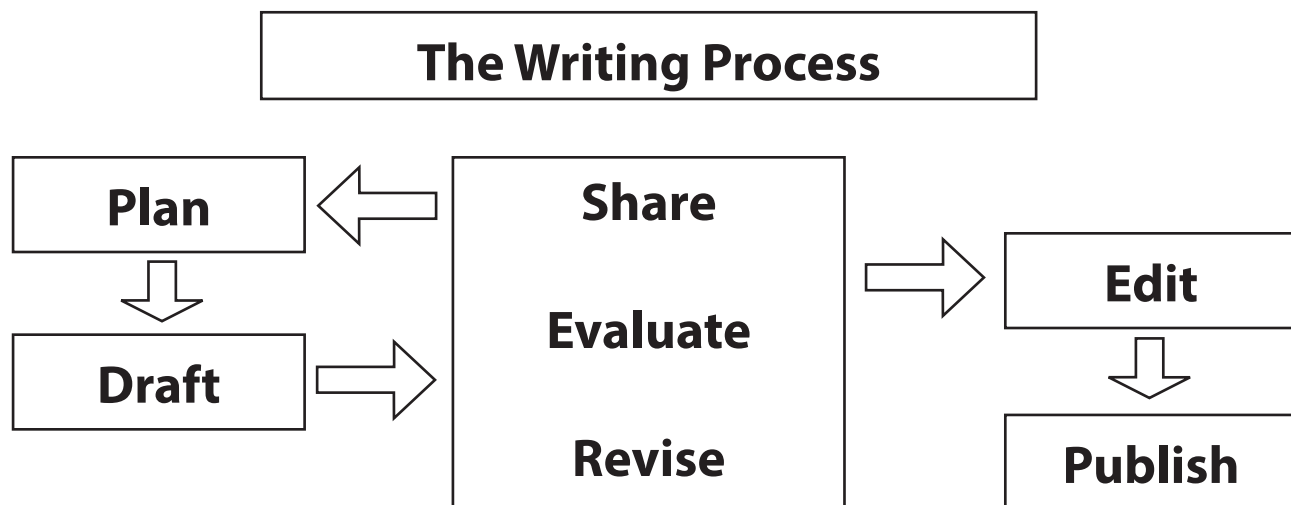
Fidel Castro became Cuba's ruler. His followers carried out violent reprisals—acts of revenge—against people thought to be friendly to the Batista **regime**. Many of the educated and wealthiest Cubans fled Cuba for the United States during this time. Castro formed a communist government closely aligned with the Soviet Union. In the early 1960s, the Soviet Union was a large communist dictatorship and the United States' main rival. Castro's actions led to a breakdown of relations between Cuba and the United States. In 1965, Castro allowed Cubans to leave the country. Many refugees traveled to the United States.



## Vocabulary for “The Cuban Revolution”

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1. **corrupt, *adj.*** dishonest; immoral
2. **fuel, *v.*** to stimulate; increase (**fueled**)
3. **overthrow, *v.*** to remove forcibly from power (**overthrew**)
4. **dictator, *n.*** a ruler with total power over a country
5. **revolutionary, *n.*** a person who supports great political change or revolution (**revolutionaries**)
6. **barracks, *n.*** a building or buildings where soldiers live
7. **flee, *v.*** to run away (**fled**)
8. **uprising, *n.*** a rebellion (**uprisings**)
9. **suspend, *v.*** to cancel; to stop (**suspending**)
10. **regime, *n.*** an authoritarian government



## Choose and Develop a Topic

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### Topic

Request to join or create a club or team

- Request for information from a teacher, adviser, or coach
- Request to change the dress code
- Apply to volunteer for an organization
- Request a donation for a fundraiser from an individual or business
- Other Idea \_\_\_\_\_

**Friendly Opening:** a short, brief greeting to the recipient

Example: *My name is Jayla Watson. I'm a sixth grader at Carpenter Middle School.*

**Statement of Purpose:** an explanation of why you are writing, addressing your topic

Example: *I am interested in volunteering at the Center Street Animal Shelter.*

**Importance:** explanation of why the recipient should think your topic is important

Example: *Your online ad says that volunteers need to be good with animals and that you prefer applicants who have prior experience.*

**Background:** important background information about your topic

Example: *I have both these qualifications. For the past year, I have been a successful pet sitter.*

**Supporting Details:** details that support your position that your topic is important

Example: *I fed and walked my neighbors' dog Jasper when they were away for the weekend. I played with Jasper and made sure he was happy. My neighbors were so pleased with the care I gave Jasper that they hired me again and also recommended me as a pet sitter to other neighbors with pets.*

**Request for Action:** a statement that asks the recipient to do something

Example: *I am confident that I can provide excellent care to the cats and dogs at your shelter. Please let me know when I can come in to interview in person for the volunteer position.*

## Business Communication Structure Model

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**(Sender's Address)**

Jayla Watson  
84 Atlas Road  
Watersville, MD 20515

**(Date)**

May 1, 2022

**(Recipient's Address)**

Ms. Carla Jimenez  
Director  
Center Street Animal Shelter  
126 Center Street  
Watersville, MD 20510

**(Salutation)**

Dear Ms. Jimenez,

**(Body)**

My name is Jayla Watson. I'm a sixth grader at Carpenter Middle School. I am interested in volunteering at the Center Street Animal Shelter.

Your online ad says that volunteers need to be good with animals and that you prefer applicants who have prior experience. I have both these qualifications. For the past year, I have been a successful pet sitter. I fed and walked my neighbors' dog Jasper when they were away for the weekend. I played with Jasper and made sure he was happy. My neighbors were so pleased with the care I gave Jasper that they hired me again and also recommended me as a pet sitter to other neighbors with pets.

**(Closing)**

I am confident that I can provide excellent care to the cats and dogs at your shelter. Please let me know when I can come in to interview in person for the volunteer position.

Sincerely,

**(Signature)** Jayla Watson

**(Typed Name)** Jayla Watson

## Business Communication Rubric

	Exemplary	Strong	Developing	Beginning
<b>Introduction</b>	Writer clearly and succinctly introduces themselves to the recipient and provides relevant background information.	Writer sufficiently introduces themselves to the recipient and provides some background information.	Writer makes an attempt to introduce themselves to the recipient but provides minimal background information.	Writer does not introduce themselves to the recipient or provides little or no background information.
	Statement of purpose is clearly stated.	Statement of purpose is stated.	Statement of purpose is stated but unclear.	Statement of purpose is missing.
<b>Body</b>	Always uses a professional tone, formal language, and clear, concise sentences.	Mostly uses a professional tone and formal language and generally writes with clarity.	Makes an attempt to use a professional tone and formal language but may be unclear.	Does not use a professional tone or formal language. Writing is unclear.
	Uses relevant facts and reasons that effectively support the writer's purpose.	Includes some relevant facts and reasons to support the writer's purpose.	Includes few relevant facts or reasons to support the writer's purpose.	Includes no or irrelevant facts or reasons to support the writer's purpose.
<b>Closing</b>	Includes a clear, strong request for action.	Includes a request for action.	Request for action may be confusing or unclear.	May not include a request for action.
<b>Structure</b>	Correctly includes all elements with no errors: sender's address, date, recipient's address, salutation, body paragraphs, and closing.	Includes most elements with few errors: sender's address, date, recipient's address, salutation, body paragraphs, and closing.	Is missing some of the following elements or makes errors: sender's address, date, recipient's address, salutation, body paragraphs, and closing.	Is missing many of the following elements: sender's address, date, recipient's address, salutation, body paragraphs, and closing.

*You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.*

Peer Review Checklist for Business Communication

Directions: Complete this checklist as you read the draft of the business communication written by a classmate. Y = yes N = no SW = somewhat

Author: Reviewer:

- The purpose of the business communication is clear.
- The structure is the business communication is correct.
- The business communication contains precise language.
- The business communication contains transitions that clearly establish the relationships among ideas.
- The style of the business communication is formal.

Ways in Which Your Business Communication Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment

## Business Communication Editing Checklist

Business Communication Editing Checklist	After reviewing for each type of edit, place a check mark here.
<b>Vocabulary</b>	
<ul style="list-style-type: none"> <li>• I have used academic vocabulary correctly.</li> <li>• I have used formal business language correctly.</li> <li>• I have used precise language that clearly communicates the message I am sending.</li> <li>• I have incorporated a cause-and-effect structure into my message.</li> </ul>	
<b>Format</b>	
<ul style="list-style-type: none"> <li>• I have correctly formatted the business communication.               <ul style="list-style-type: none"> <li>◦ If a letter, it correctly uses the sender's address, date, recipient's address, salutation, body text, closing, signature, and typed name.</li> <li>◦ If an email, it correctly uses an email address, subject line, salutation, body text, and closing.</li> </ul> </li> <li>• I have used proper spacing between elements of the text.</li> <li>• I have divided the body text into paragraphs correctly.</li> </ul>	
<b>Grammar</b>	
<ul style="list-style-type: none"> <li>• I have used proper pronoun case (subjective, objective, possessive) and pronoun-antecedent agreement.</li> <li>• I have used frequently confused words correctly.</li> </ul>	
<b>Spelling</b>	
<ul style="list-style-type: none"> <li>• I have correctly spelled all words in the text.</li> </ul>	
<b>Punctuation</b>	
<ul style="list-style-type: none"> <li>• I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability.</li> </ul>	

## Proofreading Symbols

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^	Insert
⊙	Insert period
^,	Insert comma
^'	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
○	Close up the space
<u>b</u> cap	Capitalize
B lc	Make lowercase (small letter)
e	Delete
rwd.	Reword
←	Move according to arrow direction
↻	Transpose
[	Move to the left
]	Move to the right
^a	Add a letter



## Summary Guide

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**Somebody**

Who are the main characters?

**Wants**

What do the main characters want?

**But**

What is the problem?

**So**

How do the characters try to solve the problem?

**Then**

How does the chapter end?

**Summary**

Use the information in the boxes above to write a summary paragraph.

## Roots and Prefixes Shared with Spanish

<b>Roots</b> A root is a word or word part that can form the basis of new words through the addition of prefixes or suffixes.		
<i>aqua, aque</i> (water)  aquarium aqueduct	<i>hydro, hydra</i> (water)  hydroelectric hydrant	<i>phone</i> (sound, voice)  phonics megaphone
<i>photo</i> (light)  photograph photon	<i>vita</i> (life)  vitamin vitality	
<b>Prefixes</b> A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.		
<i>anti-</i> (against)  antisocial antifreeze	<i>ante-</i> (before)  antecedent anterior	

## Frequently Confused Words List

---

**between:** used when talking about separate, individual people or things

**among:** used when talking about people or things that are not distinct and are viewed as a group

- Jenna had to choose **between** a bicycle, a chemistry set, or a pair of jeans for her gift.
- Isaiah feels the most comfortable when he is **among** his friends.

**bring:** to move something toward a location

**take:** to move something away from a location

- Benjamin wanted to **bring** a friend to the holiday party.
- My aunt asked if I wanted to **take** the leftover cake home with me.

**imply:** to suggest something indirectly

**infer:** to draw a conclusion from evidence

- I didn't mean to **imply** that I am upset with you.
- From the tone of your voice, I **infer** that you are happy.

## Optional Fluency Assessment Guide

If you wish to assess a student's fluency at any time during the year, you may select a reading passage from the *Fluency Supplement* provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/fluency-supplement/>.

### Administration Instructions

- Print out the student copy of your selected fluency passage. Students will read from this copy.
- Print out the Recording Copy of your selected fluency passage for each student you wish to assess. You will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at his or her regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

<b>Words read correctly</b>	No mark is required.
<b>omissions</b>	Draw a long dash above the word omitted.
<b>insertions</b>	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
<b>Words read incorrectly</b>	Write an "X" above the word.
<b>Substitutions</b>	Write the substitution above the word.
<b>Self-corrected errors</b>	Replace original error mark with an "SC."
<b>teacher-supplied words</b>	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking him or her to respond orally to the questions provided in the *Fluency Supplement*.

### Scoring Instructions

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment.
- To calculate a student's W.C.P.M. (Words Correct Per Minute) score, use the information you recorded on the Recording Copy and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year.

### *Oral Reading Fluency Norms for Grade 6*

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

### *Reference*

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636-644.

Fluency Assessment Scoring Sheet

Words read in One Minute

Uncorrected Mistakes in One Minute

W.C.P.M.

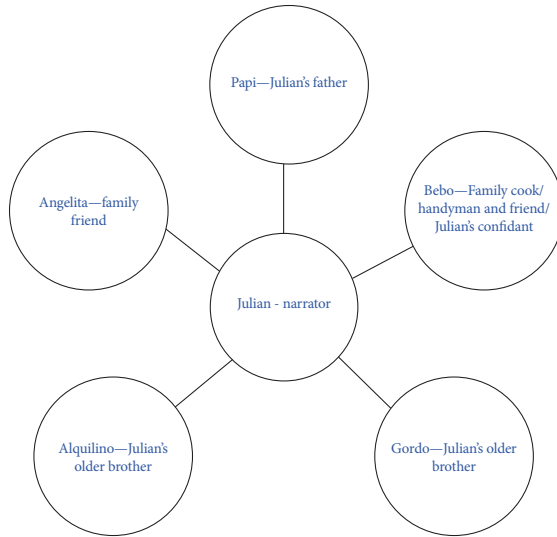
Percentile	Winter W.C.P.M.
90th	195
75th	167
50th	140
25th	111
10th	82
Comprehension Questions Total Correct _____/4	

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**1.6** ACTIVITY PAGE

## Main Characters in "Big Fish"

Use the graphic organizer to write the names of the characters in the chapter and identify their relationship with Julian.



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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**2.2** ACTIVITY PAGE

## Identity Anchor Chart

As you read 90 Miles to Havana, fill in how Julian's identity changes throughout the story. Think about how Julian sees himself as well as how others see him in each different scene in the story.

Who Is Julian?	
at home with his family	little brother too young to understand
at the airport	innocent young boy a lawbreaker (false documents; smuggling the golden swallow)
at the camp	new kid orphan; refugee
in Miami	mature self-sacrificing
with Tomás	useful and competent

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with Ramirez	a runaway a child who needs help
on the boat	more self-assured knowledgeable courageous
in Connecticut	immigrant new kid in school able to take care of himself

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**2.3** TAKE-HOME

## Pronoun-Antecedent Agreement

Circle the pronoun that correctly agrees with the antecedent.

- When I asked mom for a drink, you / she gave me a glass of water.
- Neither the driver nor the passengers gave his / their opinion about the accident.
- If any one of the boys needs a ride, he / they can call me.
- The mittens are mine; my brother gave it / them to me as a present.
- President Lincoln delivered his / their Gettysburg Address in 1863.
- Aunt Rachel spent several hours shopping for a computer because she / it wanted to find a good one.
- Many of the runners are in their / her first race.
- The silver dollar has a picture of Susan B. Anthony on it / her.

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DATE: \_\_\_\_\_

2.4TAKE-HOME

### Frequently Confused Words

Circle the word that correctly completes the sentence.

- The bank is between / among the flower shop and the bakery.
- There wasn't much agreement between / among the city council members.
- I asked Trina to bring / take some cupcakes to my party.
- Won't you bring / take some of these cookies home with you?
- Do you mean to imply / infer that I am not a fast runner?
- I can imply / infer from your happy shouts that your team won the game.

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

2.5ACTIVITY PAGE

### Writing Tips

Briefly explain why you think each of these writing tips is appropriate for business communication.

- Focus on the audience.  
Recipients will want to know how your request will benefit them.
- Use a professional tone.  
A professional tone will make it more likely your audience will take your communication seriously.
- Put the most important information first.  
Putting the most important information first will grab the audience's attention.
- Keep your sentences short and to the point.  
Short, direct sentences will make it easier for the audience to understand your request.

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

2.6ACTIVITY PAGE

- Offer facts to support your opinion or request.  
Facts will sway your audience much more than will opinions.
- Use words that are specific to the subject.  
Staying on-topic and using words specific to the subject will show your audience that you have done your research about the issue.

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

2.6ACTIVITY PAGE

### Choose and Develop a Topic

Circle a topic for your business communication. Then read the definition and example for each part of a business communication, and complete the organizer with your own ideas.  
Students' answers will vary

**Topic**

- Request to join or create a club or team
- Request for information from a teacher, adviser, or coach
- Request to change the dress code
- Apply to volunteer for an organization
- Request a donation for a fundraiser from an individual or business
- Other Idea \_\_\_\_\_

**Friendly Opening:** a short, brief greeting to the recipient  
Example: *My name is Jayla Watson. I'm a sixth grader at Carpenter Middle School.*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Statement of Purpose:** an explanation of why you are writing, addressing your topic  
Example: *I am interested in volunteering at the Center Street Animal Shelter.*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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Activity Book | Unit 625



NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 3.2 ACTIVITY PAGE

### Summary Guide for "Good Homes"

Fill in the graphic organizer based on your reading of the chapter.

<b>Somebody</b> Who are the main characters?
Julian, Gordo, Alquilino
<b>Wants</b> What do the main characters want?
They want to go to the same foster home.
<b>But</b> What is the problem?
The camp director wants to separate Julian from Gordo and Alquilino.
<b>So</b> How do the characters try to solve the problem?
The brothers tell the director that their uncle is coming soon to sponsor them.
<b>Then</b> How does the chapter end?
The brothers bribe another camper to write a fictitious letter from their uncle to the director.

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### Summary

Use the information in the boxes above to write a summary paragraph.

Julian, Gordo and Alquilino are called into the camp director's office. The director tells them that Gordo and Alquilino will be placed in an orphanage in Denver, and Julian will be placed in an orphanage in Chicago. Alquilino makes up a story telling the director that their uncle is coming from Cuba soon to sponsor them. The director is suspicious and asks to see a letter from the uncle confirming his arrival. The brothers' friend, Angelita, tells them that Paco—a boy who works in the camp office—might be willing to type a letter in exchange for several boxes of cereal. Julian and Pepe distract Dolores, the cook, long enough to steal some cereal from the kitchen. Paco agrees to type the letter.

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 3.3 TAKE-HOME

### Spelling Words

List the spelling words in alphabetical order.

acquaintance	restaurant	dehydrated
license	success	symphony
receipt	writing	photograph
recommendation	aquarium	revitalize

- acquaintance
- aquarium
- dehydrated
- license
- photograph
- receipt
- recommendation
- restaurant
- revitalize
- success
- symphony
- writing

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 3.4 TAKE-HOME

### Practice Spelling Words

Write the correct word to complete each sentence. Words will not be used more than once. Some words will not be used.

acquaintance	restaurant	dehydrated
license	success	symphony
receipt	writing	photograph
recommendation	aquarium	revitalize

- I ran into an old acquaintance from first grade yesterday.
- My grandma watered the wilted plant in order to revitalize it.
- Lucas was writing a draft of a letter in his workbook.
- Hard work often leads to success.
- I enjoy looking at my cousin's aquarium full of tropical fish.
- You need to get a driver's license before you can legally operate a vehicle.
- The cashier at the grocery asked if I wanted the receipt for my groceries.
- The friends were hungry for lunch, so they went to a restaurant.

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Activity Book | Unit 6 33

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

3.5ACTIVITY PAGE

Business Communication Structure Outline

Fill in the outline for the topic you chose in Lesson 2. As you complete the outline, use the ideas you generated on Activity Page 2.6.

Students' outlines will vary.

(Sender's Address)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(Date)

\_\_\_\_\_

(Recipient's Address)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(Salutation)

\_\_\_\_\_

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Activity Book | Unit 6

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4.2ACTIVITY PAGE

“Alone in Miami”

Answer the following questions in complete sentences.

1. Why do Julian and Angelita linger for a moment as they walk through the city? Use one of the vocabulary words in your answer.

Possible answer should explain that they are savoring, or enjoying, the new sights of the city. It is very different from the drab camp where they have been living.

2. How does Julian's memory of Caballo reflect a change in his identity?

Possible answer should explain that Julian admits he is scared to be in Miami, but excited at the same time. He is becoming braver and more independent.

3. Whom is the waitress referring to when she calls out “Doctor”? Where is he from? Why does the waitress call him “Doctor”?

She is referring to Alejandro De La Vega. The waitress calls him “Doctor” because back in Havana, where he is from, he was a surgeon.

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Activity Book | Unit 6

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4.2CONTINUED

4. What does De La Vega do for a living in Miami? Why is he doing this kind of work? How is his identity different in Miami than it was in Havana? What is he doing to change that?

De La Vega is working as a dishwasher at the Pirate Angel. He is not practicing medicine in Miami because he does not have a license to do so. In Havana, he was a prominent surgeon; in Miami, he is washing dishes. However, he is going to school at night so he can eventually practice medicine in the United States.

5. Why does Julian start to walk away from Angelita without saying goodbye? Describe how he feels in this scene. Find one example of figurative language on page 174 to help explain Julian's feelings.

Julian doesn't say goodbye to Angelita at first because it hurts him to leave her; he says his sad feelings are “like splinters” (simile), but the only thing to do is to ignore them.

Julian says that he has gotten better at learning how to push down the sad feelings.

The sadness is still there, but he feels he must move forward anyway.

6. Why does the author write the word *my* in italics at the top of page 175? What does this tell you about Julian's identity and growth?

The word is italicized to emphasize that Julian thought of—and carried out—the plan, not his parents or brothers. This suggests that Julian is feeling more independent and sure of himself, despite his fears.

Core Knowledge Language Arts | Grade 6

Activity Book | Unit 6

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NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

4.2CONTINUED

7. What does Julian think the “five guys” he encounters are going to do to him? Why?

He is afraid they are going to hurt him—perhaps take him to a Laundromat and stuff him into a dryer, referring to the story the driver told at the beginning of the chapter.

8. How do you know that Angelita is not especially impressed with the engine Tomás shows her?

She calls it “beautiful,” but in a sarcastic way. People who use sarcasm typically mean the opposite of what they say.

9. How has Tomás's life been impacted by the Cuban Revolution? Use details from pages 182–183 in your answer.

In Cuba, Tomás was the son of a navy mechanic. As the revolution began, his father urged him to become a navy mechanic too—which Tomás found strange because his father always told him he could “do better” than that. One day, his father arranged for Tomás to escape to the United States by hijacking a motorboat belonging to a naval captain.

10. In what ways do you think Julian's escape from the camp is similar to Tomás's escape from Cuba?

Possible answer should explain that they both say that they could not have stayed where they were (either in the camp or in Cuba). They both also had to make a quick (“on the spot”) decision about leaving, and that their decision took a lot of “nerve.”

Core Knowledge Language Arts | Grade 6

Activity Book | Unit 6

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NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 4.3 TAKE-HOME

### Practice Spelling Words

Write a sentence for each of the spelling words.

acquaintance	restaurant	dehydrated
license	success	symphony
receipt	writing	photograph
recommendation	aquarium	revitalize

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

- \_\_\_\_\_
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- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Students' sentences will vary.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 4.4 TAKE-HOME

### Roots and Prefixes Shared with Spanish

For each of the following words, write the root word and its meaning in the blank.

- vitamin vita/life
- photon photo/light
- hydrant hydra/water
- megaphone phone/sound
- aquatic aqua/water

For each of the following sentences, circle the word that correctly uses the prefix anti- (against) or ante- (before).

- A liquid that stops something from freezing is called antifreeze / antefreeze.
- An antichamber / antechamber is a small room leading to a main room.
- Something that stops you from sweating (perspiring) is called an antiperspirant / anteperspirant.
- An antecedent / antecedent event of the American Revolution was taxation without representation.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

## 4.5 ACTIVITY PAGE

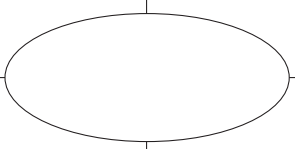
### Vocabulary Map

Select a word from the word list, and write it in the center oval. Write a definition of the word in the Definition section of the map. In the Characteristics section, list features that help you recognize or identify the word or distinguish it from similar words. Write synonyms or concrete applications of the word's characteristics in the Examples section. Write antonyms of the word's in the Non-Examples section.

#### Word List

advantage  
agenda  
benefit  
correspondence  
develop  
employment  
estimate  
funding  
incentive  
invest  
license  
maintain  
negotiate  
objective  
organization  
participate  
project  
resume  
recommendation  
schedule  
structure  
success  
target  
volunteer

# Activity Book Answer Key

Definition:	Characteristics:
	
Examples:	Non-Examples:

Students' answers will vary

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**5.2** TAKE-HOME

## Spelling Assessment

Write the spelling words as your teacher calls them out.

1. acquaintance
2. license
3. receipt
4. recommendation
5. restaurant
6. success
7. writing
8. aquarium
9. dehydrated
10. symphony
11. photography
12. revitalize

Write the sentence as your teacher calls it out.

\_\_\_\_\_

\_\_\_\_\_

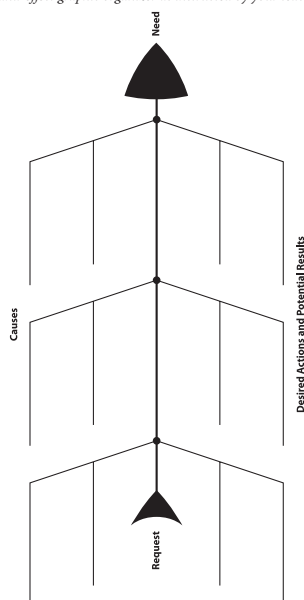
\_\_\_\_\_

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**5.3** ACTIVITY PAGE

## Cause and Effect

Complete the cause-and-effect graphic organizer as instructed by your teacher.



Students' answers will vary.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**6.2** ACTIVITY PAGE

## "Gravity Slips"

Work with a partner to answer the following questions in complete sentences.

1. Tomás says, "You were right; I shouldn't have trusted him." Who is Tomás talking about?  
Tomás is talking about Dog.
- At first, why does Julian think Tomás is saying this? Why is Tomás actually saying it?  
At first, Julian thinks Tomás is reacting to the missing gasoline money, which Julian is holding. Tomás is actually referring to the missing compass, which Dog has stolen.
2. Compare the way Tomás feels on page 250 to the way Julian felt in the previous chapter when he was captured by Ramirez.  
Tomás feels like a failure and that he has let down the people he intended to rescue from Cuba; this is how Julian felt in the previous chapter when he was captured by Ramirez.
3. What does Julian mean when he says, "I hope you understand, Mami"?  
He means that he hopes his mother understands why he is giving the golden swallow to Tomás.

4. How do you know Julian has second thoughts about his decision to give the golden swallow to Tomás?  
He says that he is "trying to sound like" he is sure he has made the right decision,  
suggesting that he might not be so sure after all. He also imagines seeing his mother's  
frowning face, as if she disapproves of his decision.
5. In your own words, describe the decision Julian must make at the end of page 253.  
Julian must decide whether to go with Ramirez and be reunited with his family, or go  
with Tomás to help with the rescue mission.
6. Julian remarks that he is trading the golden swallow "for something you can't add or subtract." What does he mean by this?  
Possible answer should explain that, unlike a piece of jewelry that can be given a  
specific monetary value, freedom is priceless. Julian is saying that the freedom of the  
people waiting for him and Tomás in Cuba is much more valuable than the jewelry.
7. Why does Tomás look surprised when Julian says that Key West is ninety miles to Havana?  
He did not expect a young boy—especially one who is not a sailor—to know this.

NAME: \_\_\_\_\_  
 DATE: \_\_\_\_\_

**6.2**  
 CONTINUED

ACTIVITY PAGE

8. Why does Tomás point to his forehead?  
He is implying that his intelligence will help them successfully complete the rescue  
mission.
9. What do you think Tomás sees when he looks into Julian's face?  
Possible answer: He might see a mix of doubt and fear.
10. How would you describe Julian's identity as the chapter closes?  
Possible answer: Julian is certainly no longer the "babyish" character he was in the  
first part of the book.

NAME: \_\_\_\_\_  
 DATE: \_\_\_\_\_

**6.3** TAKE-HOME

## "The Pirate's Channel"

Answer the following questions in complete sentences.

1. Use context clues on page 257 to determine what the phrase *over the hill* means.  
The phrase means old, past its prime, unable to do what it once did. The carburetor  
in Tomás's engine is not working as well as a new one.
2. How do the events on pages 258–259 show how important Bebo has been to Julian?  
Bebo taught Julian a lot about how to keep a boat's engine running properly. Even  
more importantly, though, Bebo taught Julian how to think for himself. Julian  
himself thought of many of the tricks he is using to keep Tomás's engine running.
3. How does Tomás show his confidence in Julian?  
He allows Julian to pilot the boat while he gets some sleep.

4. What does Julian mean when he says that his brothers were making too much noise for him to hear his own thoughts?  
He means that they told him what to do so much that he wasn't able—or didn't  
need to—think for himself. With his brothers gone, Julian has had to learn to trust  
himself and make his own decisions.
5. How does Julian know about the pirate's channel?  
His father told him about it. They used the channel when they left the harbor to go  
fishing.

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**6.4** TAKE-HOME

### Practice Roots and Prefixes Shared with Spanish

Complete each sentence to show the meaning of the underlined word. If you are unsure of the underlined word's meaning, think about the meaning of its root or suffix, and look it up in a dictionary to check your understanding.

Answers will vary but should be complete sentences and demonstrate the meaning of the underlined word.

- The dentist's office has an aquarium that \_\_\_\_\_  
\_\_\_\_\_
- Firefighters used the hydrant to \_\_\_\_\_  
\_\_\_\_\_
- Natalie spoke into a megaphone so \_\_\_\_\_  
\_\_\_\_\_
- When plants use photosynthesis, they \_\_\_\_\_  
\_\_\_\_\_
- Aunt Jenny takes vitamins because \_\_\_\_\_  
\_\_\_\_\_
- If the car has antirust paint, \_\_\_\_\_  
\_\_\_\_\_
- The veterinarian treated a dog with an anterior injury to its \_\_\_\_\_  
\_\_\_\_\_

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Activity Book | Unit 6 **63**

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**7.2** TAKE-HOME

### Pronoun-Antecedent Agreement

Circle the pronoun that correctly matches the pronoun to the antecedent.

- All of the ginger ale has lost its / their bubbles.
- These books are mine / yours because grandma gave them to me.
- Melinda and Karen shop for clothes here because you / they can find good bargains.
- I told everyone in the boys' choir that they / he needed to bring their / his own lunch.
- My uncle told us all about the paintings he / it kept in the attic and how much you / they were worth.
- The table and chairs still have its / their original paint.
- When Mrs. Anderson laughs, her / our whole face lights up.
- When James and I play ball, he / we always have a good time.
- The school is donating their / its collection of books to the public library.
- Grandpa always tells Otis and Belinda a story when he / they visits.

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Activity Book | Unit 6 **71**

NAME: \_\_\_\_\_  
DATE: \_\_\_\_\_

**7.3** TAKE-HOME

### Frequently Confused Words

Write a sentence that correctly uses each word in parentheses.

Students' answers will vary. Accept answers that show the correct use of the word in parentheses.

- (between) \_\_\_\_\_  
\_\_\_\_\_
- (among) \_\_\_\_\_  
\_\_\_\_\_
- (bring) \_\_\_\_\_  
\_\_\_\_\_
- (take) \_\_\_\_\_  
\_\_\_\_\_
- (imply) \_\_\_\_\_  
\_\_\_\_\_
- (infer) \_\_\_\_\_  
\_\_\_\_\_

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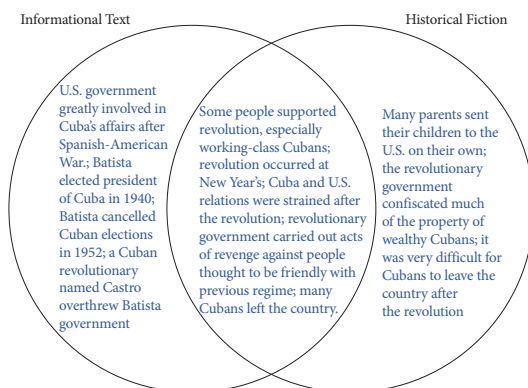
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**8.2** ACTIVITY PAGE

### Compare and Contrast

Use the Venn diagram to compare and contrast what you learned about the Cuban Revolution in the informational text on Activity Page 1.4 and the historical fiction.



Students' answers will vary. Possible answers:

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**8.3**  
CONTINUED ASSESSMENT

## Questions

1. In paragraph 1, the author says she never dared to fantasize that a U.S. president would shake hands with Cuban officials. What is the meaning of the word *fantasize*?
- ☒ A. to imagine
  - B. to worry
  - C. to fear
  - D. to doubt

2. PART A: How did the author's uncle manage to escape Cuba? Circle two answers.
- A. as part of the Bay of Pigs invasion
  - ☒ B. as part of a CIA rescue mission
  - ☒ C. as part of Operation Pedro Pan
  - D. as part of a flight from José Martí Airport

PART B: Why did the author's uncle almost not make it to America?

Cuban officials tried to stop the flight, claiming a draft dodger was aboard the airplane. The pilot ignored the orders to stop the flight, and took off for America without permission.

3. Where was the author born?
- A. Florida
  - B. Cuba
  - C. Greece
  - ☒ D. Connecticut

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4. PART A: Did the author's grandfather visit Cuba again after he migrated to the United States?

No.

PART B: Read paragraph 6 below, and underline the sentence that gives you the answer.

I was overwhelmed with emotion when I arrived at José Martí Airport. The ghosts of my grandparents, who finally left Cuba for good two years after I was born with one small suitcase between them, haunted me. I thought about how they shut the door of their home on almost three decades of life and set out for yet another migration. I went to their house in old Havana. I finally saw the marble stairs I had heard so much about. I saw the heavy wooden door my grandfather still had the keys to in his last exile. He carried those keys until the day he died, believing he was going back to Cuba. The current occupants were kind enough to let me in for a look. They wouldn't take the money I offered them for their hospitality. They told me this was my home too, and I broke down and cried in front of them. *Hay Cuba, como te extraño*—Oh Cuba, how I missed you.

5. Read the following sentence from paragraph 7.

Mr. President, you will undoubtedly notice that Havana is like an aging beauty queen.

Which point is the author making by including this sentence?

- A. Because of neglect, Havana will never again be as lovely as it once was.
  - ☒ B. Despite being run-down, Havana is still an attractive city.
  - C. Havana needs to be torn down and completely rebuilt.
  - D. Havana is the most beautiful city in the world.
6. Which sentence best summarizes the author's letter?
- A. The author is disappointed that the president did not immediately call for the ouster of the Cuban dictator.
  - B. The author hopes she will be able to accompany the president on his next trip to Cuba.
  - C. The author is thrilled that her family will be able to recover the money and property Castro's government stole from them.
  - ☒ D. The author is excited to think that one day relations between the United States and Cuba will improve and her family will be able to visit their homeland.

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**8.3**  
CONTINUED ASSESSMENT

## Questions

7. PART A: Why weren't there many people living on the islands at the beginning of the story?
- A. Most of the people did not want to live in caves.
  - ☒ B. Most of the people had been killed in a great flood.
  - C. They sailed away when they learned of the flood.
  - D. There wasn't room for many people on the islands.

PART B: Underline the sentence in paragraph 2 that shows the sky was always dark after the flood had ended.

As there were not many people when the waters had returned to the sea and left the land dry, there were grottoes enough for them all to live in and also for the spirits that dwelt in caves, waiting until they were called out into the light and air. But the grottoes in which men lived were not deep hidden at the edge of the sea as were the caves inhabited by spirits. In one of the deepest caves lived the Sun and the Moon: it was called the cave Jobaba. From this place none of the bright beams of the Sun nor the soft light of the Moon could breach the earth; only the stars shone in the sky.

8. PART A: Why did the Sun demand that the Moon leave the cave?
- ☒ A. The cave was too crowded for both of them, and the Sun was uncomfortable.
  - B. The Sun and the Moon were bitter enemies, and the Sun hated living with the Moon.
  - C. The Sun was jealous of the Moon because the Moon was so much more beautiful.
  - D. The Moon was very noisy, which prevented the Sun from getting any rest.

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PART B: Which words best describe the Sun's personality in paragraphs 3 and 4?

- A. spiteful and angry
  - B. impulsive and foolish
  - C. charming and kind
  - ☒ D. boastful and rude
9. How did the Moon react when the Sun asked her to leave the cave?
- ☒ A. She was worried.
  - B. She was enraged.
  - C. She was annoyed.
  - D. She was resentful.

10. Read the following sentence from paragraph 9.

But the Moon would not listen and would not linger.

What is the meaning of the word *linger*?

- A. to give attention to someone or something
  - ☒ B. to stay in a place longer than necessary
  - C. to act in a friendly way toward someone
  - D. to feel bitterness about something
11. Why did the Sun go searching for the Moon? Explain why the Moon never allowed the Sun to catch up to her.
- The Sun was lonely after the Moon left the cave. He wanted her companionship again. But the Moon never forgave the Sun for driving her out of her home, and did not want to be friends with him any longer. So she would not let the Sun catch up to her.

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# Activity Book Answer Key

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**8.3**  
CONTINUED ASSESSMENT

12. Which of the following would be the best moral for this story?

- ☒ A. Be careful what you ask for.
- ☐ B. Learn from others' failures.
- ☐ C. Keep your promises.
- ☐ D. Always tell the truth.

Reading Comprehension Score: \_\_\_\_\_ of 12 points.

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**8.3**  
CONTINUED ASSESSMENT

## Grammar

Circle the pronoun that correctly matches the pronoun to the antecedent.

- Paul said that we / he would give us a ride to the mall.
- All the players on the team were proud of his / their performance in the championship game.
- After I added more wood to the fire, it / they blazed brightly.
- Since the painting belongs to Susan, she / it is / hers / yours to hang where she likes.
- After Johann adjusted the engine, it / they began to run properly.
- Mom is upset because she / her missed the bus this afternoon.

Circle the word that correctly completes the sentence.

- There are big differences among / between English, Chinese, and Russian languages.
- Jenny chose among / between the dresses and finally picked a blue one.
- Please bring / take me my cell phone.
- Bring / Take these dirty dishes off the table, and put them in the sink.
- I can imply / infer the meaning of words from the context in the sentence.
- I don't mean to imply / infer that the Packers are better than the Colts.

Grammar Score: \_\_\_\_\_ of 12 points.

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**8.3**  
CONTINUED ASSESSMENT

## Morphology

For each of the following words, write the root word and its meaning.

Word	Root	Meaning of Root
1. photographer	photo	light
2. vital	vita	life
3. hydroplane	hydro	water
4. aquifer	aqua	water
5. symphony	phone	sound

For each of the following sentences, circle the word that correctly uses the prefix anti- (against) or ante- (before).

- Jasper didn't want to go to the party because he was feeling antesocial / antisocial.
- The antebellum / antibellum period in American history refers to the years before the Civil War.

Morphology Score: \_\_\_\_\_ of 7 points.

Total Score for Unit Assessment: \_\_\_\_\_ of 35 points.

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**PP.1**  
ASSESSMENT

## Mid-Unit Comprehension Check—90 Miles to Havana

Match the character with the correct description.

- |                      |                                                    |
|----------------------|----------------------------------------------------|
| <u>B</u> 1. Julian   | A. Julian's friend who helps him escape the camp   |
| <u>F</u> 2. Dolores  | B. the narrator of the story                       |
| <u>E</u> 3. Gordo    | C. boat owner whom Julian hopes to live with       |
| <u>A</u> 4. Angelita | D. camp bully who torments Julian and his brothers |
| <u>D</u> 5. Caballo  | E. Julian's older brother                          |
| <u>C</u> 6. Tomás    | F. camp cook who becomes Julian's friend           |

Answer the following questions about 90 Miles to Havana.

- Which historical event occurs at the beginning of the story?
  - ☒ A. the Cuban Revolution
  - ☐ B. the election of a new American president
  - ☐ C. the Spanish-American War
  - ☐ D. the election of a new Cuban president
- Which mistake does Julian make on the fishing boat?
  - ☐ A. He loses Mami's golden swallow jewelry.
  - ☐ B. He accidentally knocks Bebo into the water.
  - ☒ C. He lets a big fish get away.
  - ☐ D. He causes the boat's carburetor to quit working.

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9. Briefly describe how Julian is treated by his parents and brothers. How is this different from the way Bebo treats him?

Julian's parents and brothers treat him like a small child. They withhold information from him and often act as if he cannot do much for himself. By contrast, Bebo—the family cook and handyman—treats Julian as a capable young man. Bebo shows an interest in Julian, listens to him, and teaches him how to do many different things.

10. Why do Julian's parents send him and his brothers to Florida?

Julian's parents are afraid the new revolutionary government might take their children away from them and put them into reeducation camps. To prevent this from happening, they send Julian, Gordo, and Alquilino to a refugee camp in Florida.

11. What is the best description of the refugee camp where Julian and his brothers are sent?

- A. exciting and fun
- B. quiet and boring
- C. interesting and relaxed
- ☒ D. crowded and unpleasant

12. Why does Alquilino tell the camp director his uncle is coming to the United States?

- ☒ A. Alquilino hopes to find some way to prevent the director from separating him and his brothers.
- B. Alquilino wants to force the director to improve conditions at the camp by threatening a visit from his uncle.
- C. Alquilino just got a letter from his mother telling him that his uncle would be arriving in a few days.
- D. Alquilino wants to play a practical joke on the director by telling him something that isn't true.

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**PP.1**  
CONTINUED ASSESSMENT

13. The text states, "The airport is crowded with bored soldiers, nervous parents, and dazed children." What does the word *dazed* mean?

- A. brave and confident
- ☒ B. stunned and confused
- C. guilty and ashamed
- D. obedient and dutiful

14. The text states, "'That's incredible,' Angelita says sarcastically. 'Did it come with the seaweed?'" What does the word *sarcastically* mean?

- A. in an impressed way
- B. in a quiet way
- C. in a surprised way
- ☒ D. in a mocking way

15. Why does Julian run away from the camp? Where does he go?

Julian wants to escape the poor conditions at the camp, especially Caballo's bullying. His brothers have been sent away to an orphanage in Denver, leaving him all alone at the camp. Julian hopes to somehow reunite with them, and to reunite with his mother and father. With Angelita's help, he escapes the camp and goes to Miami, where he finds Tomás—another young Cuban refugee. He hopes Tomás will help him.

Mid-Unit Comprehension Check Score: \_\_\_\_\_ of 15 points.

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**PP.2**  
ASSESSMENT

### End-of-Unit Comprehension Check—90 Miles to Havana

Answer the following questions about 90 Miles to Havana.

1. The name of the family cook and handyman who treats Julian kindly and teaches him how to think for himself is \_\_\_\_\_

- ☒ A. Bebo
- B. Dolores
- C. Caballo
- D. Tomás

2. Why does the neighbor woman become angry when she sees Julian and his family are having pork chops for dinner? What does she threaten to do?

The neighbor lady works for the new revolutionary government. She becomes angry because pork chops were not in the ration book the previous week, so she knows that the family bought them on the black market. Because the family has violated the rules, she says she intends to send Julian and his brothers to new schools where they will be reeducated in the ways of the revolution.

3. Why does Julian's mother hide the golden swallow in his suitcase?

- A. She plans to give it to Angelita when the families reunite in the U.S.
- B. She wants Julian to use it to bribe the director for a good room at camp.
- ☒ C. She intends to sell it in the U.S. so the family has some money to live on.
- D. She wants him to give it to Tomás to finance the rescue mission to Havana.

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4. Why do Julian and Pepe steal boxes of cereal from the camp kitchen?

- A. They are hungry all the time because the camp does not feed them enough.
- ☒ B. They need the cereal to bribe Paco to type a forged letter from their uncle.
- C. They want to give the cereal to Angelita as a present for being so kind to them.
- D. They want to give the cereal as a peace offering so Caballo will stop bullying them.

5. Why doesn't Angelita stay with Julian on Tomás's boat?

- ☒ A. Her brother has been adopted by a foster family, and she hopes to be adopted by the same family.
- B. The camp director will punish her if he learns that she has helped Julian run away from camp.
- C. She enjoys life at the camp and wants to return to her friends there.
- D. She does not like Tomás and doesn't think it is a good idea for Julian to live with him.

6. What is Tomás planning to do when he fixes his boat? What does Julian ask Tomás when he learns of the plan?

Tomás is planning to return to Cuba to rescue his family and other people who want to leave. When Julian learns of the plan, he asks if Tomás will also rescue his family also. He then asks to accompany Tomás on the trip.

7. Explain why Julian is afraid of being caught by Ramirez. What does Ramirez tell Julian when he finally captures him?

Julian thinks Ramirez is a police officer who looks for runaways from the camp and returns them. When Ramirez finally captures Julian, he tells Julian that his mother is in the United States and is waiting for him.

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# Activity Book Answer Key

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CONTINUED

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PP.3 

ACTIVITY PAGE
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## PP.4 ACTIVITY PAGE

### Grammar: Frequently Confused Words

Circle the word that correctly completes the sentence.

1. Please go bring / take this note to the school office.
2. Who between / among the members of the club has not yet paid the dues?
3. I could imply / infer from her frown that she was unhappy.
4. All members of the soccer team must remember to bring / take their gear to school with them on Friday.
5. Mr. Rodriguez's cheerful tone when he handed back our tests implied / inferred that we all scored well.
6. We divided the pizza in half and split it between / among us.

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## PP.5 ACTIVITY PAGE

### Morphology: Roots and Prefixes Shared with Spanish

Write the meaning of each root word or prefix given below.

1. photo light
2. hydra water
3. vita life
4. phone sound, voice
5. aqua water
6. anti- against
7. ante- before

Circle the correct word to complete each sentence.

8. The aquaculture / phonics farm raised fish and marine plants.
9. A person with hydration / vitality has a strong life force.
10. The antithesis / antecedent of a thing is its opposite.





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## Unit 6

# 90 Miles to Havana

*By Enrique Flores-Galbis*

## Teacher Guide

GRADE 6



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