

Unit 1

Us, in Progress: Short Stories About Young Latinos

by Lulu Delacre

Teacher Guide



GRADE 8 Core Knowledge Language Arts®

Core Knowledge®





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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Us, in Progress: Short Stories About Young Latinos* unit address content from the Common Core State Standards (CCSS).

| Unit 1: <i>Us, in Progress: Short Stories About Young Latinos</i> | | Lessons | | | | | | | | |
|---|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Reading Standards for Literature | | | | | | | | | | |
| Key Ideas and Details | | | | | | | | | | |
| STD RL.8.1 | Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RL.8.2 | Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | |
| STD RL.8.3 | Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. | ✓ | ✓ | ✓ | ✓ | | | ✓ | | |
| STD RL.8.4 | Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RL.8.5 | Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. | | | ✓ | | | ✓ | | | |
| STD RL.8.6 | Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. | | | | | ✓ | | | ✓ | |
| STD RL.8.7 | Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. | | | | | | | | | |
| STD RL.8.8 | (Not applicable to literature) | | | | | | | | | |
| STD RL.8.9 | Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. | | | | | | | | | |
| Range of Reading and Level of Text Complexity | | | | | | | | | | |
| STD RL.8.10 | By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Reading Standards for Informational Text | | | | | | | | | | |
| STD RI.8.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | | | | | | | | | |

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| STD RI.8.2 | Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. | | | | | | | | | |
| STD RI.8.3 | Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). | | | | | | | | | |
| STD RI.8.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | | | | | | | | | |
| STD RI.8.5 | Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. | | | | | | | | | |
| STD RI.8.6 | Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. | | | | | | | | | |
| STD RI.8.7 | Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. | | | | | | | | | |
| STD RI.8.8 | Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. | | | | | | | | | |
| STD RI.8.9 | Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. | | | | | | | | | |
| STD RI.8.10 | By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Writing Standards | | | | | | | | | | |
| Text Types and Purposes: Argument | | | | | | | | | | |
| STD W.8.1 | Write arguments to support claims with clear reasons and relevant evidence. | | | | | | | | | |
| STD W.8.1.a | Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. | | | | | | | | | |
| STD W.8.1.b | Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. | | | | | | | | | |
| STD W.8.1.c | Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. | | | | | | | | | |
| STD W.8.1.d | Establish and maintain a formal style. | | | | | | | | | |
| STD W.8.1.e | Provide a concluding statement or section that follows from and supports the argument presented. | | | | | | | | | |

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|---|---|---------|---|---|---|---|---|---|---|---|
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| Text Types and Purposes: Informative/Explanatory | | | | | | | | | | |
| STD W.8.2 | Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. | | | | | | | | | |
| STD W.8.2.a | Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. | | | | | | | | | |
| STD W.8.2.b | Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. | | | | | | | | | |
| STD W.8.2.c | Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. | | | | | | | | | |
| STD W.8.2.d | Use precise language and domain-specific vocabulary to inform about or explain the topic. | | | | | | | | | |
| STD W.8.2.e | Establish and maintain a formal style. | | | | | | | | | |
| STD W.8.2.f | Provide a concluding statement or section that follows from and supports the information or explanation presented. | | | | | | | | | |
| Text Types and Purposes: Narrative | | | | | | | | | | |
| STD W.8.3 | Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD W.8.3.a | Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. | | | | ✓ | | | ✓ | ✓ | ✓ |
| STD W.8.3.b | Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. | | | | | ✓ | | ✓ | ✓ | ✓ |
| STD W.8.3.c | Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. | | | | ✓ | | | ✓ | ✓ | ✓ |
| STD W.8.3.d | Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. | | | | | ✓ | | ✓ | ✓ | ✓ |
| STD W.8.3.e | Provide a conclusion that follows from and reflects on the narrated experiences or events. | | | | | ✓ | | ✓ | ✓ | ✓ |
| Production and Distribution of Writing | | | | | | | | | | |
| STD W.8.4 | 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.) | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| STD W.8.5 | 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. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8.) | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD W.8.6 | Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. | | | | | | ✓ | | | ✓ |
| Research to Build and Present Knowledge | | | | | | | | | | |
| STD W.8.7 | 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. | | | | | | | | | |
| STD W.8.8 | 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. | | | | | | | | | |
| STD W.8.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research. | | | | | | | | | |
| STD W.8.9.a | Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). | | | | | | | | | |
| STD W.8.9.b | Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”). | | | | | | | | | |
| Range of Writing | | | | | | | | | | |
| STD W.8.10 | 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. | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Speaking and Listening Standards | | | | | | | | | | |
| Comprehension and Collaboration | | | | | | | | | | |
| STD SL.8.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| STD SL.8.1.a | Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.b | Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.c | Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.d | Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.2 | Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. | ✓ | | | | | | | | |
| STD SL.8.3 | Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. | | ✓ | ✓ | | | | | | |
| Presentation of Knowledge and Ideas | | | | | | | | | | |
| STD SL.8.4 | Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. | | | | | | | | | |
| STD SL.8.5 | Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. | | | | | | | | | |
| STD SL.8.6 | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 on page 53 for specific expectations.) | | ✓ | ✓ | | | | | | ✓ |
| Language Standards | | | | | | | | | | |
| Conventions of Standard English | | | | | | | | | | |
| STD L.8.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.8.1.a | Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. | | | | | | ✓ | | | |
| STD L.8.1.b | Form and use verbs in the active and passive voice. | | | | | | | | | |
| STD L.8.1.c | Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. | | | | | | | | | |
| STD L.8.1.d | Recognize and correct inappropriate shifts in verb voice and mood.* | | | | | | | | | |

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| STD L.8.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.8.2.a | Use punctuation (comma, ellipsis, dash) to indicate a pause or break. | | ✓ | ✓ | | | | ✓ | | |
| STD L.8.2.b | Use an ellipsis to indicate an omission. | | | ✓ | | | | | | |
| STD L.8.2.c | Spell correctly. | | | | | | | | | |
| Knowledge of Language | | | | | | | | | | |
| STD L.8.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.8.3.a | Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact). | | | | | | | | | |
| STD L.8.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 8 reading and content, choosing flexibly from a range of strategies. | | | ✓ | | | | | | |
| STD L.8.4.a | 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. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD L.8.4.b | Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). | | | | | ✓ | | | | |
| STD L.8.4.c | Consult general and specialized 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. | ✓ | | | | | | | | |
| STD L.8.4.d | 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). | | | | | | | | | |
| STD L.8.5 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. | ✓ | | ✓ | | | | | | |
| STD L.8.5.a | Interpret figures of speech (e.g. verbal irony, puns) in context. | | | | | | | | | |
| STD L.8.5.b | Use the relationship between particular words to better understand each of the words. | | | | | | | | | |
| STD L.8.5.c | Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute). | | | | | | | | | |
| STD L.8.6 | 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. | ✓ | | | | | | | | |

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| Reading Standards for Literacy in History/Social Studies | | | | | | | | | | |
| Key Ideas and Details | | | | | | | | | | |
| STD RH.6-8.1 | Cite specific textual evidence to support analysis of primary and secondary sources. | | | | | | | | | |
| STD RH.6-8.2 | 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. | | | | | | | | | |
| STD RH.6-8.3 | 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 | | | | | | | | | | |
| STD RH.6-8.4 | Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. | | | | | | | | | |
| STD RH.6-8.5 | Describe how a text presents information (e.g., sequentially, comparatively, causally). | | | | | | | | | |
| STD RH.6-8.6 | 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). | | | | | | | | | |
| STD RH.6-8.7 | Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. | | | | | | | | | |
| STD RH.6-8.8 | Distinguish among fact, opinion, and reasoned judgment in a text. | | | | | | | | | |
| STD RH.6-8.9 | Analyze the relationship between a primary and secondary source on the same topic. | | | | | | | | | |
| Range of Reading and Level of Text Complexity | | | | | | | | | | |
| STD RH.6-8.10 | By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Reading Standards for Literacy in Science and Technical Subjects | | | | | | | | | | |
| STD RST.6-8.1 | Cite specific textual evidence to support analysis of science and technical texts. | | | | | | | | | |
| STD RST.6-8.2 | Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions. | | | | | | | | | |
| STD RST.6-8.3 | Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. | | | | | | | | | |
| STD RST.6-8.4 | 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 grades 6–8 texts and topics. | | | | | | | | | |
| STD RST.6-8.5 | 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. | | | | | | | | | |

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| STD RST.6-8.6 | Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text. | | | | | | | | | |
| Integration of Knowledge and Ideas | | | | | | | | | | |
| STD RST.6-8.7 | 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). | | | | | | | | | |
| STD RST.6-8.8 | Distinguish among facts, reasoned judgment based on research findings, and speculation in a text. | | | | | | | | | |
| STD RST.6-8.9 | Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic. | | | | | | | | | |
| STD RST.6-8.10 | By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects | | | | | | | | | | |
| STD WHST.6-8.1 | Write arguments focused on discipline-specific content. | | | | | | | | | |
| STD WHST.6-8.1.a | 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. | | | | | | | | | |
| STD WHST.6-8.1.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. | | | | | | | | | |
| STD WHST.6-8.1.c | Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. | | | | | | | | | |
| STD WHST.6-8.1.d | Establish and maintain a formal style. | | | | | | | | | |
| STD WHST.6-8.1.e | Provide a concluding statement or section that follows from and supports the argument presented. | | | | | | | | | |
| STD WHST.6-8.2 | Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. | | | | | | | | | |
| STD WHST.6-8.2.a | 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. | | | | | | | | | |
| STD WHST.6-8.2.b | Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. | | | | | | | | | |
| STD WHST.6-8.2.c | Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. | | | | | | | | | |
| STD WHST.6-8.2.d | Use precise language and domain-specific vocabulary to inform about or explain the topic. | | | | | | | | | |

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| STD WHST.6-8.2.e | Establish and maintain a formal style and objective tone. | | | | | | | | | |
| STD WHST.6-8.2.f | Provide a concluding statement or section that follows from and supports the information or explanation presented. | | | | | | | | | |
| STD WHST.6-8.3 | (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. | | | | | | | | | |
| Production and Distribution of Writing | | | | | | | | | | |
| STD WHST.6-8.4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | | | | | | | | | |
| STD WHST.6-8.5 | 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. | | | | | | | | | |
| STD WHST.6-8.6 | Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently. | | | | | | | | | |
| Research to Build and Present Knowledge | | | | | | | | | | |
| STD WHST.6-8.7 | 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. | | | | | | | | | |
| STD WHST.6-8.8 | 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. | | | | | | | | | |
| STD WHST.6-8.9 | Draw evidence from informational texts to support analysis reflection, and research. | | | | | | | | | |
| Range of Writing | | | | | | | | | | |
| STD WHST.6-8.10 | 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 to CKLA

Welcome

Dear Grade 8 Teacher,

Welcome to the Core Knowledge Language Arts (CKLA)[™] program! This program has been carefully researched and designed to ensure students acquire the knowledge and skills needed to become literate adults (i.e., college and career ready), as called for in the Common Core State Standards (CCSS-ELA). This program also incorporates the Common Core State Standards for Literacy in History/Social Studies (CCSS-RH) and Science and Technical Subjects (CCSS-RST), as well as Writing Standards in History, Science, and Technical Subjects (CCSS-WHST).

Individuals familiar with CKLA in the earlier grades may recall that by Grades 4 and 5, students are able to independently read increasingly complex text, as well as respond in writing to these same texts. Each unit in these grades includes explicit instruction and practice in writing, grammar, morphology, spelling, and reading. As students enter Grade 6, CKLA supports their learning with continued instruction in each of these areas. Students in Grade 8 continue to read texts with increasing complexity and to demonstrate their comprehension through discussion and written activities. In Grade 8, students no longer receive explicit spelling instruction. Instead, students will use print and online dictionaries to check and correct spelling as part of their writing activities.

Grade 8 writing also expands in scope and complexity. While previous grades focus on distinct writing skills and shorter writing activities, writing in Grade 8 consists of a robust series of unit-long writing activities that incorporate language skills and focus on developing craft and structure while incorporating and building upon writing skills learned in the earlier grades. These writing projects are intended to prepare middle school students for the writing they will do in high school, college, and the professional world.

In addition, teacher and student material, and a detailed list of the Grade 8 units and the components included for each, are available online. You can find that information at <https://www.coreknowledge.org/curriculum/language-arts/>.

GRADE 8 CKLA COMPONENTS

The CKLA Grade 8 program includes the following components for each unit:

- Teacher Guide
- Reader (or trade book, such as *Us, in Progress*)
- Activity Book
- Online Resources Guide
- CKLA Grade 8 ELL Handbook (this handbook covers all Units in CKLA Grade 8).

In addition, teachers should ensure grade-appropriate writing paper and/or notebooks are readily available to students.

Whenever a lesson suggests you display materials (such as an activity page), please choose the most convenient and effective method to reproduce and display the material. Some suggestions include making a transparency of the material and using an overhead projector, scanning the page and projecting it on an interactive electronic surface, or writing the material on the board/chart paper. In addition, key charts and other display materials are included in the Online Resources Guide or the Teacher Guides for each unit.

Teacher Components

Teacher Guide

Each Teacher Guide includes a pacing guide, an alignment to the Common Core State Standards chart, and daily lessons that provide detailed directions for comprehensive language arts instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest grouping arrangements for instruction and exercises (e.g., whole group, small group, partners, independent). You should use your discretion in following the grouping suggestions and consider your particular students' needs.

Areas of Study

In addition to detailed reading instruction, the following areas of study are taught in Grade 8:

- **Writing:** Comprehensive writing instruction begins in Unit 1. In middle school, writing instruction shifts from learning to compose sentences and paragraphs to more broadly developing topics, supporting arguments with evidence, and implementing a style appropriate to the genre. Exercises that help build students' writing skills at the sentence and paragraph level are embedded across all language arts content, in addition to explicit instruction in writing lessons. Students write for a variety of purposes that align with the CCSS-ELA and Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects.
- **Grammar:** Grammar lessons address various speech and language-usage conventions (such as capitalization and punctuation) as identified in the CCSS-ELA. Knowledge of these specific grammar skills is then reinforced and applied in all writing exercises.
- **Morphology:** Morphology instruction addresses reading and understanding words with common prefixes, suffixes, and Greek and Latin roots. Morphology instruction also addresses the meaning of various prefixes, suffixes, and roots. Knowledge of these prefixes, suffixes, and roots builds students' vocabulary and enhances their ability to read and spell unfamiliar multisyllable words.

Teacher Resources

There are a variety of valuable resources that you can refer to in each unit. Information found in the Teacher Resources section includes the following:

- **Anchor Charts:** Anchor charts are evidence of learning. They are a place to document students' and teachers' questions, thoughts, ideas, predictions, discoveries, processes, and strategies. Anchor charts can be built upon over multiple lessons. They are usually created during whole-group instruction and used as a scaffold during small-group and independent work.
- **Rubrics:** Rubrics are provided as scoring guides to assess student work. They list the required criteria needed to achieve a certain score. Teachers can justify their grades based on the rubrics. When given to students in advance, rubrics can be a scaffold that allows students to better understand the expectations of the assignment and assess their own work before submission.
- **Glossary:** The glossary provides an alphabetical list of core vocabulary in each unit. A grade-appropriate definition is provided for each word. Utilizing the glossary can help teachers define, list, and expand upon unfamiliar words with their students.
- **Activity Book Answer Key:** Answer keys are provided for each activity book page. While some answer keys provide concrete correct answers, some answers will vary. This is indicated on the answer keys. Teachers will need to use discretion when using the answer keys for grading purposes.

CKLA Grade 8 ELL Handbook

Teachers working with students for whom English is a second language may also find the CKLA Grade 8 ELL Handbook useful. The CKLA Grade 8 ELL Handbook is an online resource.

Online Resources Guide

There are links to free online resources at point of use throughout each unit. These resources can be used to support, enrich, or extend the material in the Teacher Guide. These resources are also located in a continuously updated document on the Core Knowledge website. For example, the online resources for this unit can be found at: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

Student Components

CKLA Reader or Trade Book

The Readers conform to standard readability criteria for Grade 8 as outlined by the CCSS- ELA. Each Reader includes core chapters for the lessons, and some include supplemental chapters that may be used for enrichment. Teacher-directed lessons for the enrichment chapters are not included in the Teacher Guide; please use these selections at your discretion, considering students' needs and the time available in your school day.

In Unit 1, each student will receive a trade book instead of a Reader. For this unit, the Teacher Guide will direct you to reference certain pages and/or lines of text as students read and discuss this trade book.

Activity Book

Every unit includes a collection of activity pages. Some pages are designed to be completed with your assistance, whereas others are intended to be completed independently, either in

class or for homework. Students will complete some activity pages in class as part of lessons and other activity pages for homework. These pages provide additional practice for students, as well as opportunities for you to conduct formative assessments. It is important that you review the answers to completed activity pages, preferably with students so they have feedback on their work. This allows you to closely monitor each student's progress.

The Teacher Guide for each unit provides explicit direction in each lesson as to when and how to use the activity pages. Please note that activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 3, the first will be numbered 3.1 and the second 3.2.

Additionally, there are Student Resources at the very end of the activity pages. These are pages students will refer to throughout the unit. Included in these resources are a full glossary, which students will be directed to refer to as they read. Student Resource pages are labeled as Activity Pages SR.1, SR.2, and so on.

GRADE 8 CKLA INSTRUCTION

Core Connections

The Core Connections lesson in Lesson 1 of each unit provides a broad overview of relevant background knowledge for the unit. 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. For those students, Core Connections will serve largely as a review of important related content. Students who did not use CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit.

Reading

Reading Lesson Types

Whole Group: For a whole-group reading lesson, you will provide reading instruction to the whole class. In general, you will introduce the selection(s), review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will guide students' reading by focusing on small chunks of text. Using guided reading supports, you will briefly engage students in discussion and reference images, captions, and other text features throughout the lesson. 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. You may choose to have students read silently or aloud. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Small Group: For a small-group reading lesson, you will divide the class into two groups. Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole-group reading lesson. In addition, you will provide support as students complete an activity page, either during reading or afterward. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students. Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, as partners, or independently to read the story, discuss it with others in Small Group 2, and then complete an activity page. Over the course of the year, students may move from one group to the other, depending on individual students' needs.

After reading, you will call students together as a class to briefly discuss the selection and wrap up the lesson. Because students in Small Group 2 will complete the activity page independently, you should make arrangements to ensure they have completed it correctly. You might choose to collect the pages and correct them individually, provide an answer key for students to check their own or a partner's completed activity page, or confer with students individually or as a group at a later time.

Partner: For a partner reading lesson, you will pair students to read and discuss the selections. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support, readers of similar skill levels, or English language learners with native speakers. The way you pair students should change throughout the year. You will explain that both students will read the first page of the selection silently and then one partner will read that page aloud. Next, they will both read the second page silently and then the other partner will read that page aloud and so on. Students can ask their partner for help to sound out or define words as necessary. You may wish to adjust this structure as students' needs change. You may wish to provide guiding questions for students to periodically stop and discuss with their partners. Students will complete an activity page with their partners either during or after reading. You will call students back together as a class after reading to discuss the story and the activity page.

Read-Aloud: Cognitive science suggests that even in middle school, students' listening comprehension still surpasses their independent reading comprehension (Sticht, 1984).

For this reason, in CKLA, reading aloud continues to be used as an instructional approach in these grades to ensure that students fully grasp the content presented in each selection. Students will typically be directed to read specific sections of text quietly to themselves, while other sections will be read aloud by the teacher or a volunteer.

In a typical read-aloud lesson, you will introduce the selection, review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you or a student will read the selection aloud while students follow along in the Reader or trade book, using guided reading supports to ask questions, discuss vocabulary, and/or highlight important aspects of the text. You will also help students attend to images, captions, and other text features. As in other reading lessons, 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 reading, you

will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Independent Reading: One or more reading lessons in each unit have students read independently. The ultimate goal for each student is to be capable of reading an entire passage independently with complete comprehension. Therefore, while it is important to scaffold instruction as described above to ensure that students understand the content, it is also important to balance this approach by providing opportunities for students to practice reading longer and longer passages entirely on their own.

Students are asked to read an entire passage on their own before engaging in any discussion about the passage. During each independent reading lesson they will complete some type of note-taking activity to focus their attention on comprehension and understanding key details in the reading passage. They will also respond by writing a response to a prompt to check for understanding and engage in class discussion as time allows.

It will be especially important for the teacher to review all students' written responses to any independent reading prior to the next day's lesson to ascertain whether all students are able to maintain comprehension when they read and engage with the text independently.

If one or more students struggle to maintain comprehension when asked to read an entire passage independently, we recommend that during the next opportunity, you pull these students into a small group. Then, while the remainder of the class works independently, you can work with the small group using the guided reading supports that are still included in the Teacher Guide for each lesson.

Close Reading: The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students' time to answer. We include explicit instructions for utilizing a close reading approach with particular selections from the Reader or trade book you are using for each unit. These lessons are carefully crafted to focus students' reading to derive deeper meaning through close examination of the text. As in other reading lessons, 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. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit this website: <http://www.achievethecore.org>.

Comprehension Questions

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

***Liter*al** questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. In Grade 8, literal questions may be addressed in Reading Standards for Literature 1–4 (RL.8.1–4) and/or Reading Standards for Informational Text 1–4 (RI.8.1–4).

***Infer*ential** questions ask students to infer information from the text and to think critically. These are also text-dependent but require students to provide text evidence to support the inference they are making. In Grade 8, these questions may be addressed in Reading Standards for

Literature 1–2 and 4–6 (RL.8.1–2, RL.8.4–6) and/or Reading Standards for Informational Text 1–2 and 4–6 (RI.8.1–2, RI.7.4–6).

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to analyze, form an opinion, or make a judgment. In Grade 8, these questions are often text-dependent, requiring students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering.

Evaluative questions might ask students to do the following:

- analyze the structure of a text, details in the text, or the author’s development of ideas, addressing Reading Standards for Informational Text (RI.8.5)
- determine the author’s or narrator’s point of view and support that reasoning with text evidence, addressing Reading Standards for Informational Text (RI.8.6) and Reading Standards for Literature (RL.8.6)
- integrate information from different media formats to come to an understanding of a topic, addressing Reading Standards for Informational Text (RI.8.7); and/or compare the experience reading vs. viewing a text, addressing Reading Standards for Literature (RL.8.7)
- delineate and evaluate the argument or claims in a text, addressing Reading Standards for Informational Text (RI.8.8)
- analyze how modern fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious texts such as the Bible, addressing Reading Standards for Literature (RL.8.9)
- analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts, addressing Reading Standards for Informative Text (RL.8.9)

Vocabulary

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within each unit have been crafted to provide repeated exposure to and experiences with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read a minimum of ten unique chapters or selections. This approach allows for the domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Although the primary mechanism for acquiring new vocabulary is through implicit vocabulary learning, each lesson also highlights a number of vocabulary words in a more explicit way. For example, one word per lesson has been selected for closer study in a Word Work Activity. Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to

use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

The CCSS reference Beck, McKeown, and Kucan's (2002) three-tiered model for conceptualizing and categorizing vocabulary words. Tier 1 words, also called everyday speech words, typically do not pose a challenge for native speakers. As such, Tier 1 words are generally not the focus of explicit instruction for most students.

Tier 2 words, also called general academic 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, we use general and academic words throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology. They may appear in assessments, activity pages, and discussion questions, among other places.

Specific academic (Tier 2) vocabulary has been targeted for intentional focus in each unit. These words are listed and defined in Lesson 1. They are underlined in lessons whenever they are included. Define academic vocabulary words for students and use them daily throughout the school day so students experience multiple exposures to them.

Tier 3 words, also called domain-specific words, relate to the content domain of study. Domain-specific words occur less frequently than Tier 1 and Tier 2 words outside of domain-specific text, but they are critical to understanding unfamiliar domain content. Understanding domain-specific vocabulary contributes to building domain knowledge, which is important for understanding domain-specific text and concepts. Students in turn can use domain knowledge as background knowledge to build upon when encountering texts on similar topics.

Targeted core vocabulary appears in the Reader text and includes both academic (Tier 2) and domain-specific (Tier 3) words. These words appear in each lesson as a sequential list to be previewed before students read the corresponding chapter. Each word is presented with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the chapter. In addition, the first page on which the word appears in the Reader is noted. All core vocabulary words are bolded in their first occurrence in the Reader, and they appear in the glossary. Core vocabulary words have also been infused into the instruction and activities related to grammar and morphology, when appropriate. Targeted core vocabulary is not included in trade books.

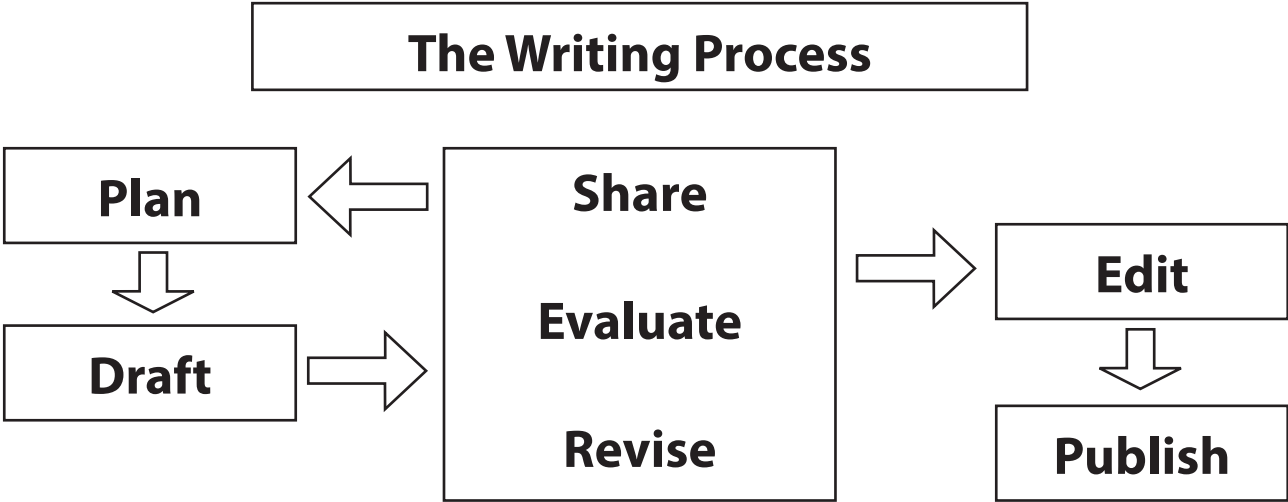
In each lesson containing the first reading of a selection, there is a list of vocabulary words. When previewing vocabulary, particularly domain-specific vocabulary, it is important that you explain the word's meaning and how the word is used in context. Understanding both the meaning of the word and the way the word is used in the selection context will help students build their vocabulary knowledge and help them recognize the word and its context in other texts.

Writing

In the writing lessons of each unit, students will review the stages of the writing process and engage in an extended writing project.

In the earlier grades in CKLA, writing skills such as sentence and paragraph formation were taught in distinct lessons before being integrated into the unit writing project. While Grade 8 students will still draw on these skills, the focus of the Common Core Writing Standards has a greater focus on text structure, organization, sourcing, style, and craft. Thus, Grade 8 students engage in longer, more robust writing projects that incorporate these writing skills, as well as the unit’s grammar and morphology skills, to produce the kind of writing that they will need as they move through middle school and on to high school.

The CKLA writing process includes the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). In Grade 8, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally.



Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, we encourage you to circulate around the room and engage in over-the-shoulder conferences to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction.

Grammar

Students who had CKLA in earlier grades will have received instruction in the foundational grammar skills required for the grammar lessons in Grade 8. For those students, the grammar lessons in each unit are appropriately paced. Students who did not have CKLA in earlier grades might not have the appropriate skills to prepare them for these grammar lessons; those students will benefit from additional instruction from the CKLA Grades 5, 6, and 7 grammar materials.

Initial lessons teach grammar skills in isolation to ensure students understand and master them. Later lessons integrate grammar skills with writing to ensure students master the skills in a broader context. Students are expected to apply these grammar skills to the unit writing project and to other writing throughout Grade 8.

Morphology

Morphology is defined as the study of word parts and how the parts provide clues to the meaning of multisyllable words. Being familiar with word parts also facilitates decoding and spelling of multisyllable words.

Morphology is an important feature of written English, and the knowledge of morphemes is necessary for spelling. When there is more than one way to represent a sound, spelling is often determined by morphology. When an affix is added, there may be changes in sound, but the spelling of the base word is often preserved. By teaching morphemes, students are made aware of connections between meanings of words and consistent spelling in word families.

Speaking and Listening

The CKLA program aligns to the standards and expectations of the CCSS-ELA for speaking and listening by providing numerous opportunities to engage in rich, structured, text-based conversations in a variety of settings and group sizes. For example, during read-aloud lessons, students engage with the text primarily by listening to their teacher read and then integrate and evaluate that information in discussions with their classmates. As another example, during writing lessons, students take turns presenting their writing to partners, small groups, or the whole class and follow those presentations with rich and constructive conversations about the writing.

There are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students talk with a partner about the question, select two or three sticks (preprinted with students' names) from a jar, and have those students share their answers. Another method is to use an end-of-lesson check-in as an informal observation and accountability measure. To conduct the check-in, select a few students to answer a question, and then assign a score based on your evaluation of students' understanding of the lesson content and vocabulary.

Assessment

CKLA provides a variety of assessment tools, including formal and informal assessments, formative and summative assessments, and progress-monitoring assessments targeting specific skills.

- A **Unit Assessment** is administered at the end of each unit to assess students' understanding of the reading, writing, grammar, and comprehension skills taught in the unit.

The reading comprehension portion of the assessment is guided by the CCSS and Student Achievement Partners (achievethecore.org). It features text considered worthy of students' time to read and meets expectations for text complexity at Grade 8. The text also features core content and domain vocabulary from the unit that students can use to aid comprehension.

The reading comprehension questions are also aligned to the CCSS and are worthy of students' time to answer. Questions have been designed to require deep analysis of the text, rather than focusing on minor points. Thus, each question may address multiple standards. In general, the multiple-choice questions address Reading standards, and the constructed-response questions address Writing standards. To prepare students for other CCSS-aligned assessments, such as Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced assessments, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. There are multiple suggestions for how to support and challenge students throughout the lessons. These optional questions, activities, and information are labeled SUPPORT and CHALLENGE. Please use these SUPPORT and CHALLENGE opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction. (The unit overview indicates the duration of the Pausing Point.) The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the Unit Assessment. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students' needs.

References

Beck, Isabel L., Margaret G. McKeown, and Linda Kucan. (2002). *Bringing Words to Life: Robust Vocabulary Instruction*. New York: The Guilford Press.

Graham, Steve, Alisha Bollinger, Carol Booth Olson, Catherine D'Aoust, Charles MacArthur, Deborah McCutcheon, and Natalie Olinghouse. (2012). *Teaching elementary school students to be effective writers: A practice guide* (NCEE 2012-4058). Washington, DC: National Center for Education Evaluation and Regional Assistance, Institute of Education Sciences, U.S. Department of Education. Retrieved from http://ies.ed.gov/ncee/wwc/publications_reviews.aspx#pubsearch.

Unit Introduction

Unit 1: *Us, in Progress: Short Stories About Young Latinos*

Welcome

This introduction includes the necessary background information to teach the *Us, in Progress: Short Stories About Young Latinos* unit. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, speaking and listening, differentiation of instruction, and resources available in Grade 8 CKLA, see the Introduction to CKLA on page 10 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, grammar, and morphology. When applicable, Grade 8 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 9 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 1 contains nine daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.** The Unit Assessment in Lesson Nine will require one forty-five minute session.

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 23. Following the completion of the *Us, in Progress: Short Stories About Young Latinos* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than twenty instructional days total on this unit. Please refer to the Pacing Guide on page 23 for guidance.

Why *Us, in Progress* Is Important

This unit focuses on examining the experiences of young Latinos in the United States. Some of the characters students will read about are newly arrived immigrants. Others were born in the United States. All have their own stories to tell. In terms of literary skills, students will examine how details and dialogue develop themes and characters, compare structural and textual features and how they affect tone and meaning, and explore how different perspectives create narrative suspense.

Students will read selections from *Us, in Progress: Short Stories About Young Latinos* by Lulu Delacre. Delacre is an award-winning author and illustrator who grew up in Puerto Rico with Argentinian parents. She is a three-time Pura Belpré Award honoree. This award is presented annually to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in children's literature.

Us, in Progress is particularly important given the increasing impact of Latino culture in the United States. Latino and Hispanic Americans make up almost 20 percent of the total U.S. population. All Americans need to have a better and more nuanced view of this growing and influential population. *Us, in Progress* helps provide such a perspective.

Teaching and Discussing Sensitive Topics

Us, in Progress: Short Stories About Young Latinos includes a number of potentially sensitive topics, such as race, discrimination, migration, violence and the threat of violence, and alcoholism. These topics are often emotionally charged and may be challenging to teach to middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

Sharing Experiences in the Classroom

Some students in the classroom who come from varying backgrounds or claim varying identities may enjoy the opportunities this unit provides to relate and share their own experiences with the class, but others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students and parents to discover how students feel about sharing their own experiences in class.

Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described below can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

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 This organization provides several free resources, including teaching strategies, to support education that helps students and educators to think and talk about historical injustices and the relationship between history and our lives.

Civil Rights Teaching This organization offers lesson materials and readings that promote various interpretations of the civil rights movement and frame it as the long-term efforts of many committed activists and other participants. These resources challenge ideas of civil rights as the product of a few gifted leaders and instead promote it as a movement made up by many people fighting for a common cause.

Learning for Justice The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors, and other practitioners—who work with children from kindergarten through high school.

Advance Preparation for Unit 1

Background knowledge regarding writers, historical topics, and poetic devices is provided in the lessons. Use this link to download the Online Resources for this unit, where the links to online sources for Advance Preparation materials can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

You may also consult free resources available from Core Knowledge to support instruction in this unit. Links to free downloadable resources on the Core Knowledge website:

- 2023 Core Knowledge Sequence, pages 299–303 <https://www.coreknowledge.org/our-approach/core-knowledge-sequence/>
- The Student Reader, Volume 2: Renaissance to Modern Day History, Chapter 10, pages 202–221 <https://www.coreknowledge.org/free-resource/world-history/student-reader-volume-2-renaissance-to-modern-day/>
- The World History Teacher Guide: Renaissance to Modern Day History, Volume 2 pages 265–301 <https://www.coreknowledge.org/free-resource/world-history/teacher-guide-world-history/>

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit.

| Lesson 1 | | Lesson 2 | | Lesson 3 |
|--|--|--|--|--|
| Day 1 | Day 2 | Day 3 | Day 4 | Day 5 |
| Core Connections 45 min Core Connections: Introduce <i>Us, in Progress: Short Stories About Young Latinos</i> | Reading 45 min Read-Aloud: “The Attack” Homework: “Güera” | Reading 45 min Whole Group: “Burrito Man” and “Band-Aid” | Language Grammar 15 min Introduce Punctuating a Pause or Break Writing 30 min Write a Short Story: Plan | Reading 45 min Small Group: “Firstborn” and “Cubano Two” |

| Lesson 3 | Lesson 4 | | Lesson 5 | |
|---|--|--|--|--|
| Day 6 | Day 7 | Day 8 | Day 9 | Day 10 |
| Language Morphology 15 min Introduce Greek and Latin Roots <i>mal, ver, neg, fid, sacer</i> | Reading 45 min Partners: “Peacemaker” Homework: “The Enemies,” “Field Maneuvers,” and “Bombardment” | Language Grammar 15 min Introduce Using Punctuation to Indicate an Omission Writing 30 min Write a Short Story: Draft | Reading 45 min Independent: “The Secret” Homework: “Do You Have a Navajo?” and “The Next Targets” | Language Morphology 15 min Practice Greek and Latin Roots <i>mal, ver, neg, fid, sacer</i> |
| Writing 30 min Write a Short Story: Plan | | | | Writing 30 min Write a Short Story: Draft |

| Lesson 6 | | Lesson 7 | | Lesson 8 |
|---|---|---|--|---|
| Day 11 | Day 12 | Day 13 | Day 14 | Day 15 |
| Reading 45 min Close Reading: “Pickup Soccer” | Language Grammar 15 min Review the Rules of Grammar | Reading 45 min Close Reading: “Saturday School” | Language Grammar 15 min Practice Using Punctuation to Indicate a Pause, Break, or Omission | Reading 45 min Independent: “90,000 Children” |
| | Writing 30 min Spelling and Grammar Check | | Writing 30 min Write a Short Story: Share, Evaluate, Revise | |

| Lesson 8 | Lesson 9 | |
|---|---|--|
| Day 16 | Day 17 | Day 18 |
| Writing 45 min Write a Short Story: Edit and Polish | Writing 45 min Write a Short Story: Publish | Unit Assessment 35 min Unit Feedback Survey 10 min |

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *Us, in Progress: Short Stories About Young Latinos*. 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. For those students, the Core Connections lesson 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, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 1, students will learn about some key elements of Latino American population and culture and think about the factors that shape one’s personal identity.

Reading

Us, in Progress: Short Stories About Young Latinos

Unit 1 Reading lessons include comprehensive instruction in reading comprehension and vocabulary. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 13–17 of this Teacher Guide.

This unit is one of eight CKLA Grade 8 units. It uses a trade book. It includes complex text and prepares students in Grade 8 for the increased vocabulary and syntax demands aligned texts will present in later grades. The book is based on the real-life experiences of young Latinos in the United States.

The CKLA Grade 8 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards, this Teacher Guide calls for students to read only designated selections from *Us, in Progress: Short Stories About Young Latinos* 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.

Writing

In this unit, students write and publish a short story based on a positive personal experience.

For detailed information about the CKLA approach to Writing and the writing process, see pages 17–18 of Introduction to CKLA in this Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving the use of punctuation, including comma and dash, and the use of ellipsis to signal an omission.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 8.

Morphology

In this unit, students will study adding affixes to roots/base words to change the meaning of words and identifying roots/affixes to determine meaning. Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 8.

Speaking and Listening

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 page 19 of Introduction to CKLA in this Teacher Guide.**

Assessment

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 19–20 of Introduction to CKLA in this Teacher Guide.**

Activity Book

The Unit 1 Activity Book provides additional practice for students in reading comprehension, writing, grammar, 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 has student resources, which include a glossary of words in the Unit 1 reading selections and resources for the unit writing project.

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

Teacher Resources

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 *Us, in Progress: Short Stories About Young Latinos*
- Pronunciation Guide for *Us, in Progress: Short Stories About Young Latinos*
- The Writing Process
- Write a Short Story Rubric
- Write a Short Story Peer Review Checklist
- Write a Short Story Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free Online Resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with 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.

- Balcarcel, Rebecca. *The Other Half of Happy*. Chronicle Books, 2021. ISBN 978-1797213910
- Bowles, David. *They Call Her Fregona: A Border Kid's Poems*. Kokila, 2022. ISBN 978-0593462577
- —. *They Call Me Güero: A Border Kid's Poems*. Kokila, 2021. ISBN 978-0593462553
- Chomsky, Aviva, et al., ed. *The Cuba Reader*. Duke University Press Books, 2019. ISBN 978-1478003939
- Engle, Margarita. *Singing with Elephants*. Viking Books for Young Readers, 2022. ISBN 978-0593206690
- Ferrer, Ada. *Cuba: An American History*. Scribner, 2022. ISBN 978-1501154560
- —. *Freedom's Mirror: Cuba and Haiti in the Age of Revolution*. Cambridge University Press, 2014. ISBN 978-1107697782

- Hemingway, Ernest. *The Old Man and the Sea*. Scribner, Reissue edition, 1995. ISBN 978-0684801223
- Ryan, Pam Munoz. *Esperanza Rising*. Scholastic, 2002. ISBN 978-0439120425

Related Resources for Culturally Responsive Teaching

The following organizations and resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the resources below may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

Embrace Race is 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 antibias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Below are some of the specific resources provided on the Learning for Justice website.

- **Social Justice Standards** provide a road map 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** offers practical strategies for accomplishing academic and social-emotional goals side by side.
- **Civil Rights Done Right** is a set of resources and curriculum improvement strategies to support educators in cultivating a deeper understanding of civil rights history.

Lesson 1

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------------|--------|-----------------------------|---|
| DAY 1: Core Connections | 45 min | Review Prior Knowledge | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North, Central, and South America Activity Page 1.1 |
| DAY 2: Reading | 45 min | Read-Aloud: “The Attack” | <i>Us, in Progress: Short Stories About Young Latinos</i> Map of North America |
| Take-Home Material | * | Core Connections Reading | Activity Pages 1.1, 1.2, 1.3, SR.1 |

Primary Focus Objectives

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

Core Connections

Understand some key elements of Latino American population and culture and think about the factors that shape one’s personal identity.

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Speaking and Listening

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Follow rules of classroom discussion. (SL.8.1.a, SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Follow standard English rules for writing, speaking, reading, or listening. (L.8.1, L.8.2, L.8.3)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.8.4.c)

Demonstrate understanding of figurative language. (L.8.5)

Determine the meaning of domain-specific words. (L.8.6)

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 wherever 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. **character**, *n.* a person in a story
3. **conflict**, *n.* a struggle between characters or a problem characters are trying to overcome
4. **dialogue**, *n.* conversation between two or more characters in a text, usually enclosed by quotation marks
5. **event**, *n.* an important occurrence
6. **figurative language**, *n.* language that goes beyond the literal meaning to get a message or point across
7. **foreshadowing**, *n.* a literary device in which a writer gives a hint of what is to come later in the story
8. **irony**, *n.* a literary device in which contradictory statements or situations reveal a reality that is different from what appears to be true
9. **literary device**, *n.* a technique an author uses to produce a specific effect
10. **metaphor**, *n.* a figure of speech that makes a comparison by directly relating one thing to another
11. **narrative**, *n.* a story that is written or told
12. **narrator**, *n.* a person who tells a story
13. **perspective**, *n.* the thoughts, feelings, and actions of a character; the lens through which they see the world

14. **plot, *n.*** a series of events and actions that relate to a story's conflict
15. **point of view, *n.*** the perspective from which a narrative is told; what the narrator sees in relation to the events of the story
16. **resolution, *n.*** the part of a story where the conflict or problem is solved
17. **setting, *n.*** the time and place in which a story occurs
18. **simile, *n.*** a figure of speech comparing two unlike things, using the words *like* or *as*
19. **theme, *n.*** the main idea or subject of a piece of writing; a message or lesson that the author wants to convey to the readers.
20. **voice, *n.*** the way in which a thought, feeling, or happening is expressed

Spanish Cognates for Academic Vocabulary in *Us, in Progress: Short Stories About Young Latinos*

| | |
|------------------|-------------------|
| <i>audiencia</i> | <i>literario</i> |
| <i>carácter</i> | <i>resolución</i> |
| <i>conflicto</i> | <i>tema</i> |
| <i>diálogo</i> | <i>voz</i> |
| <i>evento</i> | |

ADVANCE PREPARATION

Core Connections

- Obtain and display maps of North, Central, and South America that show nations and places referenced in *Us, in Progress*.
- Use this link to download the CKLA Online Resources for this unit, where the specific links to resources may be found, including maps and resources to support teaching issues of identity and the many real-world issues and sensitive topics raised in the text:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

- Understand that it is crucial for young readers to encounter fictional characters who are “like them.” *Us, in Progress* addresses some real-life issues that middle school students face. You may wish to preview the book and be prepared to discuss the following potentially sensitive topics if and when they arise when discussing the stories: racism and discrimination, immigration, alcoholism, poverty, death, disability, and violence and the threat of violence.

Reading

- Display a map of North America to show the distance from Minneapolis, Minnesota, to Guanajuato, Mexico. Point out that Guanajuato is a sovereign state located in central Mexico, northwest of Mexico City.

- A key character in the story has epilepsy. If necessary, explain to students that *epilepsy* is a broad term used to describe a brain disorder that causes people to have seizures. There are many different forms of epilepsy.
- The treatment of a disabled character by the police may be upsetting to students. Be prepared to discuss this issue of police abuse with students.
- Write the purpose for reading on the board/chart paper: *To determine the themes of “The Attack” and examine how they develop.*

DAY 1

CORE CONNECTIONS

45 minutes

Introduce the Themes and Methods

25 minutes

- Tell students that they will be reading a collection of short stories written from the perspective of young Latino people in the United States. In preparation, display the maps and images of places and people mentioned in the text.

Note to Teacher: Be aware of the language of race and ethnicity. The term *Hispanic* refers to anyone from a Spanish-speaking country. The terms *Latino* (for men or mixed genders) and *Latina* (for women) refer to people from Latin America regardless of language. In recent years, the terms *Latinx* and *Latine* have developed as gender-neutral replacements for *Latino*. However, some people of Latin descent object to the use of these new terms. *Us, in Progress* was published in 2017, and Lula Delacre, the author, uses the term *Latinos* throughout her book. As times and language change, students are likely to see *Latino*, *Latina*, *Latine*, and *Latinx* in different print publications. Use this link to download the CKLA Online Resources for this unit, where the specific links to additional information about the language of race and ethnicity may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

- Provide some background information on Latino population and culture in the United States.
 - o At the time this Teacher Guide is being written, Latino and Hispanic Americans make up around 19 percent of the U.S. population. Over 62 million Latinos and Hispanics live in the United States. More than half of all Latino and Hispanic Americans live in California, Texas, and Florida. As of 2021, over 80 percent of Latino and Hispanics living in the United States are American citizens.
 - o People of Mexican origin account for nearly 60 percent of the Latino and Hispanic population in the United States. However, the Latino/Hispanic culture is highly diverse. Millions of Central Americans, Cubans, Puerto Ricans, and South Americans also live in the United States (Puerto Rico is a U.S. territory). Each group has distinctive cultural heritages and traditions. Stress to students that there are many ways to “be Latino” — as the characters they will encounter in *Us, in Progress* will show.
 - o In the 2000s, Latino and Hispanic Americans born in the United States accounted for most of the growth of the population. During the 2010s, for example, about one million Latino and Hispanic babies were born in the United States each year, while the annual number of Latino and Hispanic immigrants arriving in the country was around 350,000.

- o Almost three-quarters of Latino and Hispanic Americans over age five speak English fluently. At the same time, the percentage who speak Spanish at home fell from almost 80 percent in 2000 to just under 70 percent in 2021.
- o Family is the center of Latino and Hispanic cultures. Families tend to be large and close-knit. It is not uncommon for multiple generations to live in the same household or nearby. Religion—particularly Roman Catholicism—is also important to Latino and Hispanic cultures.
- o Foods from Latin America are popular in the United States, from Mexican and Tex-Mex cuisine to Brazilian *churrascarias* (steak houses) and Colombian *arepas* (cornmeal cakes). Latino and Hispanic musicians such as Jennifer Lopez, Shakira, Selena, Bad Bunny, and Maluma have found great success in the United States.
- o Use this link to download the CKLA Online Resources for this unit, where the specific links to additional information about Latino culture may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.
- Introduce and explain the “windows and mirrors approach” to fiction. Fiction offers a window into the experiences and culture of others, as well as a mirror in which we can see ourselves reflected. Encourage students to think about how windows and mirrors help us to think about identity as a theme.
 - o Explain to students that *identity* involves the characteristics or traits that determine who a person is. Lead the class in a brief discussion of the traits that create one’s identity. Ask students to give some examples, and write them on the board (*possible responses: ethnicity, gender, age, sexual orientation, physical abilities, and personal values*).
 - o Tell students that our identities are impacted by what we think of ourselves, our environment, our actions, and the people who surround us.
 - o As they read the stories in *Us, in Progress*, encourage students to think about the factors that shape the identities of the characters they encounter.

Introduce the Book

15 minutes

- Ensure each student has a copy of the book *Us, in Progress: Short Stories About Young Latinos*.
- Read the title with students. Give students a moment to examine the front and back cover of the book. Ask selected students to speculate what the phrase *in Progress* in the title tells them about the stories they are about to read (*possible answer: The stories are about young people who are still in the process of learning about themselves and/or their place in American society*).
- Read aloud to the class the author’s introduction to the text (pages viii–xi). Then introduce students to the text’s distinctive features: the illustrations, the *refranes* (pages 228–230), and the explanatory notes for the stories (pages 231–242). Mention to students that they can find translations of the Spanish words and phrases on pages 217–227. Tell students that you will be referring to these features in the lessons.

- Tell students that many lessons will be followed by a writing prompt. The writing prompt is an exercise students will complete in the Activity Book. Students will be asked to write an extended answer or written reflection on a prompt given at the end of the lesson.

Note to Teacher: Note that the illustrations in the book are unfinished. If time permits, point this out to students, and ask them how this might relate to the title of the book (*possible answer: like the characters, the illustrations are “in progress,” that is, not yet fully formed*).

Turn and Talk Have student pairs discuss how these features might add to the stories and students’ understanding or experience of the text. As time permits, ask students to share their observations with the class.

Wrap Up

5 minutes

- **Think-Pair-Share** Have students think about what they learned about Latino and Hispanic cultures and the concept of identity. Ask them to write down their ideas, particularly anything new they may have learned today about the Latino and Hispanic cultures, then turn to a partner and share their thoughts.
- Tell students they will read the story “The Attack” in *Us, in Progress* and think more about what it means to be a young Latino in the United States today.

DAY 2

READING

45 minutes

Read-Aloud: “The Attack” [pages 1–15]

Introduce the Story

10 minutes

- Tell students you will read aloud the story “The Attack.” They should follow along in their book as you read.
- Have students turn to page 1 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the map of North America, and point out the locations of Minneapolis, Minnesota, and Guanajuato, Mexico. Tell students that the events in the story take place in Minneapolis but that the characters in the story regularly visit family in Guanajuato.

Core Vocabulary

- Preview the core vocabulary words before reading the story.

Note to Teacher: Some teachers prefer to preview core vocabulary immediately before reading the page on which the word(s) appear.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *manicured*.
- Have students find the word on page 1 of the book.

Note to Teacher: Remind students that translations of Spanish words and phrases used in the stories can be found beginning on page 217 of the book. Translations of the *refranes* that accompany each story begin on page 228.

- 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 story may follow the definition. They may be a different part of speech than the original word.
 - Have students reference Activity Page 1.2 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the story.
1. **manicured, *adj.*** neatly cut or trimmed (**1**)
 2. **epilepsy, *n.*** a central nervous system disorder that can cause sudden, violent body movements and/or loss of consciousness (**1**)
 3. **sulk, *v.*** to be silent, annoyed, or bad-tempered (**sulking**) (**2**)
 4. **soothe, *v.*** to gently calm or comfort someone (**2**)
 5. **seizure, *n.*** a sudden attack, often characterized by jerking, uncontrolled body movements, that may be a symptom of epilepsy (**4**)
 6. **coax, *v.*** to gently urge or persuade someone to do something (**5**)
 7. **flail, *v.*** to wave or swing wildly (**flailed**) (**7**)
 8. **retreat, *v.*** to move away from something (**retreated**) (**7**)
 9. **commotion, *n.*** a noisy disturbance (**7**)
 10. **mayhem, *n.*** disorder or chaos (**7**)
 11. **neurologist, *n.*** a doctor who specializes in the brain, spinal cord, and nerves (**9**)
 12. **engaged, *adj.*** busy; completely focused (**11**)
 13. **flatly, *adv.*** showing little emotion (**14**)

| Vocabulary Chart for “The Attack” | | |
|--|--|--|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | manicured epilepsy neurologist | sulking soothe seizure coax flailed retreated commotion mayhem engaged flatly |
| Spanish Cognates for Core Vocabulary | | <i>Retirada</i> |
| Multiple-Meaning Core Vocabulary Words | | engaged |
| Sayings and Phrases | make ends meet holding down a job singled them out clammed up | |

- Also point out that Activity Page 1.2 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out the pronunciation guide. Demonstrate how to pronounce the first word, using the pronunciation guide.

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

To determine the themes of “The Attack” and examine how they develop.

Read the Story

30 minutes

Read the story aloud as students follow along in their books. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever

asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

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.

[pages 1–4]

Note to Teacher: Call students’ attention to the *refrane*, and ask a student volunteer to read aloud the translation on page 228. Ask: What does this *refrane* mean? (*Possible answer: In the dark, appearances do not matter because it is difficult to see clearly.*) Tell students to think about the *refrane* as they read the story.

Inferential What clues can you find on these pages that suggest Emilio’s family does not have much money?

- o The text says the family’s van is “old”; Mamá worries about whether or not she can afford Tony’s epilepsy medicine; she wants to get free school supplies for Emilio and José; Mamá works as a maid in ten different houses to make ends meet; Papá has trouble staying employed.

Inferential Why does Mamá wipe sweat from her forehead?

- o She wipes sweat from her forehead because she is working hard.

Literal What does José ask Mamá to do? What does she answer?

- o He asks if she will take him and Emilio to the pharmacy to buy new school supplies. Mamá replies that she will take them to the back-to-school fair to get free supplies.

SUPPORT: If necessary, explain to students that the inverted question mark and inverted exclamation point on pages 2 and 3 are used to begin interrogative and exclamatory sentences or clauses in Spanish.

Inferential Find a simile on page 2. Why does Mamá speak this way to Emilio and José?

- o The text says the eagerness in Mamá’s voice is “like she was offering a chocolate-covered almond instead of a stale peanut.” She is trying to make it sound like going to the back-to-school fair for free school supplies will be as much fun as going to the store to buy new school supplies.

Literal What is the relationship between José, Emilio, and Tony?

- o They are brothers. Tony is the oldest. José and Emilio are identical twins.

Inferential How do you know the family’s Latino heritage is important to Mamá?

- o The text says that the family visits family and friends in Mexico every two years.

Literal How old are José and Emilio?

- o They are eleven.

Inferential Why does Mamá refer to José and Emilio as her “miracles” (*milagros*)?

- o She had a vision from La Virgen de Guadalupe, who told her she would give birth to identical twins. She was fifty-one years old when she gave birth to the boys, which is generally past childbearing age. Finally, before the boys’ birth, Mamá had been exhausted with raising three boys and having to manage Tony’s epilepsy. The boys’ birth rejuvenated her.

SUPPORT: La Virgen de Guadalupe (the Virgin of Guadalupe, also known as Our Lady of Guadalupe) is the patron saint of Mexico. La Virgen is an important national symbol to Mexicans. A large Roman Catholic church building, the Basilica de Santa Maria de Guadalupe, is located on the site where she is believed to have appeared in 1531. It is one of the most-visited religious sites in the world. La Virgen’s image is displayed throughout the country as well as in the homes of millions of Mexican Americans. Use this link to download the CKLA Online Resources for this unit, where the specific links to additional information and photos about La Virgen may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

Literal What is meant by the phrase “Tony’s condition” at the top of page 4?

- o The phrase refers to Tony’s epilepsy.

CHALLENGE: Remind students that a person’s *identity* involves the characteristics or traits that define who they are. Ask students to describe the identity of some of the characters they have encountered so far.

Possible answer: Students might say that Mamá is a hard worker who is devoted to her family and cares about her Latino heritage. She is also religious. The family appears to be of low income, which appears to worry Mamá and bother José. Tony’s disability is part of his identity. José appears to be a bit more high-spirited and athletic than his quieter twin brother, Emilio. Being a twin (and a “miracle”) is part of their identity. The family members’ Latino heritage is a part of their identity.

[pages 4–8]

Literal What has Emilio noticed about Tony’s seizures?

- o Emilio has noticed the seizures have become more frequent.

Note to Teacher: Suggest to students that this may be an example of foreshadowing.

Literal How does Tony use figurative language to describe his seizures?

- o He compares them to a huge electrical storm.

Inferential What clues on pages 4 and 5 suggest that Emilio pays close attention to his older brother? What does this tell you about Emilio’s identity?

- o Emilio notices that Tony’s seizures have become more frequent. He assures Tony that Mamá will soon bring his medicine. He also notices that Tony is not wearing his MedicAlert bracelet, which concerns him. This suggests that Emilio is thoughtful and caring. He looks after his brother.

SUPPORT: A MedicAlert bracelet is an identification bracelet that people with disabilities or medical ailments sometimes wear to alert emergency personnel of their condition.

Literal What do the police do when they find Tony lying on the floor? What happens because of their actions?

- o They scream at Tony and kick him to get him to release the knife. This triggers another seizure, and as Tony is flailing, he cuts the leg of one of the police officers.

Inferential Do the police understand that Tony is epileptic? How do you know?

- o They do not understand. They treat him violently rather than gently. They call him an “idiot,” and one of them pulls her gun on Tony as if he were a criminal. They also charge him with assaulting a police officer, handcuff him, and arrest him.

Turn and Talk Have student pairs discuss the behavior of the police. Did they treat Tony fairly?

- o Answers will vary but may include that Tony was treated unfairly, out of a lack of understanding of his condition.

Could they have handled the situation differently?

- o Answers may include that the officers could have acted with more consideration.

How does their behavior relate to the *refrains* at the beginning of the story?

- o Answers may suggest that this behavior relates to the *refrains* by showing the prejudice and lack of understanding that prevents people from being treated equally or fairly.

As time permits, ask students to share their observations with the class.

[pages 9–12]

Inferential Why is Emilio having nightmares? What does José’s reaction to Emilio’s nightmares tell you about the value he places on his family?

- o He is upset over the way the police treated Tony. José tries to comfort Emilio when he has nightmares. He cares deeply about his brother.

Inferential Who has Mamá been talking to since Tony’s encounter with the police? Why?

- o Mamá has been having multiple conversations with Tony’s support team (social worker, neurologist, lawyer) to get help to explain to the court that Tony did not commit a crime—his behavior was tied to his epilepsy.

Evaluative What does Papá mean when he says the police “singled them out”? What does he propose to do? Do you agree with Papá?

- o Papá means that he thinks the police treated his family differently than they would have treated another family. He may mean that the police treated Tony poorly because he is disabled or because he is Mexican American—or both. In any case, he no longer feels welcome in the United States and wants to return to Mexico. Students’ opinions will vary.

Inferential What do Emilio’s mixed feelings about leaving the United States tell you about his feelings toward his family?

- o Part of Emilio wants to leave, because then he would be away from the place where his brother Tony was mistreated. But part of him wants to stay, because José loves his life in the United States and Emilio does not want him to lose that. This shows that Emilio cares about his family.

Literal Why does Emilio feel responsible for what happened to Tony?

- o He called 911 when Tony had the seizure, which brought the police to the house. He also thinks that if he had noticed that Tony wasn’t wearing his MedicAlert bracelet sooner, the police would not have misunderstood the situation.

Inferential How does Emilio’s behavior at school reflect his feelings over the incident with the police?

- o Emilio has been called into the school counselor’s office often. His teachers must notice that he is upset and depressed. His grades have suffered, and he is not taking part in school activities. Yet he refuses to open up about his feelings.

[pages 12–15]

Inferential How has the theme of the importance of religion to the family been developed in the story?

- o Mamá considers her twin sons to be miracles sent to her by La Virgen de Guadalupe. As this section begins, she calls the family together to pray. Near the end of the final section, she holds a medal of La Virgen and looks up at the sky as if in thankful prayer.

SUPPORT: To “pray the rosary” is to recite a set of prayers, using a physical string of beads to count the prayers. A “Hail Mary” is a Roman Catholic prayer to the Virgin Mary asking for her help. (*Hail, Mary, full of grace, the Lord is with thee. Blessed art thou amongst women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.*) This prayer is repeated frequently when one prays the rosary.

Inferential Why do you think Mamá and Papá want to move back to Mexico with Emilio and José? Why don’t they want Tony to come with them?

- o They believe they will continue to be treated unfairly if they stay in the United States. However, Tony needs to stay because he needs care that is apparently not available in Mexico.

Inferential How are Mamá’s words to Emilio and José on page 13 similar to what she told them about buying school supplies on page 2?

- o In both cases, she tries to make something unpleasant sound like a treat.

Evaluative On page 3, José says that his teacher told him that “you can be anything you want in America.” Do you think this is true? Does the fact José and Emilio were born in the United States impact your opinion? Explain.

- o Students’ opinions will vary. Some may answer that it is ironic that the twins are U.S. citizens yet are perceived as “less than.” The discrimination the family faces suggests

that the promise that “you can be anything you want in America” is not really true—at least for this family.

Inferential How do events in this section build on the theme of the importance of family?

- o Possible answer: Mamá and Papá have decided to move back to Mexico with Emilio and José because they think they will be safer there. Emilio clearly feels bad for José and believes the move will hurt his brother deeply. Ultimately, José agrees to the move because he knows Emilio wants it. He hugs Emilio warmly, with love.

Inferential Explain how the theme of sacrifice is developed throughout the story.

- o Mamá is shown throughout the story as working hard, sacrificing much for the sake of her family. She is in her 60s but performs manual labor to earn enough for the family to live. José also sacrifices his own happiness and dream of becoming a *fútbol* (soccer) star by agreeing to move to Mexico. And the entire family makes sacrifices for Tony’s sake, in order to keep him as healthy and safe as possible.

Evaluative What do you think the last paragraph means?

- o Possible answer: Mamá has a difficult life. She works hard and lives in near poverty, and she and her family face discrimination and misunderstanding. But her twin sons make her smile. That she is able to smile despite her hardships is something of a miracle.

Inferential Think about the title of the story. How might it have more than one meaning?

- o Possible answers: Tony had an attack of epilepsy. The police thought Tony was attacking them. Papá feels as if his family has been attacked.

Think-Pair-Share Have students revisit the *reframe* at the beginning of the story. Ask students to turn to a partner and share how they think appearances impacted the story’s plot and resolution. After students have had a few moments to discuss the question, have volunteers share their thoughts, and record them on the board. Answers will likely focus on the way Tony appeared to the police, the effect it had on their treatment of him, and how it ultimately led to the family’s move to Mexico.

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To determine the themes of “The Attack” and examine how they develop.

Have students read the notes on the story on page 231. If necessary, remind students that the author, Lulu Delacre, explains who Guadalupe is in the introduction (pages vii–xi). Then use the following questions to lead a discussion: *How did Tony’s identity impact the way the police treated him? Did certain aspects of his identity have more of an impact than others? Has anyone ever treated you or someone you know unfairly because of your identity?*

- Have students partner up to discuss the question.
- After partners share ideas, have each pair join another pair to form a group of four. Have pairs share their ideas.

- Have each group of four join another group to form a group of eight. Have those groups share their ideas with each other. Repeat until the whole class forms one discussion group.
- Call on several students to share how their thinking changed over the course of the discussion. Have students cite specific passages in the text that informs their opinions.

Take-Home Material

Core Connections

- Distribute copies of Letter to Family on Activity Page 1.1 for students to share with their families.

Reading

- Have students take home the glossary on Activity Page SR.1 for use as a reference during this unit. Students should keep this glossary at home for future reference throughout the remainder of this unit.
- Assign the story “Güera” (pages 51–57) as reading homework. Ask students to fill out Activity Page 1.3 after they read the story.

Lesson 2

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|---|--|
| DAY 1: Reading | 45 min | Whole Group: "Burrito Man" and "Band-Aid" | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North and Central America Activity Page 1.3 (for review) |
| DAY 2: Grammar | 15 min | Introduce Punctuating a Pause or Break | Activity Page 2.3 |
| Writing | 30 min | Write a Short Story: Plan | Activity Page 2.4 |
| Take-Home Material | * | Reading | Activity Pages 2.1, 2.2, 2.5 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

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. (W.8.4, W.8.5)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2.a)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

ADVANCE PREPARATION

Reading

- Read and be prepared to discuss the homework reading “Güera” (pages 51–57) and accompanying Activity Page 1.3.
- Display maps of North and Central America to show the distance from Washington, D.C., to El Salvador (“Burrito Man”) and from Homestead, Florida, to Honduras (“Band-Aid”).
- These stories deal with several sensitive subjects: death, poverty, family separation, and deportation. Be prepared to discuss these issues with students. The CKLA Online Resources for this unit have information about these topics.
- The story “Band-Aid” contains a phrase (“it sucked”) some may consider offensive or embarrassing. Be prepared to deal with a potential reaction when the term is read aloud in class.
- Write the purpose for reading on the board/chart paper.

To explore how dialogue reveals the personality of characters.

Grammar

- Display the Using Punctuation to Indicate Pauses and Breaks Chart that can be found on page 55 of this Teacher's Guide somewhere in the classroom. You and students can refer to this chart when completing this Unit's Grammar activities.

READING

45 minutes

Whole Group: “Burrito Man” and “Band-Aid” [pages 59–69 and 71–91]

Review

5 minutes

Review the previous lesson’s homework. Lead a brief classroom discussion about skin color and identity. **Ask:** How does Güera’s skin color impact her identity? Her impression of herself? Others’ impression of her? (*Accept reasonable answers. Students may observe that Güera initially seems to feel that her fair complexion somehow makes her “less Latino” than her cousins, though eventually she realizes that she is just as “authentically” Latino as her family. The young men on the train see her light complexion as a sign of immaturity and weakness.*)

[You may wish to tie the events of “Güera” back to the discussion of the play *Color Struck* in the Grade 7 unit *The Genius of the Harlem Renaissance*.]

Introduce the Stories

5 minutes

- Tell students they will read the stories “Burrito Man” and “Band-Aid” as a group. Students should follow along as their classmates read sections aloud.
- Have students turn to page 59 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the maps of North and Central America and point out the locations of Washington, D.C., and El Salvador (“Burrito Man”) and Homestead, Florida, and Honduras (“Band-Aid”).

Core Vocabulary

- Preview the core vocabulary words before reading the stories or before each page on which they appear.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *plush*.
- Have students find the word on page 60 of the book.

Note to Teacher: Remind students that translations of Spanish words and phrases used in the stories can be found beginning on page 217 of the book. Translations of the *refranes* that accompany each story begin on page 228.

- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech than the original word.

- 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 story) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the story.

“Burrito Man”

1. **plush, *adj.*** fancy; expensive (**60**)
2. **condiments, *n.*** substances such as salt or ketchup used to add flavor to food (**61**)
3. **novelty, *n.*** newness (**64**)
4. **sniffles, *n.*** the sounds people make through their noses when they have a cold and/or are crying (**66**)
5. **commute, *n.*** a daily trip to and from work (**66**)
6. **shaken, *adj.*** shocked or upset (**67**)

“Band-Aid”

7. **parochial, *adj.*** related to a church parish (**71**)
8. **parched, *adj.*** extremely dry (**74**)
9. **pry, *v.*** to inquire too closely about someone’s personal business (**pried**) (**76**)
10. **foundation, *n.*** a nonprofit charitable organization set up to help people in need (**78**)
11. **rehash, *v.*** to repeat; to go over something again (**rehash**) (**78**)
12. **edgy, *adj.*** nervous or tense (**78**)
13. **deport, *v.*** to expel a foreigner from a country (**deported**)
14. **Immigration, *n.*** shortened version of the U.S. Citizenship and Immigration Services, a government department responsible for overseeing the migration of people from other nations into the United States (**80**)
15. **guardianship, *n.*** the position of being legally responsible for caring for someone unable to care for themselves (**82**)
16. **notary, *n.*** a person who has the authority to verify or witness signatures on legal documents (**82**)
17. **engrossed, *adj.*** having all of one’s attention absorbed by something or someone (**83**)
18. **glare, *v.*** to stare in an angry way (**glared**) (**83**)
19. **custody, *n.*** the protective care or guardianship of someone or something (**84**)
20. **foreboding, *n.*** a feeling of evil to come (**87**)
21. **content, *adj.*** satisfied; pleased (**89**)

22. **listlessly, *adv.*** lacking interest, energy, or spirit (90)

23. **clammy, *adj.*** unpleasantly cold and damp (91)

| Vocabulary Chart for “Burrito Man” and “Band-Aid” | | |
|---|---|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | parochial foundation deport Immigration guardianship notary | plush condiments novelty sniffles commute shaken parched pry rehash edgy engrossed glare custody foreboding content listlessly clammy |
| Spanish Cognates for Core Vocabulary | <i>fundación</i> <i>deportar</i> <i>immigración</i> <i>notario</i> | <i>novedad</i> <i>conmutar</i> <i>content</i> |
| Multiple-Meaning Core Vocabulary Words | parochial foundation | novelty shaken pried edgy glared content |

| Vocabulary Chart for “Burrito Man” and “Band-Aid” | |
|---|--|
| Sayings and Phrases | full-blown making a beeline honor system main attraction did him in fell on me forced smile hit bottom horsing around foster care |

- 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.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

| |
|--|
| To explore how dialogue reveals the personality of characters. |
|--|

Read the Stories

25 minutes

Have individual students take turns reading the stories 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 have students read portions of the text silently and then discuss the questions.

Read “Burrito Man”

[page 59]

[Have students read the first two short paragraphs at the top of page 59.]

Inferential What clues can you find in the first two paragraphs that indicate something bad has happened to the narrator, Alex?

- o Alex says, “This time I was alone,” which suggests a time when she was not alone and is feeling sad about it. The narrator also begins to cry as a rush of memories overwhelms her.

Note to Teacher: If necessary, point out that the ellipses that end the second short paragraph on page 59, as well as the extra space following it, are literary devices that signal the events of the story have moved from present to past.

[pages 59–62]

[Have students read from the bottom of page 59 to the beginning of the dialogue near the bottom of page 62.]

Inferential What are Alex’s feelings about Take Your Child to Work Day? Why does she feel this way? Explain your answer.

- o Alex does not want to participate in Take Your Child to Work Day. She imagines her friends’ fathers have important, professional jobs while her own father is a food-cart vendor, which she seems to consider a lowly occupation. She says he is “just” a vendor and she will be “stuck” standing on a street corner. She indicates that she is glad her friends will not see her and she must force herself to go with her father.

Inferential Use the dialogue in this section to compare and contrast Alex’s feelings with her father’s. What do you begin to understand about their personalities?

- o Alex has little to say to her father, indicating that she is in a foul mood. By contrast, her father seems cheerful and excited to have his daughter with him. He says the day will be “great” (which surprises Alex) and happily whistles a folk tune on their way to the street corner.

Literal How old is Alex? What job does her father give her?

- o Alex is twelve. Her father puts her in charge of making coffee.

[pages 62–65]

[Have students read from the bottom of page 62 to the break on page 65.]

Inferential What adjectives would you use to describe the conversation between Mr. Wallace and Alex’s father, Miguel? What does this exchange reveal about Alex’s father? What does Alex learn about him?

- o The conversation is friendly and relaxed. Alex’s father seems like someone who takes a great interest in other people. He is also very proud of Alex. He brags about how smart she is.

Inferential How do you know that Alex’s father talks about her frequently to his customers? What is Alex’s reaction to this?

- o He reminds Mr. Wallace that he’s told him that Alex is going to college one day. Also, Mr. Wallace calls Alex “famous,” indicating that he has heard a lot about her. Later, Alex remarks that “most everyone has heard of me.” At first, Alex seems embarrassed—she wants to hide the *Alex’s College Fund* tin—but later refers to herself as the “main attraction” and “a celebrity.”

Inferential Is Alex’s initial view of the day beginning to change? Explain.

- o As the day passes, Alex becomes more relaxed. She enjoys the burrito her father makes her for lunch and smiles back at him. She decides she wouldn’t want to trade places with her friends after all.

[pages 65–66]

[Have students read from the break on page 65 to the break on page 66.]

Inferential What clues can you find in this section that indicate Alex’s mother and father are making sacrifices for her education?

- o Alex’s parents have dreams of opening a restaurant one day, but rather than using the money they’ve saved to do that, they have decided to put it toward Alex’s college fund.

Inferential Analyze the conversation between Alex and her father. How do they see the pink tin differently? What does Alex finally decide to tell her father about it? What does this reveal about her personality?

- o Alex is embarrassed by the tin, but her father thinks she likes it. The tin also makes him think about Alex all day. He is very proud not only of Alex but of his ability to earn money to help her go to college. Alex is about to ask her father to get rid of the tin, but after she realizes how much it means to him and how proud he is of her, she decides not to. She lays her head on his shoulder in a loving gesture. Underneath her embarrassment, it seems she’s beginning to understand what her father is doing for her.

[pages 66–68]

[Have students read the rest of the story.]

Inferential How do you know the events of the story have returned to the present? How is the beginning of this section similar to the beginning of the story?

- o The white space and three asterisks are literary devices that indicate the passage of time. Alex also says that “the sound of someone’s sniffles broke the spell” she was in—that is, the memory of Take Your Child to Work Day. The story began with Alex crying; this section begins with the sound of someone crying.

Inferential Why were the people surrounding the vendor cart looking “puzzled and shaken”? What does their reaction tell you about Alex’s father?

- o Alex’s father has died. She has written a sign announcing his death and placed it on the cart. His customers are upset because they liked Alex’s father—he was a friendly, hardworking man.

Inferential Analyze the dialogue on page 68. What can you learn about Alex’s father from these comments? What does Alex’s final line tell you about her?

- o One person comments that Alex’s father was chatty and upbeat. A homeless man says that he gave him warm food on cold days. Many people comment about his love for and pride in Alex. Alex’s final comment shows that she finally understands and appreciates all her father has done for her.

CHALLENGE: Point out the *refrain* at the beginning of “Burrito Man.” Ask student volunteers to tell how it relates to the events in the story.

- o Possible answer: The *refrain* translates as “No one knows his wealth until he loses it.” Alex’s father was her “wealth.” Though she had glimmers of understanding when she was younger, she did not fully appreciate all he did for her until he was gone.

Read “Band-Aid”

[pages 71–73]

[Have students read to the break on page 73.]

Inferential What is Alina’s family’s economic situation? Explain.

- o Alina’s family seems to be doing well economically. Her father’s business is thriving, and the family has moved into a bigger house. Alina will have her own room. Alina also attends a private parochial school; such schools generally charge tuition.

Inferential Examine Mami’s conversations with Papá and with Alina in this section. How would you describe her personality based on this dialogue?

- o Mami seems cheerful and relaxed. She refers to her husband as “my love” (*mi amor*). She also has a bit of a sense of humor; she reacts to Alina’s plans to create a hairdo for her yet-unborn sister with gentle amusement.

[pages 73–74]

[Have students read from the break on page 73 to the break on page 74.]

Inferential What clues are given in this section that indicate something upsetting has happened?

- o As she is talking to her husband, Mami’s smile suddenly vanishes, and she goes into the house to speak to him privately. When she returns, Alina shows her the T-shirts her friend Jenny has given her but notices that Mami reacts with a “forced smile,” not in her usual lighthearted way. Mami’s voice is flat (unemotional), and the ellipses in the dialogue at the top of page 74 suggest she is distracted.

[pages 74–80]

[Have students read from the break on page 74 to the break on page 80.]

Inferential Find evidence in this section that shows the family’s economic situation has changed.

- o Answers include the following: A year has passed. Rather than living in a new house, the family is in a small apartment. The furnishings are “worn” and “sticky.” Alina now attends public school, which is free, as opposed to the parochial school she used to attend. Alina has many more family responsibilities than before, and Papá is no longer with the family. (The section contains additional clues about the family’s economic woes.)

Inferential How does Alina feel about her father’s absence? How do you know?

- o She is ashamed and upset. She refuses to tell anyone why her father is gone, instead telling friends her father is on a business trip. She is even avoiding her best friend, Jenny, though Alina eventually tells her the truth.

Evaluative Why do you think Alina becomes “edgy” when she learns why Doña Sánchez is called *la gran madre*?

- o Students’ answers will vary. At this point in the story, we know only that Doña Sánchez runs a charity and has given food and other goods to Alina’s family. *La gran madre* means “The Great Mother.” Tell students that Doña Sánchez’s appearance foreshadows later events in the story.

SUPPORT: A Goodwill store (page 78) is a thrift store that sells used and secondhand clothing, household goods, and other items.

Inferential Examine the conversation between Alina and the counselor on pages 79–80. What does this reveal about Alina?

- o The conversation confirms that Alina’s family is economically disadvantaged; the counselor is offering Alina free meals at school. We also learn that Alina’s father has been deported—forced to leave the country. Alina continues to deny this. She is angry and frightened.

SUPPORT: Explain to students that people who enter the United States illegally can be deported, or sent back to their home countries. Some Latinos in the United States are undocumented immigrants. (Avoid the use of terms such as “illegals” or “illegal aliens,” as they are widely considered offensive.) Often, as in this story, their children are American citizens because they were born in the United States—therefore, they cannot be deported. The fear of deportation is widespread among the Latino community. Use this link to download the CKLA Online Resources for this unit, where the specific links to Latino deportation may be found.

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

[pages 80–83]

[Have students read from the break on page 80 to the break on page 83.]

Literal What are Mami and her friend discussing in this section? Why are they talking about this?

- o They are discussing the friend’s decision to give Doña Sánchez guardianship of her children. The friend’s husband has been deported, as have two of her friends. She is afraid that she will also be deported, leaving no one to care for her children.

[pages 83–85]

[Have students read from the break on page 83 to the break on page 85.]

SUPPORT: If necessary, explain to children that a Laundromat is a business with coin-operated washing machines and dryers for public use.

Literal What is revealed about Doña Sánchez in this section?

- o Doña Sánchez runs a charity that cares for the children of Latinos who have been deported. The children are American citizens, so they cannot be forced to leave the country.

Inferential Analyze the conversation between Alina and her mother in this section. What is Mami thinking about doing? What does this dialogue tell you about their personalities?

- o Mami is thinking about giving Doña Sánchez custody of her children. This shows that she is frightened about being deported but also that she wants to put the well-being of her children first. She does not want them to live in the violent Honduran town where she grew up. Alina strongly objects to this, revealing her strong attachment to her mother.

Turn and Talk Have student pairs compare and contrast the possible return to Mami’s home country in “Band-Aid” to the possible return to Mamá and Papá’s home country in “The Attack.” As time permits, ask students to share their observations with the class.

SUPPORT: San Pedro Sula is the second-largest city in Honduras. It has been characterized as the most dangerous city in the world. Explain to students that the desire to escape violence drives much of the immigration from Central America to the United States. Use this link to download the CKLA Online Resources for this unit, where the specific links about San Pedro Sula and violence as a push factor in immigration may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

[pages 85–88]

[Have students read from the break on page 85 to the break on page 88.]

Inferential Why does Alina work so hard on chores in this section?

- o She hopes to show her mother that she can take care of her younger siblings and thereby avoid being placed under Doña Sánchez’s guardianship.

Inferential Examine the dialogue between Alina and Jenny in this section. What do you learn about each girl?

- o Possible answer: The girls share a deep friendship. Jenny in particular is persistent in her determination to find and comfort Alina. Her gift to Alina, as well as her offer to set the table, shows her to be a kind girl. Alina is very grateful to have a friend to talk to. She finally unburdens herself and talks to Jenny about her fears.

SUPPORT: Jenny’s reference to “the Sisters at school” (page 87) alludes to the nuns who teach at the parochial school that Alina used to attend with Jenny.

[pages 88–92]

[Have students read the rest of the story.]

Inferential What did the family think of the meal Alina prepared? Why was Alina’s plate “untouched”?

- o Everyone enjoyed the meal. Mami said the meal was delicious, and Alina’s siblings even scraped the bottom of the pot. Alina’s plate was untouched because she was nervous about the upcoming meeting with Doña Sánchez.

Inferential Analyze Mami’s body language on page 92. What do you learn about her? What does she finally decide to do?

- o Mami gazes lovingly at her children, showing her deep affection for her family. In the end, she was not able to give Doña Sánchez guardianship of her children.

Inferential Find two similes at the end of the story that describe Alina. Compare these with a simile at the bottom of page 89.

- o At the end of the story, Alina is happy and lighthearted. She feels like birds are tickling her insides, and her laugh is “like silver bells.” In contrast, when she feared that Mami would give guardianship to Doña Sánchez, Alina felt empty, “like a pierced balloon slowly shrinking.”

Discuss the Stories and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To explore how dialogue reveals the personality of characters.

Have students read the notes on the stories on pages 235–236. Then use the following questions to guide a concluding discussion. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages of the chapter, and/or refer to specific images or graphics. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge their correct responses by expanding students’ responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

Inferential What does the title of the first story tell you about Alex’s perception of her father? Has this perception changed by the end of the story? Explain.

- o Alex initially thought of her father as an unimportant person who sold food on street corners—nothing more than a “Burrito Man.” After seeing him on the job and witnessing his interactions with customers, she comes to understand that he is much more than that. He is liked and respected by his customers, who admire his work ethic and his devotion to his daughter.

Inferential Discuss the theme of sacrifice in both stories.

- o In “Burrito Man,” Alex’s parents give up their dream of owning their own restaurant in order to save money for her education. Alex’s father selflessly works hard every day for his daughter’s benefit. In “Band-Aid,” we learn that many parents are willing to make the dangerous journey to the United States to help their children escape violence in Central America. They are also willing to make the painful decision to give their children up for adoption rather than take them back to Central America if they are deported.

Inferential As we learned in “Band-Aid,” many Latinos live in fear of deportation. Cite a passage of dialogue from the story that illustrates this fear.

- o Students’ examples will vary. Accept any line of dialogue that expresses feelings about the constant threat of deportation.

Evaluative Family is the center of Latino culture. How is your family like the families in “Burrito Man” and “Band-Aid.” How is your family different?

- o Students’ answers and experiences will vary. Accept any reasonable response.

DAY 2

GRAMMAR

15 minutes

Punctuation

Introduce Punctuating a Pause or Break

15 minutes

Remind students they learned in Grade 7 about the use of commas to separate coordinate adjectives. Ask them to read aloud the sentence, “It was a fascinating, enjoyable movie” and to explain how the comma affects the way they read it (they pause slightly after *fascinating*).

Tell students that commas and dashes can indicate other kinds of pauses and breaks in sentences.

- o Commas indicate pauses between items in a list.
 - We talked about books, music, and sports.
 - The movie was skillfully directed, well acted, and beautifully shot.
- o A comma indicates a pause between independent clauses joined with a conjunction. Note that either clause may contain one or more modifiers set off with commas.
 - My dog is barking at you, but he just wants you to play with him.
 - Kate arrived on time for her lesson, but, sadly, she had not practiced.
- o Commas indicate pauses before, after, or before and after nonessential modifier phrases and clauses:
 - After eating breakfast, we strolled on the beach.
 - We watched the clouds, scudding like ships across the sky.
 - The waves, which lapped the shore, were very calming.
- o You can also use em dashes (wide dashes) to indicate these pauses.
 - We watched the clouds—scudding like ships across the sky.
 - The waves—which lapped the shore—were very calming.

- o Commas can also indicate pauses or breaks that result when a writer interrupts a sentence to insert commentary. If the interruption is an interjection, expresses emotion, or indicates a sudden shift or break in thought, then the writer is more likely to use em dashes.
 - The fortunes of war, I tell you plain, are a wooden leg and a golden chain.
 - And then—surprise!—the whole thing came crashing down.
 - And then—saints be praised!—the rescue party arrived.
 - The murderer struck at 4 p.m.—but you knew that, didn’t you?
- o Sometimes the interruption is specifically for the purpose of inserting a pause. This occurs most frequently in dialogue. When this happens, the pause is set off, usually with commas, but em dashes can also be used.
 - I, um, thought I would check on you.
 - Would you mind if we, well, joined up with you?

Show students the Using Punctuation to Indicate Pauses and Breaks chart you prepared in advance. Read through the chart with students, pointing out commas and dashes that indicate types of pauses or breaks.

Using Punctuation to Indicate Pauses and Breaks Chart

| |
|---|
| Commas Used to Indicate Pauses Between Items in a List |
| We talked about books, music, and sports. The movie was skillfully directed, well acted, and beautifully shot. |
| Commas Used Between Independent Clauses Joined with a Conjunction |
| My dog is barking at you, but he just wants you to play with him. Kate arrived on time for her lesson, but, sadly, she had not practiced. |
| Commas Used to Set Off Nonessential Modifier Phrases and Clauses |
| After eating breakfast, we strolled upon the beach. We watched the clouds, scudding like ships across the sky. The waves, which lapped the shore, were very calming. |
| Commas and Em Dashes Used to Indicate Interruptions |
| The fortunes of war, I tell you plain, are a wooden leg and a golden chain. And then—surprise!—the whole thing came crashing down. And then—saints be praised!—the rescue party arrived. The murderer struck at 4 p.m.—but you knew that, didn’t you? I, um, thought I would check on you. Would you mind if we, well, joined up with you? |

Have students turn to Activity Page 2.3. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Short Story: Plan

Introduce

5 minutes

Tell students they will be writing an original short story based on their own ideas, experiences, and perspective.

Display the Writing Process Chart. Explain that students will follow the steps in this process to produce a finished short story. Briefly discuss each step, pointing out that the sharing, evaluating, and revising steps can be cycled through multiple times during the process. Note that today students will be working on the Plan step of the process.

Ask students to recall elements of short fiction they know about, including those they have learned about so far in the short story collection *Us, in Progress*, such as theme and dialogue.

Explain that they will continue to plan their stories in the next lesson, so they do not need to have a completed plan today.

Review

10 minutes

- Review with students the core elements of a short story:
 - o **narrator** – the person telling the story, who can either be a character in the story or someone outside the story
 - o **situation** – the context of the story, including a problem or conflict characters are facing
 - o **characters** – the people in the story (Most stories have a main character.)
- Review how these core elements are developed and explored through the following:
 - o **dialogue**, or what characters say to each other
 - o **pacing**, or how fast or slowly the plot events unfold,
 - o **exposition**, or the information the writer initially provides about the setting, context, and conflict
 - o **descriptive language** that reveals the thoughts, feelings, and sensations of a character or characters

Write Examples

10 minutes

Have students complete Activity Page 2.4 with examples of elements they are familiar with from previous reading or original examples they could use in their original story.

SUPPORT: Work with individual students to review stories in *Us, in Progress* to find examples of narrators, characters, dialogue, descriptive language, and setting. Alternatively, use a popular film or novel to find examples of these elements.

Wrap Up

5 minutes

Have several students share the examples they wrote on Activity Page 2.4 with the class.

Tell students they will brainstorm a list of ideas for their story on Activity Page 2.5 as homework. They will choose from these ideas to create their short story.

TAKE-HOME MATERIAL

Reading

- Ask students to complete the writing prompt activity on Activity Page 2.2 for homework.

Grammar

- Have students take home Activity Page 2.3 and complete it for homework.

Writing

- Have students take home Activity Page 2.5 to complete.

Lesson 3

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------|--------|---|--|
| DAY 1: Reading | 45 min | Small Group: "Firstborn" and "Cubano Two" | <i>Us, in Progress: Short Stories About Young Latinos</i> Maps of North and Central America Activity Page 2.2 (for review), 3.1, 3.2 |
| DAY 2: Morphology | 15 min | Introduce Greek/Latin Roots <i>mal, neg, ver, fid, sacer</i> | Activity Page 3.4 |
| Writing | 30 min | Write a Short Story: Plan | Activity Pages 3.5 |
| Take-Home Material | * | Reading | Activity Pages 3.2, 3.3, 3.4, 3.5 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

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. (W.8.4, W.8.5)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4.b)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 2.2.
- Display the maps of North and Central America to show the distance from Kissimmee, Florida, to Puerto Rico ("Firstborn") and from Raleigh, North Carolina, to Cuba ("Cubano Two").

Note to Teacher: The main character in "Firstborn" is bullied by her older sister, including teasing over the size of her breasts. Be prepared to discuss this sensitive topic with students. Use this link to download the CKLA Online Resources for this unit, where the specifics links to bullying may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

To teach "Cubano Two," familiarize yourself with Operation Pedro Pan and the Cuban Revolution. Use this link to download the CKLA Online Resources for this unit, where the specific links to resources about these topics may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

You may also refer to the CKLA Grade 6 unit *90 Miles to Havana*: <https://www.coreknowledge.org/free-resource/ckla-unit-6-ninety-miles-to-havana/>.

- Write the purpose for reading on the board/chart paper: *To compare the structure and text features of two stories and see how these features contribute to meaning and style.*

Morphology

- Display the Word Roots Anchor Chart, found on Teacher Guide page 69, in the classroom. Students will read and refer to this chart as they learn the Greek and Latin root words in this unit. A copy of this anchor chart can be found in the Teacher Resources section of this Teacher Guide.

READING

45 minutes

Small Group: “Firstborn” and “Cubano Two” [pages 95–114 and 115–121]

Review

5 minutes

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** What did you learn about the importance of family in Latino culture from “Burrito Man” and “Band-Aid”? *(Accept reasonable answers. Students may observe that the parents in both stories were willing to make great sacrifices for their children. Education is also highly valued by Latino families—the father in “Burrito Man” saved money for his daughter’s education, and the parents in “Band-Aid” sent their daughter to private school until the father was deported.)*

Introduce the Stories

5 minutes

- Tell students they will read the stories “Firstborn” and “Cubano Two” in small groups.
- Have students turn to page 95 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the maps of North and Central America, and point out the locations of Kissimmee, Florida, and Puerto Rico (“Firstborn”) and Raleigh, North Carolina, and Cuba (“Cubano Two”).
- Tell students to pay particular attention to the structure and textual features of both stories and to think about how they contribute to the stories’ meaning and style.

Core Vocabulary

- Preview the core vocabulary words before reading the stories or before reading the page on which the word(s) are included.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *thugs*.
- Have students find the word on page 95 of the book.

Note to Teacher: Remind students that translations of Spanish words and phrases used in the stories can be found beginning on page 217 of the book. Translations of the *refranes* that accompany each story begin on page 228.

- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech than the original word.

- 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 story) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the story.

“Firstborn”

1. **thugs**, *n.* aggressive, violent criminals (**95**)
2. **agitated**, *adj.* visibly upset (**96**)
3. **seethe**, *v.* to be very angry (**seethed**) (**97**)
4. **sneer**, *n.* a nasty, mocking smile (**98**)
5. **witty**, *adj.* clever and humorous (**98**)
6. **smirk**, *n.* a self-satisfied smile (**98**)
7. **slurs**, *n.* insults (**99**)
8. **chickpeas**, *n.* small, round beans (**101**)
9. **stunning**, *adj.* very beautiful (**103**)
10. **petrified**, *adj.* struck with fear and unable to move (**106**)
11. **mottled**, *adj.* having spots or patches of color (**107**)
12. **giddy**, *adj.* in high spirits; joyful and proud (**107**)
13. **scores**, *n.* a large number or amount (**109**)
14. **relish**, *n.* enthusiastic enjoyment (**111**)
15. **arsenal**, *n.* a collection of weapons (**113**)

“Cubano Two”

16. **rascal**, *n.* someone who is playfully mischievous (**115**)
17. **sinister**, *adj.* threatening or frightening (**116**)
18. **exiles**, *n.* people who are expelled from their homes (**118**)
19. **emanate**, *v.* to originate or come from (**emanating**) (**121**)

| Vocabulary Chart for “Firstborn” and “Cubano Two” | | |
|---|--|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | mottled arsenal exiles | thug agitated seethed sneer witty smirk slurs chickpeas stunning petrified giddy scores relish rascal sinister emanating |
| Spanish Cognates for Core Vocabulary | <i>arsenal</i> <i>exilio</i> | <i>agitado</i> <i>petrificado</i> <i>siniestro</i> |
| Multiple-Meaning Core Vocabulary Words | | agitated sneer slurs scores relish |
| Sayings and Phrases | looked me up and down blow things out of proportion make a scene | |

- 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.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To compare the structure and text features of two stories and see how these features contribute to meaning and style.

Establish Small Groups

Before reading the stories, 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:
 - Collect the pages and correct them individually.
 - Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
 - Confer with students individually or as a group at a later time.

Read the Stories

25 minutes

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.

Note to Teacher: In the interest of time, you may have students read portions of the chapters silently and then discuss the questions.

SUPPORT: If necessary, review perspective and point of view. Remind students that *perspective* refers to the thoughts, feelings, and actions of a character and how they affect the character's reactions. It is the lens through which the character sees the world. *Point of view* is the position through which a story is narrated.

Ask student volunteers how to identify first- and third-person points of view:

- In first-person point of view, the narrator is usually a character in the story who speaks about themselves using first-person pronouns, such as *I*, *me*, and *my*.
- In third-person point of view, the narrator is not a character in the story and uses third-person pronouns, such as *he*, *she*, and *they*, to refer to all the characters.

Read “Firstborn”

[pages 95–97]

[Have students read from the beginning of page 95 to the break near the bottom of page 97.]

Literal Who is the narrator of this story? How do you know? From whose perspective is this story told?

- o The narrator is Luci. She uses first-person pronouns, such as *I*, *me*, and *my*. The story is told from her perspective.

Literal Why did the family decide to move from Puerto Rico? Where did they move?

- o The family moved from Puerto Rico to Kissimmee, Florida, to escape crime and violence.

Literal Who is Brígida, and how did she react to the family’s move?

- o Brígida is Luci’s older sister. She is angry about the move and blames Luci for it.

SUPPORT: The Hyatt (page 96) is a large hotel in Orlando, Florida. Kissimmee is located just south of Orlando; nearly 70 percent of the city’s population is Latino or Hispanic. Shakira is one of the most successful Latino singers in the world, popular in both Spanish- and English-speaking markets.

Literal Who is Karen? In what ways are Karen and Luci similar? How are they different?

- o After Luci and her family move to Kissimmee, Karen quickly becomes Luci’s best friend. Both girls are from Puerto Rico, but Karen’s English is much better than Luci’s, and she knows more about “being an American.”

SUPPORT: Remind students that Puerto Rico is a U.S. territory and that people born in Puerto Rico are U.S. citizens.

[pages 97–98]

[Have students read from the bottom of page 97 to the break on page 98.]

Literal Describe the behavior of all three girls in this section.

- o Luci and Karen are dancing and having fun until Brígida complains about the noise and makes fun of Luci’s dancing.

[pages 98–102]

[Have students read from the bottom of page 98 to the break on page 102.]

Inferential Which word does Karen use to describe Brígida? Why is Luci confused by this word? What is her reaction to Karen’s observation?

- o Karen tells Luci that Brígida is a bully. This word confuses Luci because there is no Spanish word for *bully*, and she is not as familiar with English as Karen is. Luci is not sure that Brígida is a bully because Brígida uses only words against her, not physical violence.

Inferential Why does Brígida treat Luci as she does?

- o Brígida is the oldest child (firstborn), and she thinks this gives her special rights in the family.

Inferential What metaphor does Brígida use to tease Luci on page 101? How does Luci's mother react? How does her mother's reaction make her feel?

- o Brígida body-shames Luci, making up a song that compares Luci's breasts to tiny chickpeas. Luci's mother seems to think this is just a joke, which hurts Luci deeply. She feels alone and unprotected.

[pages 102–107]

[Have students read from the top of page 102 to the break on page 107.]

Literal Summarize the events of this section.

- o Luci's parents are taking Brígida to a party, so Luci must babysit her younger sister, Ani. Brígida taunts Luci—and admires herself—before leaving for the party. Luci begins making French fries for Ani then gets into the shower. Soon the fries catch fire and cause some damage to the kitchen. Luci also burns her hand and wrist.

Inferential From Luci's perspective, who was kinder: Brígida or Karen? Explain.

- o Karen was kinder. She protected Luci at school and made sure no one bumped into her injured hand. By contrast, Brígida was angry and made Luci feel guilty for ruining her special night and giving her extra chores to do at home.

[pages 107–110]

[Have students read from the top of page 107 to the break on page 110.]

Literal What is the setting at the beginning of this section? How does Luci feel?

- o The setting is the school auditorium. Luci is playing the piano at the school recital. She is excited and happy that she played well.

Inferential What evidence suggests that Brígida might be jealous of Karen and Luci's friendship?

- o Possible answer: When Brígida hears Karen complimenting Luci's performance, she makes a nasty comment about Luci's scarred hand.

Inferential How do events in this section emphasize the central place of family in Latino culture?

- o Possible answer: Even though she is clearly being mistreated by her sister, Luci is still reluctant to call her a bully. She reflects that her parents have taught her that one must be loyal to the family “no matter what.”

Think-Pair-Share: Have students stop and think about the reaction of Luci's parents to the incident at the recital and other examples of Brígida's behavior toward Luci. Do students agree with Luci's mother that loyalty to one's family comes first “no matter what”? After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time

allows, invite a few students to share their thinking and what they discussed with their partner. *(Accept all reasonable responses. Many students will say that Luci's parents are not taking Brígida's bullying behavior seriously enough.)*

[pages 110–114]

[Have students read the rest of the story.]

Literal Summarize the events of this section.

- o Luci and her mother make an elaborate birthday cake for Ani. At the birthday party, Brígida tells Ani not to eat too much cake or she will get even fatter. This finally causes Luci to confront Brígida and demand that she stop saying mean things. Even Luci's parents agree that Brígida has no right to do this simply because she is the firstborn.

Inferential What clues does the author give to show that this is not the first time Brígida has bullied Ani?

- o Ani says, "Why do you always call me fat?" This suggests that Brígida has previously said this to Ani.

Read "Cubano Two"

[pages 115–117]

[Have students read the first three paragraphs on pages 115–117.]

Literal Who are the two main characters in this story? Are either of them the narrator? How do you know?

- o The two main characters are the Monster and the Rascal. Neither are the narrator. The first paragraph is told from the third-person point of view. Then the story shifts to a conversation between the Monster and the Rascal.

Literal What is the setting? Why are the two main characters there?

- o The setting is the media room of a public school in Raleigh, North Carolina. The two characters have both been chosen to host the school's morning news show.

Inferential Which character's voice is shown in the bold text—the Monster's or the Rascal's? How do you know? Which character's voice is indented?

- o The Monster's voice is shown in bold. I know this because the first paragraph says that the Monster "came into the studio first" and "speaks up." So the words that follow in bold must be from the Monster. The Rascal is the only other character, so his voice is the indented text.

SUPPORT: The Monster refers to Dumbo, the well-known Walt Disney elephant character with big ears.

[pages 117–120]

[Have students read from the bottom of page 117 to the bottom of page 120.]

Inferential Who has lived in the United States longer—the Monster or the Rascal? How do the two characters view each other?

- o The Monster has lived in the United States longer. In fact, he was born in America. He refers to the Rascal as the “fresh-from-the-island kid.” The Rascal refers to himself as “new.” The Monster seems to think he is a “real” American, as opposed to the Rascal, who is “just an immigrant.” The Rascal, on the other hand, sees the two of them as quite similar. He says they both live in America. He also mocks the Monster’s incorrect use of Spanish, saying that a lady (the Monster’s grandmother) should be referred to as Petra Pan, not Pedro Pan.

SUPPORT Operation Pedro Pan was a U.S. government program in which over 14,000 unaccompanied Cuban children were airlifted to Miami, Florida, between 1960 and 1962. The program was initially established for children whose parents were fighting Cuban dictator 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.

Inferential Point out the different ways both characters refer to the United States.

- o Answers include “the land of the free,” “a great land,” and “the land of the brave.”

Inferential Why did the Monster’s family leave Cuba? Why did the Rascal’s family leave?

- o The Rascal suggests that the Monster’s family left Cuba “‘cause of politics” (that is, because of the Castro regime), while his family left “‘cause there’s nothing to eat.” This roughly mirrors the Monster’s assertion that his family are “exiles” while the Rascal’s family are merely “immigrants.”

Inferential What causes the Monster to reconsider his opinion of the Rascal?

- o The Rascal points out that the Monster is merely parroting what his abuela has said and is not thinking for himself. The Rascal then says that they are equally good—that they are both in the United States for valid reasons.

SUPPORT Cuban-born cousins Los Pichy Boys are comedians and musicians whose videos are popular on YouTube and Instagram. The cousins also host a morning radio program on Univision Radio.

[page 121]

[Have students read the final paragraph on page 121.]

Literal What are the real names of the Monster and the Rascal? What are they doing?

- o The Monster’s name is Rodolfo; the Rascal’s name is Pablito. They are dancing together to music from earbuds they are sharing.

Inferential How might the title of this story be a pun?

- o The main characters are *two* boys of Cuban heritage. Like the Rascal, the Monster is of Cuban heritage *too*.

Evaluative Do you think the two boys were really bullying each other? Are their nicknames appropriate?

- o Students' responses will vary.

Discuss the Stories and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To compare the structure and text features of two stories and see how these features contribute to meaning and style.

Have students read the notes on the stories on pages 236–237. Then use the following questions to guide a concluding discussion.

Inferential How did the first-person point of view help you understand what Luci was feeling in “Firstborn”? How did this point of view impact your understanding of the other characters?

- o Possible answer: This point of view made Luci’s feelings more real and immediate to me. I could tell what she was feeling because she told me. This point of view is limited to only a single perspective, though, so it did not give me a lot of insight into other characters’ motivations. Everything was presented through Luci’s eyes.

Inferential How was the structure of “Cubano Two” different from that of “Firstborn”? How did it this structure contribute to the overall feel of the story?

- o Possible answer: Most of “Cubano Two,” except for the introductory and ending paragraphs, was presented as strictly dialogue between the two characters. It was set up almost like a play. Presenting the story in mostly dialogue form strongly emphasized the back-and-forth nature of the boys’ teasing and conversation. However, this style did not give the audience much information about the boys’ inner thoughts. In “Firstborn,” the audience knew more than just what Luci said in dialogue; the structure of the story also showed what she was thinking.

Evaluative Which narrative style did you like best? Why?

- o Students' opinions will vary. Accept all reasonable responses.

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *mal, neg, ver, fid, sacer*

Introduce Greek/Latin Roots *mal, neg, ver, fid, sacer*

15 minutes

- Point out the Word Roots Anchor Chart you displayed in the classroom and that appears in this Teacher Guide on page 69; read it with students. A copy of this anchor chart can also be found in the Teacher Resources section of this Teacher Guide.
- Tell students that in this lesson they will study the roots *mal, neg, ver, fid, and sacer*.
- Write the root *mal* on the chart, and point out that it is pronounced /mal/. Write the meaning of the root on the chart.

- Write the root *neg* on the chart, and point out that it is pronounced /neg/. Write the meaning of the root on the chart.
- Write the root *ver* on the chart, and point out that it is pronounced /ver/. Write the meaning of the root on the chart.
- Write the root *fid* on the chart, and point out that it is pronounced /fid/. Write the meaning of the root on the chart.
- Write the root *sacer* on the chart, and point out that it is pronounced /saker/. Write the meaning of the root on the chart.
- Remind students that roots can be helpful in understanding the meaning of unfamiliar words and phrases. Point out the role the root plays in each of the examples given. Use the chart below as a guide.
 - o “With malice aforethought” means with the conscious intention to do something bad or cause harm.
 - o *To renege* is to decide not to do something one has promised to do.
 - o *To verify* is to discover whether or to prove that something is true.
 - o High-fidelity recordings were once supposed to give sound quality more faithful to the original recording than earlier technologies.
 - o A “sacred cow” is a thing, cause, or idea that someone believes in strongly and will defend vigorously.
- Ask students if they can think of other examples of words with these roots. Have students explain how the root might affect the word’s meaning. Verify that the word actually contains the root using a dictionary. (Note that some words with these roots may already be familiar to students from Grade 7 CKLA morphology lessons, for example, *malevolent*, which was taught with the root *voler*.)

Word Roots Anchor Chart

| Root | Meaning | Example |
|-------|---------|--|
| mal | bad | The crime was committed with malice aforethought. |
| neg | not | Are you going to renege on your promise? |
| ver | true | Can you verify your identity? |
| fid | faith | High fidelity was an early development in sound recording. |
| sacer | sacred | Everyone knew not to threaten the boss’s sacred cow. |

CHALLENGE: As time allows, challenge students to work in pairs to search through their reading for additional words with these roots and to use each word in a context sentence. Have pairs share their findings with the class.

- Have students turn to Activity Page 3.4. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Write a Short Story: Plan

Review

5 minutes

- Remind students that they are using the writing process to create an original short story. Tell them they will be continuing to plan their stories today.
- Ask a few students to share some of their story ideas from Activity Page 2.5, which they completed as homework.

Design a Narrative

20 minutes

- Have students take a look at Activity Page 3.5. Explain that before they begin drafting, they will use the Narrative Map to plan their stories.
- Review the parts of the Narrative Map, pointing out that narratives have a beginning, middle, and end:
 - The beginning introduces the characters, setting, and situation. It often includes an event that kicks off the story, called an **inciting event**. This event introduces a problem the main character or characters must solve.
 - The middle of the narrative includes a series of events that follow from the situation and unfold in a logical order. These events lead to a turning point, or climax, in the story in which the characters must face the problem or conflict head-on.
 - The end of the narrative explains the resolution of the story—how the problem was resolved. It may point to a **theme** by explaining a lesson the main character or characters learned or a way they were changed by the events of the story.
- Tell students that their story does not need to stay in one setting (time and place). It can feature shifts in setting to drive the story forward.
- Have students choose a story idea from their list and begin filling out Activity Page 3.5.

SUPPORT: Work with individual students to map out a sequence of events. Have them describe the situation and an important event that will happen in the story. Then ask questions to fill in gaps: What happens next? What happened before this event? What caused this event to happen? How will [character] respond? Could something surprising happen? Have students jot down ideas on their Narrative Map as you discuss.

CHALLENGE: If students are ready for a challenge, explain that narratives are driven by events and characters' reactions to those events. For example, a problem occurs, and the main character reacts in some way—they have internal feelings and thoughts, and maybe they take some kind of action in response. Challenge students to jot down ideas about how characters

react and respond to events—how they feel about the events or how the events prompt them to take certain actions—as they create their Narrative Map.

Wrap Up

5 minutes

- Have a few students share examples of the characters, situations, plot events, and themes they wrote on Activity Page 3.5 with the class.
- Tell students they can continue filling in their Narrative Map for homework if they were not able to complete it during class.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 3.2 during the Reading lesson, have them complete it for homework.
- Ask students to complete the writing prompt activity on Activity Page 3.3 for homework.

Morphology

- Have students take home Morphology Activity Page 3.4 and complete it for homework.

Writing

- If students did not complete Activity Page 3.5 during the Writing lesson, have them complete it for homework.

Lesson 4

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|---|--|
| DAY 1: Reading | 45 min | Partners: “Peacemaker” | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North and Central America Activity Pages 3.3 (for review), 4.2 |
| DAY 2: Grammar | 15 min | Introduce Using Punctuation to Indicate Omissions | Activity Page 4.4 |
| Writing | 30 min | Write a Short Story: Draft | Activity Page 4.5 |
| Take-Home Material | * | Reading | Activity Pages 4.1, 4.2, 4.3, 4.4, 4.5 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (W.8.3.a)

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. (W.8.3.c)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.8.4)

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. (W.8.5)

Speaking and Listening

Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Follow rules of classroom discussion. (SL.8.1.a, SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2.a)

Use an ellipsis to indicate an omission. (L.8.2.b)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 3.3.
- Display the maps of North and Central America to show the distance from New Orleans, Louisiana, to Nicaragua.

Note to Teacher: This story deals with sensitive issues such as dysfunctional families and alcoholism. Be prepared to discuss these sensitive topics with students. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about these issues may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

- Write the purpose for reading on the board/chart paper.

To examine how dialogue develops character and theme throughout a story.

READING

45 minutes

Partners: “Peacemaker” [pages 123–145]

Review

5 minutes

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** Based on the stories you have read, along with your own personal knowledge, why do you think people move from Latin America to the United States? *(Accept reasonable answers. Possible reasons why people move from Latin America to the United States include to escape crime, to escape poverty, to find better economic opportunities, to reunite with family already living in the United States, to escape political turmoil, to gain political freedom, to find greater economic opportunities, and so forth.)*

Introduce the Story

5 minutes

- Tell students they will read the story “Peacemaker” with a partner.
- Have students turn to page 123 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the maps of North and Central America, and point out the location of New Orleans, Louisiana, and Nicaragua.

Core Vocabulary

- Preview the core vocabulary words before reading the story and/or before reading each page on which core vocabulary appear.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *veranda*.
- Have students find the word on page 124 of the book.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the story.

1. **veranda, *n.*** a porch that runs along the outside of a house (124)
2. **mortgage, *n.*** a loan (usually to buy a home) in which the lender may take the property if the loan is not repaid (124)
3. **quiver, *v.*** to shake back and forth; to tremble (125)
4. **intricate, *adj.*** complicated; elaborate (126)
5. **broker, *v.*** to arrange or negotiate something (127)
6. **projections, *n.*** estimates; predictions (130)
7. **withered, *adj.*** wrinkled with age (130)
8. **plead, *v.*** to make an emotional appeal; to beg (**pleaded**) (131)
9. **measured, *adj.*** careful; restrained (131)
10. **recede, *v.*** to move back (**receded**) (133)
11. **seize, *v.*** to grow tight (**seized**) (137)
12. **timid, *adj.*** fearful and lacking confidence (137)
13. **sprint, *v.*** to run very fast (**sprinted**) (137)
14. **conflicting, *adj.*** in disagreement; contradictory; mutually opposed (141)
15. **ambivalent, *adj.*** having mixed feelings about something (143)
16. **glassy, *adj.*** dull; glazed; emotionless (143)
17. **disheveled, *adj.*** messy; untidy (143)
18. **reproachfully, *adv.*** in a disapproving or disappointed way (145)

| Vocabulary Chart for “Peacemaker” | | |
|--|--|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | veranda mortgage broker | quiver intricate projections withered plead measured recede seize timid sprint conflicting ambivalent glassy disheveled reproachfully |
| Spanish Cognates for Core Vocabulary | | <i>tímido</i> <i>conflicto</i> <i>reproche</i> |
| Multiple-Meaning Core Vocabulary Words | broker | quiver projections plead measured recede seize glassy |
| Sayings and Phrases | at it a natural silent treatment second thoughts broke down broke the silence | |

- 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.
- Demonstrate how to pronounce the first word, using the pronunciation guide.

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

To examine how dialogue develops character and theme throughout a story.

Read the Story

25 minutes

Pair students to read the chapter 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. As students read, circulate among the class, monitoring students' focus and progress.

Explain to students that they will complete Activity Page 4.2 together while reading. You will then use the activity page for a wrap-up discussion when you bring the class together at the end of the lesson.

Note to Teacher: In the interest of time, you may have students read portions of the selection silently and then discuss the questions.

[pages 123–127]

Inferential Do Mom and Papi argue often? How do you know? How are Wilfred's and Blanca's reactions to the fighting similar? How are they different? How do events in this section relate to the title of the story? Explain.

- o Mom and Papi fight often. The first paragraph says that "they were fighting again" and that Wilfred intervenes for his sister "once more." The memory from two years ago also shows that the arguing is commonplace. Both Wilfred and Blanca try to hide from the fighting as best they can—Wilfred has his earphones on and the door to his room closed, and Blanca crawls under a chair and covers her ears with her hands. They both "crave" calm. But Wilfred tries to take care of Blanca by being "the peacemaker," carrying messages back and forth between his mother and father to stop the shouting.

Inferential Find a metaphor on page 123.

- o The text compares the oppressive mood inside Wilfred's home to the hot summer heat of New Orleans.

Literal How old is Wilfred now? How do you know? Where does the family live? From which part of Central America are Wilfred's grandparents?

- o Wilfred is thirteen. On page 124, the text says that he was eleven "two years ago" when he first took on the role of peacemaker. The family lives in New Orleans, Louisiana. Wilfred's grandparents were born in Nicaragua.

Inferential Why did Papi begin making payments on the house where the family lives? What can you infer about Papi's personality from this, as well as from his words on page 124?

- o Possible answer: Papi took over payments for the house, even though he never liked it, because his wife's parents (Wilfred's grandparents, Abu Celeste and Abuelo) could no longer afford the mortgage—possibly because of Abuelo's drinking. Papi possibly resents doing this but felt he had to. His words suggest that he does not like living with Abu Celeste and Abuelo ("Too many opinions in this house! Too many people living in it!")

Inferential What do Blanca’s words on page 125 tell you about her? What does Wilfred’s reaction tell you about him?

- o Possible answer: She is afraid, feels helpless, and looks to Wilfred for protection. Wilfred decides to try to help his little sister by taking messages between his arguing parents, hoping this will defuse the tension. He does this even though he is afraid of getting into the middle of their argument. This suggests that he is protective of his sister and shows a great deal of bravery.

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the causes and effects of the situation in Wilfred’s house. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

SUPPORT: *La Purísima* (“the Purest”) is a term used in Nicaragua to refer to both the Virgin Mary and the nine-day festival that honors her. *La Purísima* culminates on December 7, which celebrates the Immaculate Conception of Mary (the Roman Catholic teaching that Mary was conceived without sin). Many Nicaraguan immigrants in Louisiana celebrate *La Purísima*. Remind students about Mamá’s devotion to *La Virgen de Guadalupe* in “The Attack.” Use this link to download the CKLA Online Resources for this unit, where the specific links to more information about *La Purísima* may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

If necessary, explain to students that a *votive* is an object offered in fulfillment of a vow or as a sign of gratitude or devotion. An *altar* is a table or platform used for the presentation of religious offerings. To *cross* oneself is to outline the form of a cross on one’s head and chest as a sign of devotion.

[pages 127–132]

Inferential Why might Wilfred have been especially disappointed that chess club was canceled?

- o Chess club is his refuge away from the turmoil at home. Its cancellation means he has one less place to escape to.

Inferential What do the characters’ words and actions in this section tell you about their personalities? What do they tell you about the theme of family dysfunction?

- o Possible answers: Titi Claudia is excited about opening a bakery. Her words show her to be an enthusiastic and optimistic person. Wilfred thinks that the house seems much lighter when she is around. Her upbeat presence helps defuse the usual tension. By contrast, Wilfred seems very quiet, often giving one- or two-word responses to his aunt. He already seems beaten down by his parents’ constant fighting. Papi is combative. He says he hates being nice to people he does not care about (possibly Abu Celeste and Abuelo?). He insists that he will not attend *La Purísima* celebration, even though the rest of the family wants him to go. He seems not to care about others’ feelings. Mom speaks to him in a “measured voice,” suggesting that she knows Papi has a short temper and is trying not to set him off.

SUPPORT: The French Quarter is a vibrant New Orleans neighborhood famous for its nightlife, particularly its many clubs and restaurants. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about the French Quarter (including images) may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

Inferential How does Wilfred act like a peacemaker in this section? How do we know Blanca relies on him to take that role?

- o When Mom and Papi begin arguing, Blanca approaches Wilfred for comfort. He puts his arm around her protectively.

[pages 132–134]

Inferential Explain the river metaphor in this section. How does it relate to the *refrane* at the beginning of the story?

- o Possible answer: The river is a metaphor for Wilfred’s homelife. Sometimes the river/home life is calm, but sometimes it is not. Sometimes it floods, and during those times it causes great damage that lasts for years. The *refrane* suggests a bit of hope, though, in that even when a river floods, it will eventually recede and the crisis will pass.

Inferential Describe Wilfred’s personality. How much do you think his personality has been impacted by his homelife? Why is Wilfred growing more anxious as December 7 approaches?

- o Wilfred is described as a gentle, quiet boy who is kind to girls and especially protective of his sister. The turmoil at home has caused him to take on the peacekeeper role. He is growing more anxious as December 7 approaches because that is the feast day for La Purísima and Papi continues to insist he will not attend the celebration.

[pages 134–144]

Inferential Examine the dialogue on pages 134 and 135. What is Papi’s mood at first? Why does it seem to change?

- o At first, Papi seems almost playful. He compliments Abu Celeste’s *gofio* (a type of flour cake made with roasted grains) and takes a piece. But when Mom asks him if he is going with the family to the La Purísima festival the next day, he suddenly becomes belligerent.

Inferential What does the word *storm* on the bottom of page 135 refer to? What does the word *duty* near the top of page 136 refer to?

- o The word *storm* is a metaphor referring to the argument that Mom and Papi are about to have. The word *duty* refers to Wilfred’s role as peacemaker.

Think-Pair-Share: Have students stop and think about Wilfred’s actions in this section. How are they different than his previous actions? Why does he behave this way? After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner. (*Accept all reasonable responses. Most students should understand that Wilfred has reached his breaking point and can no longer broker peace between his parents. Instead, he and Blanca visit his Titi Claudia, where he finally unburdens himself.*)

Inferential Examine Wilfred’s words at the bottom of page 137. How do these brief lines reflect a significant change in his character?

- o He begins by timidly saying that he “can’t” deliver a message from Papi to Mom. The next time, he says, “I can’t” a little bit louder. Then he shouts, “I won’t.” With these words he has changed from being *unable* to be peacemaker any longer to *refusing* to be peacemaker.

Inferential Find evidence that Wilfred has kept his feelings bottled up inside him until he finally talks to Titi Claudia.

- o The text says that he needed to talk, although that “wasn’t like him.” The text also says that he “wanted to say so many things” about the home situation, suggesting that he had not yet done so. It was up to Titi Claudia to give “words to his thoughts and feelings.”

Evaluative Do you agree with Titi Claudia that Wilfred’s actions in this section define him “as a man”? Why or why not?

- o Students’ opinions will vary. Many will say that it took more courage for him to defy his father than it took for him to simply pass messages back and forth between his parents.

Inferential Describe Mom and Papi’s mood at the end of this section. How does the dialogue among the characters here impact your understanding of the scene?

- o Mom and Papi seem very subdued—almost dazed. Papi’s voice is soft as he tells the children to come home. Mom reveals that Abu and Abuelo are waiting in the car. Titi Claudia tries to defuse the awkward tension by joking that all the family is together—becoming a bit of a peacemaker herself. Claudia asks Wilfred if she will see him on Saturday—again taking on a bit of the protector role that Wilfred can no longer carry.

[pages 144–145]

Inferential Analyze the characters’ body language in this section. Why do you think Blanca’s hand squeeze is “happy” while Wilfred’s is “hopeful”?

- o Papi has his arm around his wife’s shoulder, which is a surprisingly affectionate gesture considering how much they argue. Both Blanca and Wilfred see the gesture, though, and react differently. Wilfred may be merely hopeful because he is older and has dealt with the arguing longer, while Blanca is simply happy. Wilfred may have a harder time believing that one brief truce will be the end of the fighting.

Inferential Why does Wilfred look at Blanca reproachfully? What do Papi’s words reveal about his character? About the theme of family importance?

- o Wilfred looks at Blanca disapprovingly because he is afraid bringing up La Purísima will start another fight. However, Papi says the family will go after all—at least for a little while. This suggests that his character has softened a bit, perhaps realizing what the constant fighting has done to his children. He may finally be putting his family first, rather than his own feelings.

Turn and Talk: Ask students what they believe Mom is thinking at the end of the story, based on the text description. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine how dialogue develops character and theme throughout a story.

Read the notes on the story on page 238. Then discuss students' answers to Activity Page 4.2. Focus particularly on the way the dialogue develops characters and themes throughout the story. Ask students what they learned about Wilfred and other characters in this story through their words.

Wrap up the lesson by using a *because, but, so* activity. Display the following sentence frames:

- o Wilfred is motivated to be the peacemaker because _____.
- o Wilfred is motivated to be the peacemaker, but _____.
- o Wilfred is motivated to be the peacemaker, 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 them to share their answers. Possible answers may include “Wilfred is motivated to be the peacemaker because he wants to protect his little sister”; “Wilfred is motivated to be the peacemaker, but he eventually reaches his limit”; “Wilfred is motivated to be the peacemaker, so he leaves the house and takes his sister with him.” Wrap up by asking students how completing the sentence frames helped them to understand or think about the chapter.

DAY 2

GRAMMAR

15 minutes

Punctuation

Introduce Using Punctuation to Indicate Omissions

15 minutes

- Remind students they learned in a previous lesson about the use of commas and dashes to indicate pauses and breaks.
 - o Pauses and breaks can occur naturally in writing, for example, when sentences include nonessential modifiers or interjections.
 - The man, whose name was Smythe, offered me a deal.
 - He did not keep his promise—quite the contrary.
 - o Pauses and breaks are also indicated with commas and dashes in written dialogue to show how lines are spoken.
 - “Do you, do you think it is too late?”
 - “She told me that she, um, does not want to see you.”

- Punctuation is also used to indicate omissions (things that are left out) in written text. Omissions are punctuated using ellipses. An ellipsis looks like three periods in a row. (In Microsoft Word, typing three periods in a row will trigger an autocorrection to an ellipsis, which will then be treated like a single punctuation mark.)
 - o Ellipses can be used to indicate long pauses in dialogue or places where a speaker breaks off without completing a sentence before starting a new one. Ellipses can also represent disjointed thought and speech.
 - I find this hard to admit, but . . . I’ve . . . fallen in love with you.
 - Well, I don’t think we . . . What do you think we should do?
 - Would you . . . wait . . . I was just . . . don’t leave me, okay?
 - o In formal academic writing, ellipses are used to indicate omitted text in a direct quotation. This allows writers to shorten quotations to focus on the part that concerns them without misrepresenting the person they are quoting.
 - Original quotation by a state governor: “Raising taxes will benefit our state’s highways, schools, parks, and forest preserves.”
 - Shortened quotation in a report to a school board: The governor said, “Raising taxes will benefit our . . . schools”
 - You do not need an ellipsis for omitted text at the beginning of a quotation, but you do need to make sure the quotation fits grammatically into the sentence you are writing: The governor said that the increase in tax revenue “will benefit our . . . schools”
- Show students the Omission Punctuation Anchor Chart you prepared in advance. Read through the chart with students, pointing out the use of ellipses to indicate omissions.

Omission Punctuation Anchor Chart

| Ellipses Used to Indicate Long Pauses and Omissions in Dialogue |
|--|
| <p>I find this hard to admit, but . . . I’ve . . . fallen in love with you.</p> <p>Well, I don’t think we . . . What do you think we should do?</p> <p>Would you . . . wait . . . I was just . . . don’t leave me, okay?</p> |
| Ellipses Used to Indicate Omitted Text in Direct Quotation |
| <p>The governor said, “Raising taxes will benefit our . . . schools”</p> <p>The governor said that the increase in tax revenue “will benefit our . . . schools”</p> |

- Have students turn to Activity Page 4.4. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

Write a Short Story: Draft

Review

2 minutes

- Remind students that they completed a Narrative Map for their short story in the last lesson.
- Tell students that they are almost ready to begin drafting their short stories. Display the Writing Process Chart. Note that drafting is the next step in the Writing Process.
- Reassure students that it is normal to make some changes to their plan as they go but that the Narrative Map will provide a starting place as they begin to draft.

Introduce

8 minutes

- Tell students that before they begin to write, they need to choose a point of view for their narrator. Explain that the most common points of view are the following:
 - **first-person point of view:** The narrator is a character in the story and tells it using pronouns such as *I*, *me*, *we*, and *us*.
 - **third-person point of view:** The narrator is outside the story and tells it using pronouns such as *he*, *she*, and *they*.
- Explain that because their stories must follow a logical sequence of events and shifts in time and place, they must be sure to use transitional words, phrases, and clauses to help the story make sense.
- To model using transitional words, phrases, and clauses, write the following sentences on the board or chart paper:
 - Later, I felt bad about what had happened and decided to apologize. (transitional word)
 - The next day, Shar went to dance class again. (transitional phrase)
 - As they arrived at the theater, they were surprised to see a ticket line that stretched around the block. (transitional clause)
- Discuss the examples with students, asking volunteers to identify how each one helps the reader follow where and/or when the action is taking place.

Draft a Narrative

15 minutes

- Tell students that in the next lesson, they will work on the conclusion to their stories, so for now they should ensure that their drafts work toward a conclusion that will make sense.
- Have students work independently to begin writing their narratives on Activity Page 4.5.
- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: If students need additional help with transitions, provide the following chart to spark ideas:

Transitional Words

| | | | | |
|------------|-------------------|------------|---------------|-------------|
| After ... | From then on, | At first, | That evening, | While ... |
| Afterward, | The following ... | Next door, | Earlier, | During ... |
| Shortly, | When I got home, | Outside, | At school, | In the end, |

Wrap Up

5 minutes

- Have a few students share a paragraph or a few sentences from Activity Page 4.5 with a partner.
- Tell students they can continue their drafts for homework.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 4.2 during the Reading lesson, have them complete it for homework.
- Ask students to complete the writing prompt activity on Activity Page 4.3 for homework.

Grammar/Morphology

- Have students take home Activity Page 4.4 and complete it for homework.

Writing

- If students did not complete Activity Page 4.5 during the Writing Lesson, have them complete it for homework.

Lesson 5

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------|--------|--|---|
| DAY 1: Reading | 45 min | Independent: "The Secret" | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North and Central America Activity Pages 4.3 (for review), 5.1, 5.2 |
| DAY 2: Morphology | 15 min | Practice Greek/Latin Roots <i>mal, neg, ver, fid, sacer</i> | Activity Page 5.4 |
| Writing | 30 min | Write a Short Story: Draft | Activity Pages 5.5, 5.6 |
| Take-Home Material | * | Reading | Activity Pages 5.2, 5.3, 5.4, 5.5, 5.6 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. (W.8.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. (W.8.3.d)

Provide a conclusion that follows from and reflects on the narrated experiences or events. (W.8.3.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, focusing on how well purpose and audience have been addressed. (W.8.4, W.8.5)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4.b)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 4.3.
- Display the maps of North and Central America to show the distance from Chicago, Illinois, to Oaxaca, Mexico.
- Write the purpose for reading on the board/chart paper: *To explore how different perspectives are used to create suspense.*

DAY 1

READING

45 minutes

Independent: “The Secret” [pages 147–164]

Review

5 minutes

Note to Teacher: Exercise sensitivity when discussing dysfunctional family settings and related issues with students.

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** How do you think children are impacted by living in a dysfunctional family setting? (*Accept reasonable answers. Students may point out that some children will feel compelled to take on the peacemaker role, as Wilfred did in “Peacemaker.” Other children, like Blanca, may become withdrawn and scared. Still others may act out in angry and hostile ways.*)

- Tell students they will read “The Secret” independently.
- Have students turn to page 147 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the maps of North and Central America and point out the locations of Chicago, Illinois, and Oaxaca, Mexico.
- Tell students to be alert to the different perspectives of the characters they encounter as they read. Remind students that *perspective* refers to the thoughts, feelings, and actions of a character and how they affect the character’s reactions.

Core Vocabulary

- Preview the core vocabulary words before reading the story and/or before reading each page on which core vocabulary appear.
 - Begin by telling students that the first vocabulary word they will encounter in the selection is *gingerly*.
 - Have students find the word on page 147 of the book.
 - 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 story) appears in bold print after the definition.
 - 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 story may follow the definition. They may be a different part of speech than the original word.
 - o Words are listed in the order in which they appear in the story.
1. **gingerly, *adv.*** carefully; cautiously (**147**)
 2. **cringe, *v.*** to draw back, as in fear or pain (**148**)
 3. **console, *v.*** to comfort; to soothe (**150**)
 4. **fume, *v.*** to show anger (**fumed**) (**151**)
 5. **wail, *v.*** to let out a cry of pain, grief, or anger (**wailed**) (**157**)
 6. **pawn, *v.*** to leave an item with a lender as a guarantee in return for money (**161**)
 7. **compile, *v.*** to assemble; to gather (**compiled**) (**162**)

| Vocabulary Chart for “Peacemaker” | | |
|--|-----------------------------------|--|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | pawn | gingerly cringe console fume wail compile |
| Spanish Cognates for Core Vocabulary | | <i>compilar</i> |
| Multiple-Meaning Core Vocabulary Words | pawn | fumed wailed |
| Sayings and Phrases | grown apart pitch in in tow | |

- 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.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To explore how different perspectives are used to create suspense.

Read the Story

25 minutes

Have students read the story independently and complete Activity Page 5.2.

Note to Teacher: You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. 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.

[pages 147–148]

Literal From whose perspective is the story’s first paragraph given? What is the setting?

- o The first paragraph is given from Carla’s perspective; it describes what she is doing. The paragraph is told from the third-person point of view. The setting is the bedroom Carla shares with her sister Esperanza.

Inferential From whose perspective is the story’s second paragraph given? Describe the literary devices the author uses to show the perspective has changed.

- o The second paragraph is from Esperanza’s perspective. The text is from her diary and is told from the first-person point of view. It is also written in italics and indented—further techniques the author uses to show the perspective has changed.

Literal What is Esperanza’s secret? What does she mean when she says she is “illegal”?

- o Esperanza’s secret is the fact that she is an undocumented immigrant (a so-called “illegal alien”). Unlike her siblings, who were born in the United States, Esperanza is not an American citizen. Undocumented immigrants are foreign-born people who do not have a valid visa or other immigration documentation.

Note to Teacher: Remind students that terms such as *illegal* and *illegal alien* are offensive when used to refer to undocumented immigrants.

Turn and Talk: Ask students to compare Esperanza’s situation with the problem they read about in “Band-Aid” (Lesson 2). Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Note to Teacher: Point out to students the irony that Esperanza says she has no hope, even though her name means “hope.”

[pages 148–151]

Inferential Compare and contrast the perspectives of Esperanza and Mami regarding their “illegal” status.

- o Possible answer: From Mami’s perspective, it is good that the family is in the United States, even if they entered the country illegally. There were no jobs back home in Mexico. In the United States, her children can get a good education. From Esperanza’s perspective, however, her “illegal” status means that, unlike U.S. citizens, she cannot get a job or go to college.

Note to Teacher: Ask students to think about some of the reasons they have read about in previous lessons why people move from Latin America to the United States.

Evaluative Examine Esperanza’s diary entry on page 151. Do you think people can be “illegal”? How might Esperanza argue that she is more of an American citizen than her classmates who were born in the United States?

- o Students’ responses will vary. From Esperanza’s perspective, her love of the United States and what it stands for makes her more of a citizen than merely being born in the country.

[pages 151–154]

Inferential Compare and contrast the characters of Carla and Esperanza. Why might each girl envy the other?

- o The sisters were close when they were younger, but as they have grown, Carla has become more bookish and quiet while Esperanza is more outgoing. Esperanza is a dancer; Carla is a reader. Carla seems to envy Esperanza’s popularity, grace, and beauty. Esperanza might envy Carla’s U.S. citizenship.

Note to Teacher: Remind students that they read about the effects of deportation in “Band-Aid” (Lesson 2).

[page 155]

Inferential What does Carla discover as she is leaving the library? How does this discovery create suspense in the story?

- o Carla has discovered a way that Esperanza might be able to stay in the United States legally. However, she fears that if she tells Esperanza about Dream Relief Day, that will give away the fact that Carla has been reading her sister's diary.

SUPPORT: The DREAM Act (Development, Relief, and Education for Alien Minors Act) was proposed legislation that would have allowed students who were illegally brought into the United States when they were children to become American citizens. In response to the failure of DREAM Act legislation, President Barack Obama signed an executive order called DACA (Deferred Action for Childhood Arrivals) in 2012, which provided temporary protection from deportation and access to work and educational opportunities to young undocumented immigrants. Dream Relief Day took place in Chicago in August 2012 after DACA went into effect. With the election of Donald Trump in 2016, the future of DACA became uncertain. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about DACA, the DREAM Act, and Dream Relief Day may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

[pages 156–158]

Inferential How does Carla's perspective on Esperanza's problem differ from Esperanza's? How does this create suspense?

- o Esperanza seems to think there is no hope and nothing she can do to improve the situation. She wails and cries and seems especially upset when she learns about the \$450 application fee. Carla, by contrast, has learned about Dream Relief Day and quietly encourages her sister to apply. Suspense is created over whether or not the girls will put Carla's plan into action.

Inferential How do events in this section show that Carla values her family?

- o She gives the information about Dream Relief Day to Esperanza even though she fears her sister may no longer speak to her. She reasons that an angry sister is better than a sister who lives hundreds of miles away.

[pages 158–159]

Inferential How do Carla's and Esperanza's differing perspectives on how to earn money create suspense?

- o Carla wants to ask Mami for the money, but Esperanza does not. This creates suspense over how (or if) the girls will be able to raise the application fee.

Literal What do Carla and Esperanza decide to do to earn money to pay for Esperanza's application fee?

- o They decide to ask their Tía Elsy for jobs in her beauty salon.

[pages 160–161]

Inferential How does Dream Relief Day begin to bring the family closer?

- o Tía Elsy agrees to hire Carla and Esperanza to work in the beauty salon. As Esperanza sees how much Carla is willing to do to help her, the sisters become closer. Mami and Abuelo agree to pawn some of the family’s jewelry to help raise money to keep Esperanza in the United States.

CHALLENGE Ask students to consider how Carla and Esperanza use their differences in a constructive way.

- o Possible answer: Esperanza is artistic and helps with the clients’ hairdos. Her friendly personality generates many tips. Carla is an avid reader. After reading a story in the salon one day, this becomes her permanent job.

SUPPORT: *Selecciones* is the Spanish-language version of *Reader’s Digest*, an American general-interest family magazine.

[pages 162–164]

Inferential Who are the “we” Esperanza refers to on page 163?

- o all the young, undocumented Latinos in Chicago

Inferential How has Esperanza’s perspective on her life changed by the end of the story?

- o She has a sense of renewed hope that she can achieve her dreams.

SUPPORT: The Pink Line is one of Chicago’s eight train lines. It runs between Chicago’s city center (“the Loop”) and the city’s west side. The Navy Pier sits along Lake Michigan in downtown Chicago and features restaurants, shopping, parks, and other attractions, including a giant Ferris wheel.

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To explore how different perspectives are used to create suspense.

Read the notes on the story on page 239. Then discuss students’ answers to Activity Page 5.2. To wrap up, ask the following questions:

Inferential From whose perspective might Esperanza be considered “illegal”? From her own perspective, is she “illegal”? Explain.

- o Possible answer: People who are prejudiced against Latinos might consider Esperanza to be “illegal.” Esperanza does not consider herself “illegal.” By contrast, she thinks she may love the United States more than many U.S.-born citizens.

Inferential How do Carla’s and Esperanza’s different perspectives regarding “the secret” help create suspense in the story?

- o Accept reasonable responses. Students may say, for example, that Carla’s pragmatism was a bit at odds with Esperanza’s more emotional reaction and that suspense was created as events played out to see which perspective would win out.

MORPHOLOGY

15 minutes

Practice Greek/Latin Roots *mal, neg, ver, fid, sacer*

15 minutes

- Remind students that in Lesson 3 they learned the roots *mal, neg, ver, fid, and sacer*.
 - Mal* means bad.
 - Neg* means not.
 - Ver* means true.
 - Fid* means faith.
 - Sacer* means sacred.
- Remind students that languages develop in unpredictable ways. Word roots in English reflect the historical development of the language. They don't have a one-to-one correspondence to modern English words, but they can help us understand words' meanings and histories.
 - For example, the word *negotiate* contains the Latin roots *neg* and *otium*. *Otium* means "leisure." So, *negotiate* means the opposite of leisure, which is conducting business.
 - The word *perfidy* contains the Latin roots *per* and *fides*. *Per* means "to ill effect." So, *perfidy* means a betrayal of faith.
- Ask students to think of other examples of words with the roots learned in this unit. Have students use a dictionary to verify that the words contain the roots. Ask them to explain in their own words how the root is connected to the word's meaning.
- Have students turn to Activity Page 5.4. Briefly review the directions, and do the first item together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Write a Short Story: Draft

Introduce

1 minute

- Tell students that they will continue to draft their short stories.
- Explain that in this session, students will focus on two things: concrete and sensory details to bring their stories to life and a conclusion that provides a sense of closure.

Add Sensory Details

10 minutes

- Tell students that sensory details engage the reader and make the story come to life—or feel real.

- Have students close their eyes and visualize a scene or event from their stories. Ask students to imagine they are in the story. Ask: What is one thing you can see? hear? smell? touch? taste?
- Have students open their eyes and record their ideas for sensory details on Activity Page 5.5. Then, have them choose two places in their draft where they can add sensory details and write these new or revised sentences on the page.

Draft an Ending

14 minutes

- Tell students that bringing a story to a satisfying end provides a sense of closure for the reader.
- Explain that closure means any loose ends are wrapped up and usually that the problem or conflict is resolved. Ask students to offer examples of movie or book endings they enjoyed and tell why they felt these were satisfying.
- Tell students that they should review their drafts and their Narrative Maps. Ask: How can you create an ending that a reader will find satisfying?
 - o Are the problems resolved?
 - o Has the narrator learned a lesson?
 - o How did the events change people?
- Have students work independently to begin drafting their endings on Activity Page 5.6.
- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: For students who are having difficulty bringing their story to a satisfying end, have them work with a partner to talk over their story so far and orally rehearse possible endings before drafting their endings.

CHALLENGE: If students are ready for a challenge, explain that they can use similes and metaphors to make their descriptive details even more interesting. Provide a few examples, such as *I was so tired, I felt as limp as a damp rag* and *Her smile was sunshine, and it made me happy*. Ask them to try to use one or two similes or metaphors in their own stories.

CHALLENGE: If students are interested, discuss the use of a cliff-hanger ending, in which some detail of the conflict is left unresolved at the end of the story. These endings imply that there is more story to come. If students want to try adding this kind of ending to their stories, point out that the main problem still has to be resolved in the story—the cliff-hanger has to be a small loose end or an unexpected result of the story's ending.

Wrap Up

5 minutes

- Have students share their sensory details from Activity Page 5.5 with the class or a partner. Ask them what senses their examples appeal to.
- Tell students they can continue working on their draft story endings for homework on Activity Page 5.6.

TAKE-HOME MATERIAL

Note to Teacher: If some students did not complete any of the five activity pages in class, choose two to prioritize for the homework assignments. Provide class time during the remainder of the week for students to complete the remaining activity pages.

Reading

- If students did not complete Activity Page 5.2 during the Reading lesson, have them complete it for homework.
- Ask students to complete the writing prompt activity on Activity Page 5.3 for homework.

Grammar/Morphology

- Have students take home Morphology Activity Page 5.4 and complete it for homework.

Writing

- Have students take home Activity Pages 5.5 and 5.6 to complete if necessary.

Lesson 6

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|-------------------------------------|--|
| DAY 1: Reading | 45 min | Close Reading: "Pickup Soccer" | <i>Us, in Progress: Short Stories About Young Latinos</i> Activity Page 5.3 (for review) Activity Pages 6.1, 6.2 |
| DAY 2: Grammar | 15 min | Review the Rules of Grammar | Activity Page 6.3 |
| Writing | 30 min | Writing: Spelling and Grammar Check | Activity Pages 6.4 |
| Take-Home Material | * | Reading | Activity Pages 6.2, 6.3, 6.4 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences (W.8.3)

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. (W.8.4, W.8.5)

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. (W.8.6)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1.a)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

DAY 1

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 5.3.
- The impact of gentrification on lower-income Latinos is a major theme of this story. Gentrification is occurring in urban areas around the country but has been especially prevalent in San Francisco, where this story takes place. The gentrification of San Francisco has caused considerable tension between the city's long-time residents and newer, more affluent arrivals, many of whom (as in the story) work in computer-related high-tech industries. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about gentrification may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.
- The story contains a few terms ("pissed," "ass," "damn") that some may consider offensive or embarrassing. Be prepared to deal with a potential reaction when the terms are encountered during the reading.
- Write the purpose for reading on the board/chart paper: *To examine how word choices and structure affect tone and meaning.*

Grammar

- Prepare and display the Grammar Review Chart found on page 104 of this Teacher Guide somewhere in the classroom. You and students may refer to this chart as you complete the Grammar activities in this unit.

Close Reading: “Pickup Soccer” [pages 165–173]

Review

5 minutes

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** What does the *reframe* “tomorrow will be another day” mean? Who adopted this perspective: Carla or Esperanza? Why do you think so? (*Accept reasonable answers. The proverb means something like “Tomorrow will be better than today” or “Things may look bad today, but they may not look bad tomorrow.” Most students will likely answer that Carla adopted this perspective because, after her initial shock, she came up with a plan to help her sister remain in the United States.*)

Introduce the Story

5 minutes

- Tell students they will read “Pickup Soccer.”
- Have students turn to page 165 in *Us, in Progress: Short Stories About Young Latinos*.
- Explain to students that *gentrification* is the process that occurs when wealthier people move into lower-income neighborhoods, prompting cultural shifts, increases in prices, and the displacement of long-standing, lower-income residents. The impact of gentrification on lower-income Latinos is a major theme of this story.

Core Vocabulary

- Preview the core vocabulary words before reading the story and/or before reading each page on which core vocabulary appear. Begin by telling students that the first vocabulary word they will encounter in the selection is *pickup*.
 - Have students find the word on page 165 of the book.
 - Have students reference Activity Page 6.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the story.
 - Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech than the original word.
1. **pickup, *adj.*** informal and spontaneous (**165**)
 2. **techie, *n.*** someone who is an expert in or enthusiast of technology, especially computing (**165**)
 3. **start-up, *adj.*** connected with a newly established business, especially one related to computing; also used as a noun to describe such businesses (**165**)

4. **commentator, n.** a person who delivers a live spoken description of an event (165)
5. **hipster, adj.** trendy; fashionable; also used as a noun to describe a person who follows current trends in fashion and music (166)
6. **scuttle, v.** to move about quickly (166)
7. **pricey, adj.** expensive (167)
8. **condo, n.** a building or group of buildings containing a number of privately owned apartments; an abbreviation of the noun *condominium* (167)
9. **waver, v.** to pause; to move with hesitation (167)
10. **bougainvillea, n.** a type of colorful tropical plant (168)
11. **brandish, v.** to wave something in a threatening or angry way (169)

| Vocabulary Chart for “Pickup Soccer” | | |
|--|---|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | techie start-up bougainvillea | pickup commentator hipster scuttle pricey condo waver brandish |
| Spanish Cognates for Core Vocabulary | <i>tecnología</i> | <i>comentarista</i> <i>condominio</i> |
| Multiple-Meaning Core Vocabulary Words | start-up | pickup |
| Sayings and Phrases | popped up tight-lipped tower over first dibs play-by-play | |

- Also point out that Activity Page 6.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine how word choices and structure affect tone and meaning.

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of "Pickup Soccer" 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' comprehension 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 silently. Pause at each point indicated to explain or clarify the text.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 6, refer them to Activity Page 6.1 .

SUPPORT: The story mentions several locations in San Francisco's historic Mission District, which is the center of the city's Latino community. The Mission District is also ground zero in the gentrification controversy in San Francisco. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about the Mission District may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.

[Have students read the story title and read/translate the *refrane* on page 165 (translation on page 230).]

COMP/Inferential Rephrase the *refrane* in your own words. How might the *refrane* foreshadow events in the story? [If necessary, explain that an *atheist* is someone who does not believe in God.]

- o Students' rephrasings will vary, but the general meaning is that no matter what else one believes, everyone loves soccer. The *refrane* suggests that the story might be about a disagreement of some sort that is resolved by the characters' love of soccer.

[Have students read page 165.]

LIT/SYN/Inferential How is the text on this page structured differently than most stories you have read in this unit? What unusual literary devices and word choices do you see? How do these techniques affect the tone and meaning of the text? [If necessary, remind students that *tone* is the attitude that a character, narrator, or author takes toward a subject. Tone refers to the mood implied by the literary devices an author uses.]

- o Possible answer: In this text, the use of sudden line breaks in the middle of sentences creates a feeling of forward motion, matching the narrator's running in circles around his cousin. The repeated ellipses and repetition of the word *loop* also suggest continuous movement, as if something is not finished. The tone is playful and lighthearted. The use of slang words such as *dudes* and *nerds* reinforces this casual yet excited tone.

SUPPORT: Andrés Cantor is an Argentinian American sports commentator best known for providing Spanish play-by-play on soccer matches. He is particularly famous for his trademark (loud and drawn out) shout of "Goal" when one is scored.

[Have students read all but the last two lines of page 166.]

COMP/Literal Who is the narrator of this story? From whose perspective is the story told? Whom is he with, and where are they going? What does the narrator wish to do?

- o The narrator is a boy named Hugo; the story is told from his perspective. The first-person pronouns show that the story is being told in the narrator's voice. He is with his cousin Hector, and they are going to a soccer (fútbol) match. Hugo wants to call the play-by-play of his cousin Hector's soccer match.

VOC/Inferential Identify and define several slang terms on this page. How does the author's word choice impact tone and meaning?

- o Slang terms on this page include *turf* (grass, but could also refer to one's home ground), *hood* (neighborhood), *hipster* (trendy), and *cool* (fashionable, trendy). These words further emphasize the story's casual, informal tone.

COMP/Inferential How is Hector similar to the hipsters, techies, and start-up nerds Hugo mentions? How is he similar to Hugo?

- o Hector appears to be a techie himself; Hugo says that Hector has just gotten a job at a start-up company. He is similar to Hugo in that he is Latino and is also related to Hugo (they are cousins).

LIT/Inferential Who speaks the dialogue at the bottom of the page beginning with "Hey!"? How is the structure of this text different than the preceding text? What impact does this have on the story?

- o Hector speaks these words. Suddenly, the text is justified as is typical in most narratives. This suggests that Hector is not as excited—nor as physically active—as his younger cousin.

[Have students read from the bottom of page 166 to the last two lines on page 167.]

COMP/Inferential What clues does the text provide to show that gentrification has occurred in this neighborhood? How has it affected Hugo?

- o Hugo mentions the new and expensive condos and remarks to himself that he “used to” live here. His family has apparently been forced to move elsewhere because they can no longer afford to live in the area.

[Have students read from the bottom of page 168 to the middle of page 169.]

COMP/Literal Whom do Hugo and Hector encounter at the Mission Playground? What is happening? Why does everyone look puzzled?

- o They encounter some “dudes and nerds” as well as some of Hugo’s friends from the old neighborhood. They all want to play soccer, but Hector has reserved the playground for himself and the techies. The neighborhood kids refuse to give up the playground, which angers Hector and the techies because they have reserved the field. The kids are puzzled because they were there first and do not understand why they should have to give up the field. The techies are puzzled because they expected the kids to give way and don’t understand why they refuse.

LIT/Inferential Why do you think Hugo uses group nouns (“dudes and nerds”) to describe Hector’s friends but specifically names each of his friends? How does this impact the story’s tone and meaning?

- o Possible answer: Hugo wants to emphasize that the people from the neighborhood are real individuals, not just faceless kids. By contrast, Hector’s friends probably do seem like a monolithic, impersonal group who are forcing their way onto Latino turf and taking it away from the people who have lived there a long time.

Turn and Talk: Ask students to explain how Hector feels in this section. How does Hugo feel? Why do they feel this way? As time allows, invite a few students to share what they discussed with their partner.

[Have students read from the middle of page 169 to the break on page 171.]

VOC/LIT/Inferential What does the word *glare* at the bottom of page 170 imply? [If necessary, remind students that this word was defined in Lesson 2.] How does the white space above and below Javi’s question impact the tone and meaning of this section?

- o The word *glare* implies that Javi is angry with Hugo (the focus of Javi’s glare). The white space above and below his question places great emphasis on it. It creates a great deal of drama and tension. Javi is asking Hugo which side he is on. He feels betrayed. Isolating the question like this focuses the audience’s attention.

SYN/LIT/Inferential What impact does the use of the hyphenated compound words have on the tone and meaning of the story? The lack of punctuation? The repetition of the word *eyes*? The justified margins?

- o Possible answer: The use of hyphenated compound words reinforces the casual tone of the story but also creates a certain amount of tension. Hugo is packing a lot of meaning into the hyphenated words he is using here. The lack of punctuation also creates tension, reinforcing the idea that these thoughts are running through Hugo’s head relentlessly. The repetition of the word *eyes* helps create the image of Hugo’s

friends staring at him, waiting for an answer to Javi’s question. The traditional margins suggest that Hugo is no longer excited and lighthearted as he was at the beginning of the story. Things have gotten much more serious.

[Have students read the rest of the story.]

SYN/LIT/Inferential Why are Hugo’s words given in all caps at the bottom of page 171?

- o This suggests that Hugo is shouting the words loudly—perhaps in imitation of Andrés Cantor’s famously loud soccer commentary.

LIT/Inferential What impact does the white space above and below the single word *silence* on page 173 have on the meaning of this scene?

- o It further emphasizes the surprising silence that follows Hugo’s shout.

COMP/Inferential What is the story’s resolution? How does the resolution relate to the story’s *refrains*?

- o In the end, the two groups agree to play soccer together. The resolution relates to the story’s *refrains* in that, despite their differences, the two groups can agree on their love of the game.

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine how word choices and structure affect tone and meaning.

Read the notes on the story on page 240. To wrap up, arrange students in groups of four, and assign each group member a number from one to four. Use the following question to lead a discussion: *How did word choices and text structure impact the way you understood this story?*

- Have groups agree on an answer to the question.
- When enough time has passed, call a number from one to four at random.
- Have students with that assigned number move to the front of the class to share their group’s answer and explain how they arrived at their answer.
- Call on several students to share how the activity shaped their thinking.

DAY 2

GRAMMAR

15 minutes

Rules of Grammar

Review Rules of Grammar

15 minutes

- Remind students that in Grade 7, they learned rules of grammar that can help them proofread their own writing. For example, every sentence needs an independent clause, that is, a free-standing subject and predicate. It should also have the first word capitalized and end with a punctuation mark.

- Now direct students' attention to the Grammar Review Chart you prepared in advance. Referencing the chart, show students how to construct and punctuate different sentence types.
- There are four types of sentence. The first is a simple independent clause. The other three types are made by combining two or more independent clauses. Writers often combine independent clauses to make their writing smoother and more efficient and to clarify logical relationships between ideas. Each sentence type needs to be punctuated appropriately.
 - o Simple sentence: *The girl and her dog played and then rested.* Note that a simple sentence can have a compound subject, a compound verb, or, as in this case, both.
 - o A compound sentence is formed by joining two or more logically related independent clauses, for example *Her work is very monotonous* and *It involves doing the same thing over and over.*
 - Independent clauses can be joined using a semicolon: *Her work is very monotonous; it involves doing the same thing over and over.*
 - It is common to begin the second independent clause with a transition word that is set off with a comma: *We got a flat tire; fortunately, we had a spare in the trunk.*
 - Independent clauses can also be joined using a comma and a conjunction (aka FANBOYS: for, and, nor, but, or, yet, so): *Her work is very monotonous, for it involves doing the same thing over and over.*
 - Independent clauses cannot be joined with no punctuation (run-on sentence) or with a comma (comma splice). In a comma splice, two independent clauses are incorrectly joined by a comma. The correct punctuation for two independent clauses is a colon, a semicolon, or a conjunction.
 - o A complex sentence is formed when two independent clauses are combined by turning one of them into a modifying dependent clause.
 - *The owner of the store saw the robbers escaping* and *The owner of the store called the police* can become *The owner of the store, who saw the robbers escaping, called the police.*
 - Nonessential modifiers, like the one above, should be set off with commas. Essential modifiers should not: *The store owner wanted to find the person who committed the robbery.*
 - o A compound-complex sentence is formed when at least two independent clauses are combined with at least one modifying dependent clause. Such sentences can convey complicated ideas clearly and efficiently: *Brent, who was a conservative, voted for the incumbent, but Darla, who was a liberal, did not.*
- Phrases can also function as modifiers. Like dependent clauses, they can be either essential or nonessential and should be punctuated accordingly.
 - o Prepositional phrases are made using prepositions: *The man on the platform is waiting for a train.*

- o Verbal phrases are made using participle or infinitive forms of a verb:
 - The girl standing at the head of the line is the captain.
 - The runner, blinded by the sun, couldn't see the finish line.
 - Devin played the game to win.
- o Appositive phrases modify nouns by renaming them.
 - James Cook, the captain of the ship, led the expedition.
- o Two common types of modifier error are dangling and misplaced modifiers.
 - A dangling modifier occurs when there is no word in the sentence that the modifier can modify: Biking to school, the cold wind nearly blew me over. Correct this error by adding the word that should be modified: Biking to school, I was nearly blown over by the wind.
 - A misplaced modifier occurs when the modifier appears to go with the wrong word in the sentence: I saw a bear, driving on the Blue Ridge Parkway. Correct this error by moving the modifier next to the word it modifies: Driving on the Blue Ridge Parkway, I saw a bear.

Grammar Review Chart

| | | |
|---|---|--|
| Simple Sentence | | <i>The girl and her dog played and then rested.</i> |
| Compound Sentences Semicolon Semicolon, comma Comma + conjunction | | <i>Her work is very monotonous; it involves doing the same thing over and over.</i> <i>We got a flat tire; fortunately, we had a spare in the trunk.</i> <i>Her work is very monotonous, for it involves doing the same thing over and over.</i> |
| Complex Sentences Nonessential (use commas) Essential (no commas) | | <i>The owner of the store, <u>who saw the robbers escaping</u>, called the police.</i> <i>The store owner wanted to find the person <u>who committed the robbery</u>.</i> |
| Compound-Complex Sentence | | <i>Brent, who was a conservative, voted for the incumbent, but Darla, who was a liberal, did not.</i> |
| Phrases | Prepositional Participle Participle Infinitive Appositive | <i>The man <u>on the platform</u> is waiting for a train.</i> <i>The girl <u>standing at the head of the line</u> is the captain.</i> <i>The runner, <u>blinded by the sun</u>, couldn't see the finish line.</i> <i>Devin played the game <u>to win</u>.</i> <i>James Cook, <u>the captain of the ship</u>, led the expedition.</i> |
| Corrected Dangling Modifier Corrected Misplaced Modifier | | <i><u>Biking to school</u>, the wind nearly blew me over.</i> <i><u>Biking to school</u>, I was nearly blown over by the wind.</i> <i>I saw a bear, <u>driving on the Blue Ridge Parkway</u>.</i> <i><u>Driving on the Blue Ridge Parkway</u>, I saw a bear.</i> |

- Have students turn to Activity Page 6.3. Briefly review together the directions. Tell students to complete the next item on the page. Circulate around the room to be certain that students understand the directions. Tell students to finish the remainder of the activity page for homework.

WRITING

30 minutes

Spelling and Grammar Check

Introduce

2 minutes

- Remind students that using correct spelling and grammar in their stories makes it easier for readers to enjoy the story and understand what it is about.
- Tell students that today they will learn how to make sure their writing is free of errors that get in the way of clear writing.

Use Resources

5 minutes

- Tell students they can check spellings using an online or print dictionary.
- Explain that they should also watch out for commonly confused words. Review the chart below with students and display it where students can refer to (and add to) it as needed.

| | | |
|---------------------|---------------|-----------------|
| affect/effect | lose/loose | than/then |
| their/there/they're | to/two/too | your/you're |
| past/passed | accept/except | are/our |
| dual/duel | peddle/pedal | site/sight/cite |

- Share these steps:
 - Read over your writing, and mark any words you are not sure of or that look wrong.
 - As you read, watch for commonly confused words, and mark any that you are not sure of.
 - Use resources to find the correct spellings and words.

Use a Checklist

8 minutes

- Explain that a good tool for checking grammar is a grammar checklist.
- Have students look at Activity Page 6.4. Tell them that they will use this checklist to check their drafts for correct grammar.
- Briefly review the following with students:
 - **Complete sentences:** In general, sentences should not be fragments. Fragments can be used sometimes in dialogue to make it sound more like real speech. Run-on sentences and comma splices should always be corrected.

- o **Verb tense:** Maintaining a consistent overall verb tense is important. Stories can be written in the past or present tense but should usually stay in one or the other unless the story is written in the present tense and uses past tense for a flashback.

Check Spelling and Grammar

10 minutes

- Have students check their own drafts for spelling and grammar errors using digital or print dictionaries and the checklist on Activity Page 6.4.
- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Allow students who may have difficulty checking for spelling and grammar to work with you or with a partner to read through their drafts and flag words to check using a dictionary. Partners can also read aloud their drafts, pausing when something doesn't sound quite right and checking for a grammar error. Sometimes playing around with wording a sentence a few different ways orally can provide wording that is clearer and more correct.

Note to Teacher: There are a number of helpful websites for checking spelling, grammar, and word usage, including commonly confused words. If you have favorites, it would be useful to compile a list of these for students to use as they write and revise. In addition, if your students have access to word processing software, they may wish to draft their stories on a computer and take advantage of the spelling and grammar tools.

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>

Wrap Up

5 minutes

- Have students pair up and share how their drafts are going. Have students discuss these questions, then share any new insights with the class:
 - o What do you like about your story so far? What do you think needs improvement?
 - o Why is it important to use correct spelling and grammar in a story?
- Tell students they can continue their spelling and grammar check as homework if they didn't quite finish.

TAKE-HOME MATERIAL

Reading

- Ask students to complete the writing prompt activity on Activity Page 6.2 for homework.

Grammar

- Have students take home Activity Page 6.3 and complete it for homework.

Writing

- If students did not complete Activity Page 6.4 during the Writing lesson, have them complete it for homework.

Lesson 7

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|--|--|
| DAY 1: Reading | 45 min | Close Reading: “Saturday School” | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North, Central, and South America Activity Page 6.2(for review), 7.1 |
| DAY 2: Grammar | 15 min | Practice Punctuating a Pause, Break, or Omission | Activity Page 7.3 |
| Writing | 30 min | Write a Short Story: Share, Evaluate, Revise | Activity Pages 7.4, 7.5 |
| Take-Home Material | * | Reading | Activity Pages 7.2, 7.3, 7.4, 7.5 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (W.8.3.a)

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. (W.8.3.b)

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. (W.8.3.c)

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. (W.8.3.d)

Provide a conclusion that follows from and reflects on the narrated experiences or events. (W.8.3.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, focusing on how well purpose and audience have been addressed. (W.8.4, W.8.5)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use punctuation (comma, ellipsis, dash) to indicate a pause or break. (L.8.2.a)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 6.2.
- This story discusses differences between various Spanish dialects, particularly those between Caribbean Spanish and Argentinian Spanish. The vocabulary and intonation of Argentinian Spanish have been strongly influenced by Italian; in fact, nearly 75 percent of Argentinians have Italian ancestors. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about Spanish dialects may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>.
- Display the maps of North, Central, and South America to show the distance from Washington, D.C., to Puerto Rico and to Argentina.
- Write the purpose for reading on the board/chart paper: *To examine how details in a story develop theme and character.*

Close Reading: “Saturday School” [pages 175–187]

Review

5 minutes

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** When you hear the word *gentrification*, what comes to mind? How did gentrification impact the characters in the story? (*Accept reasonable answers. Students may see gentrification positively in that it can spur economic growth, but it can also price previous residents out of the neighborhood. This is what happened to the narrator in “Pickup Soccer.” To some extent, the former residents resented the new residents, while the new residents seemed to think the gentrified neighborhood belonged to them alone.*)

Introduce the Story

5 minutes

- Tell students they will read “Saturday School.”
- Have students turn to page 175 in *Us, in Progress: Short Stories About Young Latinos*.
- Display the maps of North, Central, and South America, and point out the locations of Washington, D.C., Puerto Rico, and Argentina.
- Explain to students that a dialect is a regional variant of a language. In the United States, English vocabulary, grammar, and pronunciation vary widely. For example, in the United States, the word *car* might be pronounced /kar/ or /ko/ or even /ka/. Depending on where you live, a long sandwich with meat and cheese might be called a *submarine sandwich*, a *grinder*, or a *hoagie*.
- In the same way, there are also many Spanish dialects. Some dialects are very similar to the main language, but others have many distinctive traits. Tell students that differences in Spanish dialects is a main theme of the story they are about to read.

Core Vocabulary

- Preview the core vocabulary words before reading the story and/or before reading each page on which core vocabulary appear.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *cuticles*.
- Have students find the word on page 177 of the book.
- Have students reference Activity Page 7.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the story

- 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 story may follow the definition. They may be a different part of speech than the original word.
1. **cuticles, *n.*** skin at the base of one’s fingernails or toenails (177)
 2. **glitzy, *adj.*** flashy; gaudy (177)
 3. **lanky, *adj.*** tall and slim (177)
 4. **rowdy, *adj.*** noisy and disorderly (179)
 5. **unison, *n.*** all together; simultaneously (181)
 6. **conjugate, *v.*** to give the different forms/tenses of a verb (**conjugating**) (182)
 7. **singsong, *adj.*** having a repeated rising and falling rhythm (182)
 8. **reprimand, *v.*** to scold or warn (**reprimands**) (183)
 9. **mock, *v.*** to tease; to make fun of (**mocked**) (183)
 10. **cavernous, *adj.*** cave-like; large and empty (184)
 11. **aimlessly, *adv.*** without purpose or direction (184)

| Vocabulary Chart for “Saturday School” | | |
|--|------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | conjugate | cuticles glitzy lanky rowdy unison singsong reprimand mock cavernous aimlessly |
| Spanish Cognates for Core Vocabulary | <i>conjugado/conjugada</i> | [none] |

| Vocabulary Chart for “Saturday School” | | |
|--|-------------------------|------|
| Multiple-Meaning Core Vocabulary Words | [none] | mock |
| Sayings and Phrases | poring over dead end | |

- Also point out that Activity Page 7.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine how details in a story develop theme and character.

Read the Story

25 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 “Saturday School” 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’ comprehension 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 silently. Pause at each point indicated to explain or clarify the text.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 7, refer them to Activity Page 7.1.

[Have students read page 175 to the last line at the bottom of page 176.]

COMP/Inferential Which details in this section suggest that Sandra’s family values education? Is Sandra herself intelligent? Explain.

- o She says that education is important in her family. Three of her grandparents are university professors, and her parents are a doctor and a writer. Sandra also reveals that she is “a straight-A student and won first prize at the science fair.”

COMP/Literal Where are Sandra’s parents from?

- o They are from Puerto Rico.

COMP/ Inferential Why is Sandra more comfortable speaking English? How does this create a problem for her? Based on this section, which words would you use to describe Sandra’s personality?

- o Sandra was born in the United States. All of her friends at school speak English, and she wants to fit in with them. However, she also wants to please her parents, who insist that she learn “correct Spanish.” In addition to being intelligent, Sandra seems quiet and rather timid, reluctant to go against anything her parents want.

CHALLENGE: Ask students to recall the story “Burrito Man.” In what ways were Alex’s parents similar to Sandra’s parents? How were they different?

- o Possible answer: Both Alex’s parents and Sandra’s parents placed a high value on education. However, Sandra’s parents (and grandparents) are highly educated professionals. Alex’s parents were not.

[Have students read the last line of page 176 to the break on page 179.]

SUPPORT: The *Beltway* refers to the Capital Beltway, a 64-mile interstate highway loop (I-495) around Washington, D.C., and the city’s Maryland and Virginia suburbs.

COMP/Inferential How is Sandra feeling in this section? Identify some details from the text to support your answer.

- o Sandra is nervous and feels out of place. She says she has never been in this neighborhood before and seems critical of the surroundings. She bites her nails, a sign of nervousness. She worries if she will fit in with the other students at the Saturday school. She looks at her shoes and wonders if they look presentable. Sandra further feels out of place when her mother and the secretary begin speaking in a Spanish dialect she does not understand well. She also says she feels a knot in her stomach tighten.

COMP/LIT/Inferential How do we know that Sandra usually does whatever her parents tell her to do? Find details and a simile in this section that support your answer.

- o Sandra wants to tell her mother that she wants to go home, but she doesn't. She says that "just this once" she intends to stand up for herself—suggesting that she usually does not. She also says that she feels "ready just like a knight in shining armor" (simile) but then sees how proud her mother is when she fakes a smile and agrees to stay.

Think-Pair-Share: Have students stop and identify one or two themes they see emerging in this story. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner. (*Accept reasonable answers. Possible themes: the value of education; the centrality of family; pride in cultural heritage; the different dialects in Spanish; feeling out of place; bravery/the importance of standing up for oneself.*)

[Have students read from the middle of page 179 to the break on page 184.]

COMP/Inferential Find additional details in this section that show Sandra feels out of place.

- o Possible answers include: Sandra is afraid to go into the classroom by herself; the kids are "rowdy" and loud, in contrast to Sandra's quiet demeanor; most of the kids are from Argentina, while Sandra's family is from Puerto Rico; the other students giggle and mock Sandra's use of Spanish, which she continues to find hard to understand. At lunchtime, she has no idea where the cafeteria is and is afraid to ask anyone.

COMP/Literal What are the main differences between the Spanish that Sandra speaks and the Spanish her classmates speak?

- o Sandra's classmates pronounce words and conjugate verbs differently than what she is used to.

COMP/Inferential How is Sandra's experience in Saturday school different than her usual school experience? Find some details in this section to support your answer.

- o Possible answer: Usually, Sandra is considered one of the top students. At Saturday school, students and even the teacher seem to think she is not intelligent. Her classmates mock her use of Spanish, and even the teacher suggests that she practice reading at home.

VOC/Inferential Identify words and phrases in the final paragraph of this section that emphasize Sandra's feelings of isolation and fearfulness.

- o Sandra wanders the hallway *aimlessly*, not knowing where to find the cafeteria. She calls the school building *cavernous*, suggesting that she feels as if she is lost inside a cave or a *maze*. She finds herself at a *dead end* when she tries to follow the *trail of voices*.

COMP/Inferential [Call attention to the lines on page 180: "I want to call Mamá, but I remember the excitement in her eyes right before she left. *I can do this*, I say to myself."] Which themes and ideas from the story are developed by this detail?

- o Possible answer: Sandra's desire to please her family; the centrality of family in Latino culture; the importance of education; Sandra's attempts to be brave.

[Have students read the rest of the story.]

COMP/Inferential How does Mamá feel when she picks up Sandra from Saturday school? How does Sandra feel? Provide details from the story to support your answer.

- o Mamá is excited and proud of Sandra for being in school. Her eyes sparkle, and she asks Sandra repeatedly about her day. She is convinced that Sandra enjoyed the class. Sandra is her usual obedient self. She wants to please her mother, so she lies and says she enjoyed the class. Then she uses the “singsong” pronunciation she heard her classmates using, presuming that is what her mother wants to hear.

COMP/Literal Why is Mamá surprised when Sandra begins speaking to her in Spanish?

- o Mamá did not realize that Saturday school taught Argentinian Spanish. She wants Sandra to learn Spanish the way it is spoken in Puerto Rico.

LIT/Inferential How is the metaphor of the fences related to the story’s resolution? How is the resolution related to some of the story’s major themes?

- o Possible answer: The two fences are metaphors for what Sandra is telling her mother about Saturday school and what she really thinks about it. Sandra finally admits the truth about her feelings. She is afraid her mother will react badly because she wants to please her parents. However, her bravery actually brings her and her mother closer together, emphasizing their strong family bond. Their promise to start a Spanish book club together reinforces the themes of education and pride in cultural heritage and the idea that different Spanish dialects exist.

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine how details in a story develop theme and character.

Turn and Talk: Read the notes on the story on page 241. To wrap up, guide the class to brainstorm a list of specific details from the story that helped develop their understanding of Sandra’s character and personality. Model combining three of these details into a single sentence. For example: *Sandra’s science fair award shows that she is intelligent, and her willingness to go to Saturday school shows both her desire to please her parents and her timid personality.* Explain that there is usually more than one way to combine ideas in a sentence. Ask students to turn and talk to say one sentence to a partner that combines three ideas from the list. Then have the class come together to share their sentences.

GRAMMAR

15 minutes

Punctuation

Practice Punctuating a Pause, Break, or Omission

15 minutes

- Remind students that they learned in Lesson 2 about the use of commas and dashes to indicate pause or breaks in writing. If they are needed, use the examples from the chart in Lesson 2 to reinforce these teaching points.
 - o Use commas to indicate pauses between coordinate adjectives, items in a list, or independent clauses joined with a conjunction.
 - o Commas and dashes can both be used to set off nonessential phrases and dependent clauses.
 - o Commas and dashes can also indicate pauses or breaks that result when a writer interrupts a sentence to insert commentary. If the interruption is an interjection, expresses strong emotion, or indicates a sudden shift in thought, then the writer is more likely to use dashes.
 - o Writers of dialogue sometimes insert pause words like *um* or *well* and set them off with commas or dashes.
- Review from Lesson 4 the use of ellipses to indicate omissions. If they are needed, use the examples from the chart in Lesson 4 to reinforce these teaching points.
 - o Ellipses can be used to indicate long pauses in dialogue or places where a speaker breaks off without completing a sentence before starting a new one. Ellipses can also represent disjointed thought and speech.
 - o In formal academic writing, ellipses are used to indicate omitted text in a direct quotation.
- Have students turn to Activity Page 7.3. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Short Story: Share, Evaluate, Revise

Introduce

5 minutes

- Tell students that they are ready to share their drafts with a peer and get feedback that will help them revise their stories.
- Display the Writing Process Chart. Point out that students who have drafted their stories will now move to the revising step.

- Review the Rubric on Activity Page 7.4 with students. Explain that the rubric describes the criteria on which students' stories will be assessed. Answer any questions students may have about the rubric.
- Introduce students to the Peer Review Checklist on Activity Page 7.5. Explain that students will work with a partner to review their stories using the checklist.
- Pair up students to conduct the peer review.

Review a Peer's Narrative

10 minutes

- Have students review each other's stories using the Peer Review Checklist on Activity Page 7.5. They can also consult the Short Story Rubric on Activity Page 7.4.
- As students share their stories and complete Activity Page 7.5, circulate around the room, and provide assistance as needed.

Conduct a Peer Conference

10 minutes

- When students have completed their review of their peer's narrative, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Peer Review Checklist on Activity Page 7.5.
- Remind students to make their feedback constructive and helpful, focusing on how the short story can be improved, not just pointing out negatives.

SUPPORT: If students need support to provide helpful feedback in their peer conference, tell them they can use these sentence starters:

One thing I liked about your story was . . .

One thing that could be improved is . . .

Your story had very strong . . .

Your story could use a little more . . .

Wrap Up

5 minutes

- Have students share with the class one piece of feedback they are going to use as they continue revising their drafts.
- Tell students that they should complete their revisions as homework.

TAKE-HOME MATERIAL

Reading

- Ask students to complete the writing prompt activity on Activity Page 7.2 for homework.

Grammar/Morphology

- Have students take home Grammar Activity Page 7.3 and complete it for homework.

Writing

- Have students take home Writing Activity Page 7.5 to complete.

Lesson 8

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|--------------------------------------|---|
| DAY 1: Reading | 45 min | Independent: “90,000 Children” | <i>Us, in Progress: Short Stories About Young Latinos</i> Online Resources: Maps of North and Central America Activity Pages 7.2 (for review), 8.1, 8.2 |
| DAY 2: Writing | 45 min | Write a Short Story: Edit and Polish | Activity Page 8.4 |
| Take-Home Material | * | Reading | Activity Pages 8.2, 8.3, 8.4 |

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of a text. (RL.8.2)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings. (RL.8.4)

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (W.8.3.a)

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. (W.8.3.b)

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. (W.8.3.c)

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. (W.8.3.d)

Provide a conclusion that follows from and reflects on the narrated experiences or events. (W.8.3.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, focusing on how well purpose and audience have been addressed. (W.8.4, W.8.5)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use context as a clue to the meaning of a word or phrase. (L.8.4.a)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework writing assignment on Activity Page 7.2.
- Display maps of North and Central America to show the locations of Mission, Texas, the Rio Grande, and the various countries mentioned in the story.
- This story deals with a number of sensitive subjects, such as prejudice, class difference, and violence. Be prepared to discuss these issues with students. Refer to the CKLA Online Resources for this unit for information about these topics. <https://www.coreknowledge.org/free-resource/ckla-unit-1-Us-in-Progress/OnlineResources>
- Write the purpose for reading on the board/chart paper: *To examine how the different perspectives of characters help to explore complex themes.*

Independent: “90,000 Children” [pages 189–212]

Review

5 minutes

- Review the previous lesson’s homework. Lead a brief classroom discussion about the writing prompt. **Ask:** Why do you think Sandra’s parents placed so much importance on her learning “proper Spanish”? (*Accept reasonable answers. Students may state that Sandra’s parents wanted her to learn “proper Spanish” so that she does not lose ties to her cultural heritage.*)

Introduce the Story

5 minutes

- Tell students they will read “90,000 Children” independently.
- Have students turn to page 189 in *Us, in Progress: Short Stories About Young Latinos*.
- Display maps of North and Central America to show the locations of Mission, Texas, the Rio Grande, and the various countries mentioned in the story.
- Tell students to be alert to the different perspectives of the characters they encounter as they read. Remind students that *perspective* refers to the thoughts, feelings, and actions of a character and how they affect the character’s reactions.

Core Vocabulary

- Preview the core vocabulary words before reading the story and/or before reading each page on which core vocabulary appear.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *stealthily*.
- Have students find the word on page 191 of the book.
- Have students reference Activity Page 8.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the story.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech than the original word.

1. **stealthily, *adv.*** secretly (191)
2. **drug cartel, *n.*** a large criminal organization that sells illegal drugs (191)
3. **dinghies, *n.*** small boats (193)
4. **tally, *n.*** a count of something (193)
5. **apprehend, *v.*** to arrest; to catch (**apprehended**) (193)
6. **surge, *n.*** a sudden strong increase (195)
7. **swagger, *v.*** to walk in an overly arrogant or confident way (**swaggered**) (197)
8. **cove, *n.*** a small sheltered bay (197)
9. **instinctively, *adv.*** without conscious thought (198)
10. **intriguing, *adj.*** fascinating; interesting (200)
11. **awe, *n.*** a feeling of wonder (201)
12. **admiration, *n.*** a feeling of delighted approval (201)
13. **longing, *n.*** a strong feeling of need or desire for something or someone (203)
14. **genealogist, *n.*** a person who studies one's family history (204)
15. **calligraphy, *n.*** fancy, decorative handwriting (205)
16. **descendant, *n.*** a person who is descended from a particular ancestor (205)
17. **high-society, *adj.*** belonging to a group of people with high social status, wealth, or importance (205)
18. **ponder, *v.*** to think about something carefully (205)
19. **extort, *v.*** to obtain something by force or threat (208)

| Vocabulary Chart for “90,000 Children” | | |
|--|---|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | drug cartel dinghies cove genealogist calligraphy descendant | stealthily tally apprehend surge swagger instinctively intriguing awe admiration longing high-society ponder extort |
| Spanish Cognates for Core Vocabulary | <i>descendiente</i> | <i>instinto</i> <i>admiración</i> |
| Multiple-Meaning Core Vocabulary Words | | tally apprehend surge |
| Sayings and Phrases | frown on through the ranks high brow chiseled features bursting at the seams taking a toll bite to eat made good called it a day vantage point beneath him purity of the blood cool with it | |

- Also point out that Activity Page 8.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.

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

To examine how the different perspectives of characters help to explore complex themes.

Read the Story

25 minutes

Have students read the story independently and complete Activity Page 8.2.

Note to Teacher: You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. 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

Note to Teacher: As they read, ask students to recall stories they have previously read in this unit, particularly "The Secret," "Band-Aid," and "Firstborn," and what these stories had to say about undocumented immigrants and some reasons why people choose to move from Latin America to the United States.

[pages 189–191]

Literal Where does Frank live? How old is he? What are some of his interests? What does his father do for a living?

- o Frank lives in Mission, Texas. He is twelve years old. He enjoys spending time with his father (whom he idolizes), shooting his slingshot, and drawing superheroes. He wants to learn how to shoot a gun with his father, who works on the Border Patrol.

SUPPORT: A *catch box* is a slingshot target that catches the ammunition.

SUPPORT: The Border Patrol is a federal law enforcement agency whose task is to secure U.S. borders. A major job of the Border Patrol is preventing people from entering the country illegally. A GL-11 (page 191) is a grade level in the Border Patrol rank roughly equivalent to a lieutenant.

Inferential How would you describe Frank's personality? How do his hobbies reflect his personality? What does he think of his father's work? What is his perspective toward undocumented immigrants?

- o Possible answer: Frank seems very aggressive. He fantasizes about shooting "illegal aliens," whom he seems to despise. His hobbies of shooting and drawing superheroes seem to suit his aggressive personality—he seems to see himself (and certainly his father) as something of a superhero for stopping "bad guys" from entering the country.

Inferential What is one major difference between Frank's mother and father? Which phrase on page 190 gives you the answer?

- o Frank's mother does not approve of ("frowns on") her son's fascination with shooting. She prefers his quieter hobby of drawing.

Note to Teacher: Remind students that terms such as *illegal* and *illegal alien* are offensive when used to refer to undocumented immigrants. Ask students to notice how many times Frank and others use the word *illegal* in this story.

[pages 192–195]

Inferential What do you think accounts for Frank’s perspective toward undocumented immigrants? Explain.

- o One reason Frank hates undocumented immigrants is because his father works on the Border Patrol and tells stories about capturing people as they cross the Rio Grande, which fires Frank’s imagination. He also “hates” them because they take up so much of his father’s time. He has also been influenced by his grandfather, who brags about how long his family has been in the United States and is especially prejudiced against indigenous people, whom he calls “ignorant” and “a real burden on society.”

SUPPORT: *Tejanos* are descendants of the first Spanish people to settle in present-day Mexico and Texas, which they referred to as “New Spain.”

Inferential What more do we learn about Frank’s mother in this section? Do you think she may have a different perspective on immigrants than other people in her family? Explain.

- o Frank’s mother works at the Mission Historical Museum and knows much about Texas history. Some students may suggest that her knowledge of history may give her a more complete—and accurate—perspective on immigration than other family members.

Inferential Why don’t some of the immigrants from Central America speak Spanish? Why do you think some of them are coming to the United States? [If necessary, remind students of events they read about previously in the stories “Band-Aid” and “Firstborn.”]

- o They are indigenous people who speak their own native languages. They are likely coming to the United States for many reasons: to escape violence and poverty, to seek education, to reunite with other family members.

[pages 195–198]

Inferential Find clues in this section that suggest Frank feels very self-important.

- o After shooting at the firing range, Frank “swaggers” behind his father at the park. He feels “like one of his superheroes” and surveys the river looking for immigrants to arrest, as if he is a member of the Border Patrol.

Inferential Does Frank’s father share his son’s perspective on so-called “illegal aliens”? Explain.

- o Frank’s father may not view illegal immigrants as harshly as he does. When Frank refers to them as “illegal aliens,” he insists that Frank call them “immigrants” instead. Frank “sighs” in exasperation at his father’s correction.

[pages 198–203]

Inferential Examine the sentence “He needed to take action” on page 199. What does this mean? Why does Frank feel this way? What does this tell you about Frank? Explain.

- o Frank hears a noise he suspects is coming from an undocumented immigrant who is hiding. His hatred of immigrants makes him feel as though he needs to “arrest” the person, in imitation of his father. Frank seems extremely self-important here. It is not his job to “catch” undocumented immigrants, but he thinks he will be a hero like his father if he does.

Inferential How does Frank’s perspective about undocumented immigrants change when he meets Romina? Why do you think this happens? Why is he “surprised” by her?

- o Frank finally meets an immigrant face-to-face. Suddenly, he is interacting with a real person, not a faceless “illegal alien” or “bad guy.” Romina is friendly and pretty, with a beautiful singing voice and impressive artistic ability—apparently even better than Frank’s. Romina is also “a quick learner,” nothing like what his grandfather has said about immigrants. Everything about Romina impresses Frank.

SUPPORT: Romina speaks K’iche’—the language of the K’iche’ Maya of Guatemala. Around one million people speak K’iche’. The K’iche’ are one of many Maya groups who originally inhabited southern Mexico, Guatemala, and northern Belize. About six million Maya live in Mexico and parts of Central America. The Maya have been particularly successful in preserving their native heritage.

Inferential How does the arrival of Frank’s father change Frank’s thinking?

- o The arrival of Frank’s father “breaks the spell” that Romina has over Frank. He refers to her impersonally (“I found one”) and returns to thinking of her as “illegal.”

[pages 203–206]

Inferential Does Frank like Romina? How can you tell? Why is Frank ashamed of his feelings?

- o Frank does like Romina. He thinks about her constantly, remembering her “golden eyes” and studying her drawing. He strokes her signature and feels a “deep longing” (desire) to see her again. Yet he is ashamed of his feelings because he wonders if Romina is “beneath him.” He wonders if he is better than or superior to Romina because, as his grandfather has taught him, she is an *indiecitos ignorantes* (ignorant Indian) while he is from an old and respectable Spanish family.

Inferential How does Frank’s mother impact his perspective about both Romina and himself? Why is this information a “guarded secret”? How does Frank react to this information?

- o Frank’s mother says that it is wrong for Frank to feel superior to anyone. She reveals that Frank himself is partially descended from the Maya. This information is a family secret because some high-society families like theirs believe that their supposed pure “Spanish blood” makes them better than others. Frank reacts with a mixture of shock, anger, and disbelief.

SUPPORT: Explain to students that the phrase “purity of the blood” refers to an individual whose ancestry consists of a single type unmixed with any other.

Turn and Talk: Ask students how they think this story’s *refrains* (found on page 230) relates to the narrative. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

[pages 206–207]

Inferential Describe Frank’s perspective toward himself and undocumented immigrants in this section. How does his father seem to feel about them?

- o Frank’s self-image has changed a bit. He no longer thinks of himself as a superhero who wants to catch “illegals.” He feels more compassion toward the immigrants, understanding that many of them are fleeing violence in their own countries. He is not as angry as he used to be. Frank’s father also seems to feel a bit differently about immigrant children, suggesting that he treats them more kindly than adults.

[pages 207–212]

Literal Compare and contrast Frank’s visit to Anzalduas Park with the visit to the park on pages 197–198.

- o During both visits, Frank enjoys spending time with his family—especially his father. But when Frank first visited the park, he felt self-important and angry, scanning the Rio Grande in hopes of catching someone crossing the border illegally. During this visit, however, he no longer considers all immigrants to be bad people. He understands more about why some of them want to come to the United States. And he thinks about Romina. He has come to believe that sometimes it is brave to cross the river.

Inferential Why do you think Frank is afraid his father will disapprove of his desire to stay in touch with Romina? Are his fears justified?

- o Frank is afraid his father might still believe that immigrants are bad and “beneath him” and that he should not associate with them. His fears turn out to be unjustified. His father actually gives him a letter from Romina and says that he’s glad Frank took an interest in her. He admits that “these kids have gone through a lot.”

Discuss the Story and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine how the different perspectives of characters help to explore complex themes.

Read the notes on the story on page 242. Then discuss students’ answers to Activity Page 8.2. To wrap up, ask the following questions:

Inferential How do the passages about Frank’s mother (pages 190 and 194) foreshadow future events in the story?

- o Frank’s mother is shown to be different from Frank and his father. She does not approve of Frank’s fascination with slingshots and guns. This foreshadows Frank’s eventual change of heart. She is also knowledgeable about the history of Texas, which foreshadows her later explanation to Frank of his ancestry.

Inferential What did Frank expect to find when he “took action” at Crazy Joe’s Saloon (pages 199–200). What did he actually find? How did this scene create suspense for the audience?

- o He expected to find a “bad guy” to arrest but instead found an attractive girl. This created suspense in that the audience did not know how Frank would react—would he be aggressive, or would he be kind?

Inferential A *stereotype* is a widely held but oversimplified image of a person or thing. How was Frank stereotyping undocumented aliens at the beginning of the story? What caused his perspective to change?

- o At the beginning of the story, Frank considered all undocumented aliens to be faceless “bad guys” or drug dealers. His perspective changed when he actually met an immigrant face-to-face. When he learned about his own family background and about some of the reasons people move from Latin America to the United States, his perspective changed further. Personal experience and knowledge changed Frank’s perspective.

DAY 2

WRITING

45 minutes

Write a Short Story: Edit and Polish

Review

3 minutes

- Display the Writing Process Chart. Review the steps in the process students have completed so far.
- Tell students that once they finish their revisions, they will begin to edit their stories. In the editing step, instruct them to make sure their stories are polished and ready to publish.

Prepare to Edit

15 minutes

- Tell students they will now have time to make any final revisions to their stories. Remind students that in the revision step, they can make bigger changes to their stories, such as adding dialogue or rewriting parts that are not working well.
- Remind students that they can consult the Rubric and the Peer Review Checklist from the previous session.
- Suggest that students also read their story from start to finish, if they feel it would be helpful, and think about whether there is anything more they would like to add or change.
- As students revise, circulate throughout the room, monitoring their progress and providing guidance and support as needed.

Edit and Polish a Narrative

20 minutes

- Have students look at Activity Page 8.4 and explain that they will use the Editing Checklist to guide the editing and polishing process.

- Review the checklist with students, and answer any questions before students begin editing.
- Remind students to consult the Rubric as needed to make sure they have completed all the requirements.
- Have students work independently to edit and polish their narratives.
- As students edit, circulate throughout the room, monitoring their progress and providing guidance and support as needed.

SUPPORT: Students may switch stories with a partner and practice their editing skills on each other's writing.

CHALLENGE: If students complete the revision and editing steps and still have time to spare, have them write an alternate ending for their story or try writing from a different point of view (changing first-person point of view to third-person point of view or vice versa). They don't need to use these for their final stories, but it can be a fun exercise and sometimes lead to unexpected and creative results.

Wrap Up

7 minutes

Have several students share their favorite section of their story with the class.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 8.2 during the Reading lesson, have them complete it for homework.
- Ask students to complete the writing prompt activity on Activity Page 8.3 for homework.

Writing

- Have students take home Writing Activity Page 8.4 to complete.

Lesson 9

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|-----------------------------------|--------|------------------------------|-------------------|
| DAY 1: Writing | 45 min | Write a Short Story: Publish | * |
| Day 2: Unit Assessment | 35 min | | Activity Page 9.1 |
| Unit Feedback Survey | 10 min | | Activity Page 9.2 |

Primary Focus Objectives

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

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. (W.8.3.a)

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. (W.8.3.b)

Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. (W.8.3.c)

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. (W.8.3.d)

Provide a conclusion that follows from and reflects on the narrated experiences or events. (W.8.3.e)

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. (W.8.6)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing, speaking, reading, or listening. (L.8.1, L.8.3)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

DAY 1

WRITING

45 minutes

Write a Short Story: Publish

Introduce

10 minutes

- Explain that publishing a short story can take different forms:
 - creating a classroom library with print copies of stories from the class
 - creating an online library by publishing the stories to a web page
 - printing and binding several stories together in a collection
 - reading the stories aloud in a performance session
- Guide a brief discussion of what option or options students prefer
- Either lead the class to a consensus or take a poll to decide which option to use for the whole class. Alternatively, let students choose an option and form small groups with like-minded classmates.

Publish a Narrative

25 minutes

- Have students publish their narratives using the method chosen.
- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.
- If time does not allow for all students to publish their stories during this lesson, have them complete the publishing step during the Pausing Point.

Wrap Up

10 minutes

Ask several students to share the following:

- their favorite part of the writing process
- the part of the writing process they found most difficult
- one surprising thing they learned as they wrote their stories

UNIT ASSESSMENT

35 minutes

- Make sure each student has a copy of Activity Page 9.1 and their copies of *Us, in Progress: Stories About Young Latinos*. The selections students will read are on pages 17–19 and 34–35 in the trade book. 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, they 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.

Reading Comprehension

The reading comprehension section of the Unit Assessment directs students to read two literary selections and answer accompanying questions. Both selections are taken from the short story “Selfie,” a story about a young girl struggling with diabetes, from *Us, in Progress: Short Stories About Young Latinos*. Students will read the two selections from their copies of the trade book as directed. The first selection is on pages 17–19, and the second is on pages 34–35.

These texts are considered worthy of students’ time to read and meet the expectations for text complexity at Grade 8. The texts feature core content and domain vocabulary from the *Us, in Progress: Short Stories About Young Latinos* unit that students can draw on in service of comprehending the text.

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 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 Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The text used in the reading comprehension assessment, “Selfie,” has 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 7–8 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>Literal</i> | B | RL.8.1, RL.8.6 |
| 2 <i>Inferential</i> | B | RL.8.1, RL.8.3 |
| *3 Part A <i>Inferential</i> | C | RL.8.1, RL.8.3 |
| *3 Part B <i>Inferential</i> | “She opened the fridge to find it almost empty, the last potato rotten. Marla sighed. It was that time of the month again. Mamá made barely enough for the rent, so they depended on government help for food, and the money always came on the tenth.” | RL.8.1, RL.8.3 |
| 4 <i>Inferential</i> | A | RL.8.1, RL.8.3, RL.8.4 |
| 5 <i>Inferential</i> | B | RL.8.1, RL.8.3, RL.8.4 |
| *6 Part A <i>Inferential</i> | “Mamá used to be an assistant manager at a moving company, but the job had required such long hours that she’d had to quit.” | RL.8.1, RL.8.2, RL.8.3, RL.8.4 |
| *6 Part B <i>Inferential</i> | Mamá insists on working despite her illness and despite the fact that she could go on disability. This suggests that Mamá is very proud and self-sufficient. She does not want to take “charity.” | RL.8.1, RL.8.3, RL.8.6 |
| 7 <i>Inferential</i> | C | RL.8.1, RL.8.3 |

| | | |
|--|--|---------------------------|
| 8 <i>Inferential</i> | A and C | RL.8.1, RL.8.2, RL.8.3 |
| 9 <i>Inferential</i> | D | RL.8.1, RL.8.2 |
| 10 <i>Inferential</i> | A | RL.8.1, RL.8.4 |
| 11 <i>Literal</i> | C | RL.8.1, RL.8.3 |
| *12 Part A <i>Inferential</i> | "No excuses." | RL.8.1, RL.8.2, RL.8.5 |
| *12 Part B <i>Inferential</i> | The repetition and the short, matter-of-fact sentences emphasize that Marla had a lot of work to do and that she did it well without complaining. Marla was expected to do a lot at the bike co-op—and she did. | RL.8.1, RL.8.2, RL.8.5 |
| 13 <i>Inferential</i> | B | RL.8.1, RL.8.4 |
| 14 <i>Inferential</i> | Whereas Marla is very excited about working at the bike co-op—and works faithfully to do her best at the job—Mamá seems a bit less sure. She demands that Marla check in with her every hour while she's working, and she insists that Marla be home on time. This suggests that Mamá is a bit worried about Marla working at the shop. Mr. Ben seems thrilled with Marla's work, saying that she's "been good" and that she has earned the purple bike. | RL.8.1, RL.8.3, RL.8.6 |
| 15 <i>Inferential</i> | Marla stumbled when she began riding the bike, and she got tired after riding just two loops around the block. But after a few weeks, she was able to ride for longer periods without getting tired. | RL.8.1, RL.8.3 |
| 16 <i>Evaluative</i> | A | RL.8.1, RL.8.2 |

Writing Prompt Scoring

The writing prompt addresses CCSS W.8.1.a-e, W.8.4, and L.8.2.

| Score | 4 | 3 | 2 | 1 |
|----------|--|---|--|---|
| Criteria | Student writes a clear, coherent response. Response includes all the following: a comparison of the two texts that responds appropriately to the question. Response has no errors in grammar, spelling, and punctuation. | Student writes a mostly coherent response. Response includes some of the following: a comparison of the two texts that responds appropriately to the question. Response has few errors in grammar, spelling, and punctuation. | Student writes a response that omits to compare the two texts fully. Response may be missing a full comparison of the two texts or may not respond adequately to the question. Response has some errors in grammar, spelling, and punctuation. | Student response fails to clearly address the prompt or lacks clarity. Response features many errors in grammar, spelling, and punctuation. |

Grammar Answer Key

The Grammar section addresses CCSS L.8.1 and L.8.2.

1. I was just wondering if you were, uh, planning to eat that slice of pizza
2. You can take care of those plants by watering them every day, or you can leave them outside where rain can reach them.
3. My golden retriever puppy is friendly, playful, and affectionate.
4. My older sister, who is good at listening and following instructions, taught me a lot about doing well in school. OR My older sister—who is good at listening and following instructions—taught me a lot about doing well in school.
5. Jordan, running as fast as she could, finished the hundred-yard dash in first place. OR Jordan—running as fast as she could—finished the hundred-yard dash in first place.
6. I can at last tell you the truth about who you are: you . . . are my son.
7. Would you like a glass of—oh no, I forgot to bring the juice!
8. I just thought you might want to, I don't know, read the instructions first.
9. Where . . . where am . . . smoke everywhere . . . sirens . . .
10. When you leave, please turn off the lights, lower the thermostat, and lock the door.
11. When at last we got the chest open—surprise!—there was nothing inside but an old hat.
12. “The fleet arrived . . . and found the settlers in dire need of food”

Morphology Answer Key

The Morphology section addresses CCSS L.8.4.b.

1. malady illness
2. confide speak freely and safely to
3. neglected failed to attend to
4. veritable genuine
5. consecrate dedicate; set aside for a holy purpose
6. malnourished poorly fed
7. sacred noble and morally binding
8. verify determine the accuracy of
9. fidelity faithfulness; adherence
10. veracity truthfulness
11. negated canceled out
12. negligible hardly measurable

UNIT FEEDBACK SURVEY

10 mins

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 9.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology). 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

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. 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 outside the context of the regular classroom.

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 stories 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.

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.1–PP.2).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 8, consult the CKLA Grade 6 and 7 and 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.

Writing

Redirect students to Activity Page 7.4 (Write a Short Story Rubric), Activity Page 8.4 (Write a Short Story Editing Checklist), and their completed short story. Provide time during the Pausing Point for students to revise and rewrite their story using all of the above tools. The Write a Short Story Rubric and Write a Short Story 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 Write a Short Story Rubric and Write a Short Story Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in this unit, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources, i.e., links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

- Ask students to identify common values and characteristics in characters across the stories in the collection. For example, several stories share common themes (the importance of education; the centrality of family). Sometimes, the same topic (e.g., undocumented immigration) is presented in different ways or from different perspectives. Students can use Activity Page E.1 to make notes and write a short essay that makes connections among the stories.
- As the Latino/Hispanic population grows in the United States, so does the impact of Latino culture. Have students research an aspect of Latino/Hispanic culture that particularly interests them, such as quinceañera, Día de los Muertos, Cinco de Mayo, or La Purísima (as discussed in “Peacemaker”). Have students present their findings in a slideshow or multimedia presentation. Students can use Activity Page E.2 to list the sources they used to create their presentations.
- Several movies have been made about the Latino immigrant experience. Prominent examples include *El Norte*, *Maria Full of Grace*, *Spanglish*, *The Border*, and *My Family (Mi Familia)*. Select or recommend a suitable movie for students to watch, and have them compare/contrast the cinematic treatment of the subject with the selections from *Us, in Progress*. Always preview any movie for suitability before recommending or showing to students. Students may use the worksheet on Activity Page E.3 to compare and contrast the film with the stories. Ask students to conclude by explaining which treatment of the immigrant experience they found most compelling.
- The story “Firstborn” was given from the perspective of Luci, who was bullied by her older sister, Brígida. How might Brígida’s perspective on her relationship with Luci be different? Ask students to use Activity Page E.4 to rewrite a scene from the story from Brígida’s perspective.

- Did Frank and Romina stay in touch after the events in “90,000 Children”? Ask students to write a letter from Romina to Frank one year after the end of the story. Have students describe how they think Romina is doing and how she is adjusting to life in the United States. Students can use Activity Page E.5 to plan and write their letters. Students’ letters should be three or four paragraphs.
- “Cubano Two” references Operation Pedro Pan, during which Cuban parents sent their children to the United States after the Cuban Revolution. 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 978-0761314660
 - o *The Pedro Pan Girls: Seeking Closure* by Betty Viamontes (Independently published, 2020); ISBN 979-8569651306
 - o *Operation Pedro Pan: The Untold Exodus of 14,048 Cuban Children* by Yvonne Conde (Routledge, 1999); ISBN 978-0415921497

Teacher Resources

In this section you will find:

- Glossary for *Us, in Progress: Short Stories About Young Latinos*
- The Writing Process
- Write a Short Story Rubric
- Write a Short Story Peer Review Checklist
- Write a Short Story Editing Checklist
- Proofreading Symbols
- Word Roots Anchor Chart
- Omission Punctuation Anchor Chart
- Activity Book Answer Key

Glossary for *Us, in Progress: Short Stories About Young Latinos*

A

admiration, n. a feeling of delighted approval

agitated, adj. visibly upset

aimlessly, adv. without purpose or direction

ambivalent, adj. having mixed feelings about something

apprehend, v. to arrest; to catch (**apprehended**)

arsenal, n. a collection of weapons

awe, n. a feeling of wonder

B

bougainvillea, n. a type of colorful tropical plant

brandish, v. to wave something in a threatening or angry way

broker, v. to arrange or negotiate something

C

calligraphy, n. fancy, decorative handwriting

cavernous, adj. cave-like; large and empty

chickpeas, n. small, round beans

clammy, adj. unpleasantly cold and damp

coax, v. to gently urge or persuade someone to do something

commentator, n. a person who delivers a live spoken description of an event

commotion, n. a noisy disturbance

commute, n. a daily trip to and from work

compile, v. to assemble; to gather (**compiled**)

condiments, n. substances such as salt or ketchup used to add flavor to food

condo, n. a building or group of buildings containing a number of privately owned apartments; an abbreviation of the noun *condominium*

conflicting, adj. in disagreement; contradictory; mutually opposed

conjugate, v. to give the different forms/tenses of a verb (**conjugating**)

console, v. to comfort; to soothe

content, adj. satisfied; pleased

cove, n. a small sheltered bay

cringe, v. to draw back, as in fear or pain

custody, n. the protective care or guardianship of someone or something

cuticles, n. skin at the base of one's fingernails or toenails

D

deport, v. to expel a foreigner from a country (**deported**)

descendant, n. a person who is descended from a particular ancestor

dinghies, n. small boats

disheveled, adj. messy; untidy

drug cartel, n. a large criminal organization that sells illegal drugs

E

edgy, adj. nervous or tense

emanate, v. to originate or come from (**emanating**)

engaged, adj. busy; completely focused

engrossed, adj. having all of one's attention absorbed by something or someone

epilepsy, n. a central nervous system disorder that can cause sudden, violent body movements and/or loss of consciousness

exiles, n. people who are expelled from their homes

extort, v. to obtain something by force or threat

F

flail, v. to wave or swing wildly (**flailed**)

flatly, adv. showing little emotion

foreboding, n. a feeling of evil to come

foundation, n. a nonprofit charitable organization set up to help people in need

fume, v. to show anger (**fumed**)

G

genealogist, n. a person who studies one's family history

giddy, adj. in high spirits; joyful and proud

gingerly, adv. carefully; cautiously

glare, v. to stare in an angry way (**glared**)

glassy, adj. dull; glazed; emotionless

glitzy, adj. flashy; gaudy

guardianship, n. the position of being legally responsible for caring for someone unable to care for themselves

H

high-society, adj. belonging to a group of people with high social status, wealth, or importance

hipster, adj. trendy; fashionable; also used as a noun to describe a person who follows current trends in fashion and music

I

Immigration, n. shortened version of the U.S. Citizenship and Immigration Services, a government department responsible for overseeing the migration of people from other nations into the United States

instinctively, adv. without conscious thought

intricate, adj. complicated; elaborate

intriguing, adj. fascinating; interesting

L

lanky, adj. tall and slim

listlessly, adv. lacking interest, energy, or spirit

longing, n. a strong feeling of need or desire for something or someone

M

manicured, adj. neatly cut or trimmed

mayhem, n. disorder or chaos

measured, adj. careful; restrained

mock, v. to tease; to make fun of (**mocked**)

mortgage, n. a loan (usually to buy a home) in which the lender may take the property if the loan is not repaid

mottled, adj. having spots or patches of color

N

neurologist, n. a doctor who specializes in the brain, spinal cord, and nerves

notary, n. a person who has the authority to verify or witness signatures on legal documents

novelty, n. newness

P

parched, adj. extremely dry

parochial, adj. related to a church parish

pawn, v. to leave an item with a lender as a guarantee in return for money

petrified, adj. struck with fear and unable to move

pickup, adj. informal and spontaneous

plead, v. to make an emotional appeal; to beg (**pleaded**)

plush, adj. fancy; expensive

ponder, v. to think about something carefully

pricey, adj. expensive

pry, v. to inquire too closely about someone's personal business (**pried**)

projections, n. estimates; predictions

Q

quiver, v. to shake back and forth; to tremble

R

rascal, n. someone who is playfully mischievous

recede, v. to move back (**receded**)

rehash, v. to repeat; to go over something again (**rehashed**)

relish, n. enthusiastic enjoyment

reprimand, v. to scold or warn (**reprimands**)

reproachfully, adv. in a disapproving or disappointed way

retreat, v. to move away from something; (**retreated**)

rowdy, adj. noisy and disorderly

S

scores, n. a large number or amount

scuttle, v. to move about quickly

seethe, v. to be very angry (**seethed**)

seize, v. to grow tight (**seized**)

seizure, n. a sudden attack, often characterized by jerking, uncontrolled body movements, that may be a symptom of epilepsy

shaken, adj. shocked or upset

singsong, adj. having a repeated rising and falling rhythm

sinister, adj. threatening or frightening

slurs, n. insults

smirk, n. a self-satisfied smile

sneer, n. a nasty, mocking smile

sniffles, n. the sounds people make when their noses are running

soothe, v. to gently calm or comfort someone

sprint, v. to run very fast (**sprinted**)

start-up, adj. connected with a newly established business, especially one related to computing; also used as a noun to describe such businesses

stealthily, adv. secretly

stunning, adj. very beautiful

sulk, v. to be silent, annoyed, or bad-tempered (**sulking**)

surge, n. a sudden strong increase

swagger, v. to walk in an overly arrogant or confident way (**swaggered**)

T

tally, n. a count of something

techie, n. someone who is an expert in or enthusiast of technology, especially computing

thugs, n. aggressive, violent criminals

timid, adj. fearful and lacking confidence

U

unison, n. all together; simultaneously

V

veranda, n. a porch that runs along the outside of a house

W

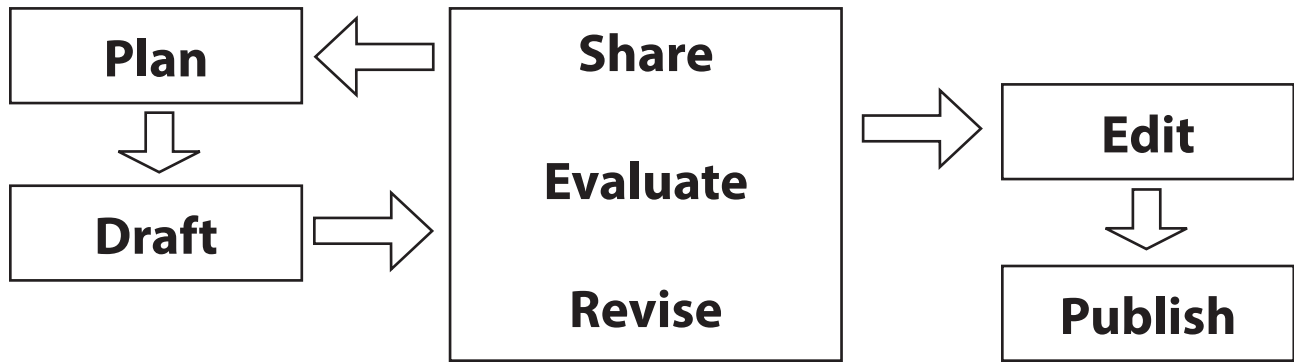
wail, v. to let out a cry of pain, grief, or anger (**wailed**)

waver, v. to pause; to move with hesitation

withered, adj. wrinkled with age

witty, adj. clever and humorous

The Writing Process



Write a Short Story Rubric

| | Exemplary | Strong | Developing | Beginning |
|---------------------------------|---|--|--|---|
| Setting and Characters | There is exceptional use of sensory details to provide the reader with a sense of place and time. | There is some use of sensory details to provide the reader with a sense of place and time. | There is little use of sensory details to provide the reader with a sense of place and time. | The time and place of the story are not stated or described. |
| | Characters are very well developed through description and dialogue. | Characters are developed through description and dialogue. | Characters are not well developed through description and dialogue. | Character descriptions and dialogue are missing. |
| Plot Events and Conflict | Plot events and dialogue contribute to developing and then resolving the conflict. | Some plot events and dialogue contribute to developing and then resolving the conflict. | Several plot events seem irrelevant to the story's conflict. | Few plot events are relevant to the story's conflict. |
| | Plot events are completely clear and logically sequenced. | Plot events are somewhat clear and logically sequenced. | Plot events are somewhat clear and logically sequenced. | Plot events are not clear or logically sequenced. |
| Conclusion | The story ends in a satisfying way that resolves the problem. | The story ends in a somewhat satisfying way that resolves the problem. | The story ends in an unsatisfying way or does not resolve the problem. | The ending of the story is far too brief or missing. |
| Language | Transitional words, phrases, and clauses are used to make jumps in setting extremely clear. | Some transitional words, phrases, and clauses are used to show jumps in setting. | Few transitional words, phrases, and clauses are used to show jumps in setting. | Very few or no transitional words, phrases, and clauses are used to show jumps in setting. |
| | Excellent spelling, grammar, and punctuation are used. | Spelling, grammar, and punctuation are mostly correct. | Spelling, grammar, and punctuation have several errors. | Spelling, grammar, and punctuation have many errors, and this interferes with the reader's ability to understand what is happening. |

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.

Write a Short Story Peer Review Checklist

Complete this checklist as you read the draft of the narrative written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The narrative contains a clear setting and situation.

_____ The narrative contains well-developed characters.

_____ The narrative contains a logical sequence of events.

_____ The narrative uses narrative techniques, such as dialogue, to develop characters and advance the plot.

_____ The narrative uses transitional words, phrases, and clauses to make jumps in time and location clear.

_____ The narrative comes to a satisfying conclusion.

_____ The narrative points to a theme such as a lesson learned or a way events changed the characters.

Write a Short Story Editing Checklist

| Narrative Editing Checklist | After reviewing for each type of edit, place a check mark here. |
|--|---|
| Vocabulary | |
| <ul style="list-style-type: none"> I have used descriptive words that appeal to the senses. | |
| Format | |
| <ul style="list-style-type: none"> I have inserted paragraph breaks whenever there is a change in scene, time, idea, or speaker. I have titled my writing. I have included the proper heading, including my name, my teacher's name, the class title, and the date. | |
| Grammar | |
| <ul style="list-style-type: none"> I have used complete, correctly formed sentences. I have maintained a consistent overall verb tense. I have corrected misplaced and dangling modifiers. | |
| Spelling | |
| <ul style="list-style-type: none"> I have used resources to check my spellings. I have spelled words with Greek and Latin roots and affixes correctly. I have used commonly confused words correctly. | |
| Punctuation | |
| <ul style="list-style-type: none"> I have used end marks (periods, question marks, exclamation points) correctly. I have used a comma after introductory words, phrases, and clauses. I have used quotation marks, commas, and end marks correctly in dialogue. I have used hyphens, ellipses, and dashes correctly. | |

Proofreading Symbols

| | |
|--------------|-----------------------------------|
| ^ | 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 |
| reut | Transpose |
| [| Move to the left |
|] | Move to the right |
| ^a | Add a letter |

Word Roots Anchor Chart

| Root | Meaning | Example |
|-------|---------|--|
| mal | bad | The crime was committed with malice aforethought. |
| neg | not | Are you going to renege on your promise? |
| ver | true | Can you verify your identity? |
| fid | faith | High fidelity was an early development in sound recording. |
| sacer | sacred | Everyone knew not to threaten the boss's sacred cow. |

Omission Punctuation Anchor Chart

| Ellipses Used to Indicate Long Pauses and Omissions in Dialogue |
|---|
| I find this hard to admit, but . . . I've . . . fallen in love with you. Well, I don't think we . . . What do you think we should do? Would you . . . wait . . . I was just . . . don't leave me, okay? |
| Ellipses Used to Indicate Omitted Text in Direct Quotation |
| The governor said, "Raising taxes will benefit our . . . schools . . ." The governor said that the increase in tax revenue "will benefit our . . . schools . . ." |

NAME: _____
DATE: _____

1.3 ACTIVITY PAGE

Guided Questions for “Güera”

Answer the following questions in complete sentences.

1. What is the main character’s real name? Why does her family call her Güera?

The main character’s real name is Vicky. Her family calls her Güera because she is blonde and fair-skinned. Güera is a Mexican term that means “blonde girl.”

2. Is family important to Güera? How do you know?

Family is very important to her. She thinks about them often and is pleased and excited to get pictures of the past weekend’s party at her aunt’s home.

3. Why don’t the young men on the train think Güera can understand what they are saying?

Her light complexion makes them believe she is white, not Latino.

4. Give at least two examples of how the translation of the story’s *reframe* relates to the events in the story.

Possible answers: Güera’s physical appearance makes some people think she may be white, but she strongly identifies with her Latino heritage; the two young men on the train initially appear to be harmless (“a shorty”) or even attractive (“kind of cute”) to Güera, but they are actually thieves; Güera appears to be an easy victim to the potential thieves, but she is actually very street-smart.

5. Does Güera have anything in common with any of the characters in “The Attack”? Explain your answer.

Accept reasonable answers. Answers could include the following: Güera is like Mamá because she values her family. She is like Tony because she is different from other family members (he has epilepsy; she is fair). She is like Emilio because like him—and unlike José—she feels out of place.

NAME: _____
DATE: _____

1.3 CONTINUED ACTIVITY PAGE

6. Look again at the *reframe* for “The Attack.” How does it relate to the events of “Güera”?

Possible answer: In “The Attack,” the police could not distinguish Tony—who was having an epileptic seizure—from a criminal who was attacking them. In “Güera,” the main character’s appearance is also misinterpreted by others.

NAME: _____
DATE: _____

2.2 ACTIVITY PAGE

Writing Prompt for “Burrito Man” and “Band-Aid”

Directions: In the space below, explain how the stories “Burrito Man” and “Band-Aid” demonstrate the importance of family in Latino culture.

Accept reasonable answers. Students may observe that the parents in both stories were willing to make great sacrifices for their children. Education is also highly valued by Latino families—the father in “Burrito Man” saved for his daughter’s education, and the parents in “Band-Aid” sent their daughter to private school until the father was deported.

Activity Book

Answer Key

NAME: _____
DATE: _____

2.3 TAKE-HOME

Grammar: Punctuating Pauses and Breaks

For each sentence, rewrite the sentence on the line and insert appropriate punctuation—commas or em dashes—to indicate pauses or breaks.

1. My cat Missy who is very adventurous climbed a tall tree.
My cat Missy, who is very adventurous, climbed a tall tree.
2. Having reached the top she looked down at me proudly.
Having reached the top, she looked down at me proudly.
3. Then she noticed a squirrel which was holding an acorn chattering angrily at her.
Then she noticed a squirrel, which was holding an acorn, chattering angrily at her.
4. Dogs birds and squirrels simply drive Missy crazy.
Dogs, birds, and squirrels simply drive Missy crazy.
5. My cat let me tell you cannot resist the opportunity to stalk a squirrel.
My cat, let me tell you, cannot resist the opportunity to stalk a squirrel.
6. She tried to pounce but oops! lost her footing.
She tried to pounce but—oops!—lost her footing.
7. I thought to myself yikes! she's going to fall.
I thought to myself—yikes!—she's going to fall.

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8. She did fall but she was able to avoid disaster.
She did fall, but she was able to avoid disaster.
9. Somehow she managed after all, she is a cat to land on her feet on a large branch.
Somehow she managed—after all, she is a cat—to land on her feet on a large branch.
10. Missy is um not famous for being super intelligent.
Missy is, um, not famous for being super intelligent.
11. The fire department was able thank goodness! to get her down.
The fire department was able—thank goodness!—to get her down.
12. Missy is not good at learning lessons so unfortunately this situation could happen again.
Missy is not good at learning lessons, so, unfortunately, this situation could happen again.

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NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

Guided Questions for “Firstborn” and “Cubano Two”

Answer the following questions in complete sentences.

“Firstborn”

1. Who are the three main characters in this story? Who is the narrator? How do you know? What is their relationship? From whose perspective is this story told?
The three main characters are Luci, Karen, and Brigida. Luci is the narrator. She uses first-person pronouns, such as I me, and my. The story is told from her perspective.
Luci is Brigida's younger sister. Karen is Luci's best friend.
2. In what ways are Karen and Luci similar? How are they different?
Both girls are from Puerto Rico, but Karen's English is much better than Luci's and she knows more about “being an American.”
3. Which word does Karen use on page 98 to describe Brigida? Why is Luci confused by this word? What is her reaction to Karen's observation?
Karen tells Luci that Brigida is a bully. This word confuses Luci because there is no Spanish word for bully, and she is not as familiar with English as Karen is. Luci is not sure that Brigida is a bully because Brigida uses only words against her, not

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- physical violence.
4. Why does Brigida treat Luci as she does?
Brigida is the oldest child (firstborn), and she thinks this gives her special rights in the family.
 5. What metaphor does Brigida use to tease Luci on page 101? How does Luci's mother react? How does her mother's reaction make her feel?
Brigida body-shames Luci, making up a song that compares Luci's breasts to tiny chickpeas. Luci's mother seems to think this is just a joke, which hurts Luci deeply.
She feels alone and unprotected.
 6. From Luci's perspective, who was kinder to her after the accident in the kitchen: Brigida or Karen? Explain.
Karen was kinder. She protected Luci at school and made sure no one bumped into her injured hand. By contrast, Brigida was angry and made Luci feel guilty for ruining her special night and giving her extra chores to do at home.

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CONTINUED ACTIVITY PAGE

7. In the recital scene, what evidence suggests that Brigida might be jealous of Karen and Luci's friendship? How does this scene emphasize the central place of family in Latino culture?

Possible answer: When Brigida hears Karen complimenting Luci's performance, she makes a nasty comment about Luci's scarred hand. Even though she is clearly being mistreated by her sister, Luci is still reluctant to call her a bully. She reflects that her parents have taught her that one must be loyal to the family no matter what.

8. What clues does the author give to show that Brigida's comment to Ani on page 113 is not the first time she has bullied her little sister?

Ani says, "Why do you always call me fat?" This suggests that Brigida has previously said this to Ani.

"Cubano Two"

1. Who are the two main characters in this story? Are either of them the narrator? How do you know?

The two main characters are the Monster and the Rascal. Neither are the narrator. The first paragraph is told from the third-person point of view. Then the text shifts to a conversation between the Monster and the Rascal.

2. Which character's voice is shown in the bold text—the Monster or the Rascal? How do you know? Which character's voice is indented?

The Monster's voice is shown in bold. I know this because the first paragraph says that the Monster "came into the studio first" and "speaks up." So the words that follow in bold must be from the Monster. The Rascal is the only other character, so his voice is the indented text.

3. Who has lived in the United States longer—the Monster or the Rascal? How do the two characters view each other?

The Monster has lived in the United States longer. In fact, he was born in America. He refers to the Rascal as the "fresh-from-the-island kid." The Rascal refers to himself as new. The Monster seems to think he is a "real" American, as opposed to the Rascal,

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3.2
CONTINUED ACTIVITY PAGE

who is "just an immigrant." The Rascal, on the other hand, sees the two of them as quite similar. He says they both live in America. He also mocks the Monster's incorrect use of Spanish, saying that a lady (the Monster's grandmother) should be referred to as Petra Pan, not Pedro Pan.

4. Why did the Monster's family leave Cuba? Why did the Rascal's family leave?

The Rascal suggests that the Monster's family left Cuba "cause of politics" (that is, because of the Castro regime), while his family left "cause there's nothing to eat." This roughly mirrors the Monster's assertion that his family are "exiles" while the Rascal's family are merely "immigrants."

5. What causes the Monster to reconsider his opinion of the Rascal?

The Rascal points out that the Monster is merely parroting what his abuela has said and is not thinking for himself. The Rascal then says that they are equally good—that they are both in the United States for valid reasons.

6. How might the title of this story be a pun?

The main characters are two boys of Cuban heritage. However, like the Rascal (and despite what he might have initially thought), the Monster is of Cuban heritage too.

7. Do you think the two boys were really bullying each other? Are their nicknames appropriate?

Students' responses will vary.

3. What do Blanca's words on page 125 tell you about her? What does Wilfred's reaction tell you about him?

Possible answer: She is afraid, feels helpless, and looks to Wilfred for protection. Wilfred decides to try to help his little sister by taking messages between his arguing parents, hoping this will defuse the tension. He does this even though he is afraid of getting into the middle of their argument. This suggests that he is protective of his sister and shows a great deal of bravery.

4. What do the characters' words and actions on pages 127–132 tell you about their personalities? What do they tell you about the theme of family dysfunction? How does Wilfred act like a peacemaker in this section? How do we know Blanca relies on him to take that role?

Possible answers: Titi Claudia is excited about opening a bakery. Her words show her to be an enthusiastic and optimistic person. Wilfred thinks that the house seems much lighter when she is around. Her upbeat presence helps defuse the usual tension. By contrast, Wilfred seems very quiet, often giving one- or two-word responses to his aunt. He already seems beaten down by his parents' constant fighting. Papi is combative. He says he hates being nice to people he does not care about (possibly Abu Celeste and Abuelo?). He insists that he will not attend La Purísima celebration, even though the

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4.2 CONTINUED ACTIVITY PAGE

rest of the family wants him to go. He seems not to care about others' feelings. Mom speaks to him in a "measured voice," suggesting that she knows Papi has a short temper and is trying not to set him off. When Mom and Papi begin arguing, Blanca approaches Wilfred for comfort. He puts his arm around her protectively.

5. Explain the river metaphor on pages 132–133. How does it relate to the *reframe* at the beginning of the story?

Possible answer: The river is a metaphor for Wilfred's home life. Sometimes the river/home life is calm, but sometimes it is not. Sometimes it floods, and during those times it causes great damage that lasts for years. The *reframe* suggests a bit of hope, though, in that even when a river floods, it will eventually recede and the crisis will pass.

6. Describe Wilfred's personality. How much do you think his personality has been impacted by his home life? Why is Wilfred growing more anxious as December 7 approaches?

Wilfred is described as a gentle, quiet boy who is kind to girls and especially protective of his sister. The turmoil at home has caused him to take on the peacemaker role. He is growing more anxious as December 7 approaches because that is the feast day for La Purísima and Papi continues to insist he will not attend the celebration.

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7. Examine the dialogue on pages 134 and 135. What is Papi's mood at first? Why does it seem to change?

At first, Papi seems almost playful. He compliments Abu Celeste's *gofio* (a type of flour cake made with roasted grains) and takes a piece. But when Mom asks him if he is going with the family to the La Purísima festival the next day, he suddenly become belligerent.

8. Examine Wilfred's words at the bottom of page 137. How do these brief lines reflect a significant change in his character?

He begins by timidly saying that he "can't" deliver a message from Papi to Mom. The next time, he says, "I can't" a little bit louder. Then he shouts, "I won't." With these words he has changed from being unable to be peacemaker any longer to *refusing* to be peacemaker.

9. Do you agree with Titi Claudia that Wilfred's actions "define him as a man" (page 142)? Why or why not?

Students' opinions will vary. Many will say that it took more courage for him to defy his father than it took for him to simply pass messages back and forth between his parents.

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4.2 CONTINUED ACTIVITY PAGE

10. Describe Mom and Papi's mood on pages 143–144. How does the dialogue among the characters here impact your understanding of the scene?

Mom and Papi seem very subdued—almost dazed. Papi's voice is soft as he tells the children to come home. Mom reveals that Abu and Abuelo are waiting in the car. Titi Claudia tries to defuse the awkward tension by joking that all the family is together—becoming a bit of a peacemaker herself. Claudia asks Wilfred if she will see him on Saturday—again taking on a bit of the protector role that Wilfred can no longer carry.

11. Why does Wilfred look at Blanca reproachfully on page 145? What do Papi's words reveal about his character? About the theme of family importance?

Wilfred looks at Blanca disapprovingly because he is afraid bringing up La Purísima will start another fight. However, Papi says the family will go after all—at least for a little while. This suggests that his character has softened a bit, perhaps realizing what the constant fighting has done to his children. He may finally be putting his family first, rather than his own feelings.

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Activity Book | Unit 1 39

Activity Book | Unit 1 41

"This bill will result in . . . higher wages."

Activity Book | Unit 1 43

“Seniors . . . will also benefit from the city’s ‘Movie Night in the Park Program.’”

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Activity Book | Unit 1 49

3. What is Esperanza's secret? What does she mean when she says she is "illegal"?

Esperanza's secret is the fact that she is an "illegal alien," unlike her siblings who were born in the United States and are therefore American citizens. So-called "illegal aliens" are foreign-born people who do not have a valid visa or other immigration documentation.

4. Compare and contrast the perspectives of Esperanza and Mami regarding their "illegal" status.

Possible answer: From Mami's perspective, it is good that the family is in the United States, even if they entered the country illegally. There were no jobs back home in Mexico. In the United States, her children can get a good education. From Esperanza's perspective, however, her "illegal" status means that, unlike U.S. citizens, she cannot get a job or go to college.

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5.2
CONTINUED

ACTIVITY PAGE

5. Compare and contrast the characters of Carla and Esperanza. Why might each girl envy the other?

The sisters were close when they were younger, but as they have grown, Carla has become more bookish and quiet while Esperanza is more outgoing. Esperanza is a dancer; Carla is a reader. Carla seems to envy Esperanza's popularity, grace, and beauty. Esperanza might envy Carla's U.S. citizenship.

6. What does Carla discover as she is leaving the library on page 155? How does this discovery create suspense in the story?

Carla has discovered a way that Esperanza might be able to stay in the United States legally. However, she fears that if she tells Esperanza about Dream Relief Day, that will give away the fact that Carla has been reading her sister's diary.

7. How does Carla's perspective on Esperanza's problem differ from Esperanza's? How does this create suspense?

Esperanza seems to think there is no hope and nothing she can do to improve the situation. She wails and cries and seems especially upset when she learns about the \$450 application fee. Carla, by contrast, has learned about Dream Relief Day and quietly encourages her sister to apply. Suspense is created over whether or not the girls will put Carla's plan into action.

8. How do events on pages 156–157 show that Carla values her family?

She gives the information about Dream Relief Day to Esperanza even though she fears her sister may no longer speak to her. She reasons that an angry sister is better than a sister who lives hundreds of miles away.

9. How do Carla's and Esperanza's differing perspectives on how to earn money create suspense?

Carla wants to ask Mami for the money, but Esperanza does not. This creates suspense over how (or if) the girls will be able to raise the application fee.

NAME: _____
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5.2
CONTINUED

ACTIVITY PAGE

10. How does Dream Relief Day begin to bring the family closer?

Tia Elsy agrees to hire Carla and Esperanza to work in the beauty salon. As Esperanza sees how much Carla is willing to do to help her, the sisters become closer. Mami and Abuelo agree to pawn some of the family's jewelry to help raise money to keep Esperanza in the United States.

11. How has Esperanza's perspective on her life changed by the end of the story?

She has a sense of renewed hope that she can achieve her dreams.

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6.3 ACTIVITY PAGE

Grammar Review: Sentence Structure and Punctuation

Combine each set of sentence parts (a), (b), and (c) into a single sentence, capitalizing and inserting appropriate punctuation and conjunctions as needed.

- (a) good friends Diego and Martha (b) visited the seacoast
Good friends Diego and Maria visited the seacoast.
- (a) Martha wanted to go swimming (b) Diego wanted to lie in the sun
Martha wanted to go swimming; Diego wanted to lie in the sun. OR Martha wanted to go swimming, and Diego wanted to lie in the sun.
- (a) because it was such a beautiful day (b) the beach was very crowded
Because it was such a beautiful day, the beach was very crowded.
- (a) Martha wore sunglasses (b) Diego did not (c) who planned to have his eyes closed most of the time
Martha wore sunglasses, but Diego, who planned to have his eyes closed most of the time, did not.

Combine each pair of sentences into a single sentence using the punctuation and/or sentence structure indicated.

- After a couple of hours, Martha got very hungry. Fortunately, Diego had prepared a big picnic basket full of food. (semicolon)
After a couple of hours, Martha got very hungry; fortunately, Diego had prepared a big picnic basket full of food.

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- Later, Diego took a nap on the beach. Martha went looking for shells. (comma + and)
Later, Diego took a nap on the beach, and Martha went looking for shells.
- Martha found a kind of shell called a volute. It looked as though it were decorated with musical notes. (make second sentence a dependent clause starting with *which*)
Martha found a kind of shell called a volute, which looked as though it were decorated with musical notes.
- Diego hadn't eaten. He woke up hungry. (make first sentence dependent clause starting with *because*)
Because Diego hadn't eaten, he woke up hungry.
- Marta and Diego had forgotten to use sunscreen. Marta and Diego got a bit sunburned. (make first sentence an adjective phrase with *having*)
Having forgotten to use sunscreen, Marta and Diego got a bit sunburned.
- Diego had been lying flat. Diego was burned worse than Martha. Marta had been walking and wearing a hat. (make first and third sentences dependent clauses using *who*)
Diego, who had been lying flat, was burned worse than Martha, who had been walking and wearing a hat.
- Martha needed a little aloe gel. Diego needed a lot. They bought a large tube. (use a comma + *but* for sentences 1 and 2 and a comma + *so* for sentences 2 and 3)
Martha needed a little aloe gel, but Diego needed a lot, so they bought a large tube.
- Martha and Diego were tired. They were happy. They drove home at the end of the day. (Make sentences 1 and 2 a single adjective phrase with *but*)
Tired but happy, Martha and Diego drove home at the end of the day.

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7.2 ACTIVITY PAGE

Writing Prompt for "Saturday School"

Directions: In the space below, explain why you think Sandra's parents place so much importance on her learning "correct Spanish." How much cultural identity do you think Latino and Hispanic Americans place on the Spanish language?

Accept all reasonable opinions. Students may suggest that Sandra's parents want her to learn "correct Spanish" so she does not lose ties to her cultural heritage. Being born in the United States and surrounded mainly by English speakers, second-generation Latino and Hispanic Americans may be tempted to fit in with their peers the way Sandra wanted to. Spanish is probably an important link to the home country for many.

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NAME: _____
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7.3 TAKE-HOME

Grammar: Punctuating Pauses, Breaks, and Omissions

For items 1–11, rewrite each sentence, inserting appropriate punctuation—commas, dashes, or ellipses—to indicate pauses, breaks, or omissions.

- Before I leave in the morning, I make sure I have three things: my keys my wallet and my backpack.
Before I leave in the morning, I make sure I have three things: my keys, my wallet, and my backpack.
- Yesterday evening we attended a funny entertaining brilliantly performed play.
Yesterday evening we attended a funny, entertaining, brilliantly performed play.
- Mark did not study for the test yet he had no trouble getting all the answers right.
Mark did not study for the test, yet he had no trouble getting all the answers right.
- The new findings which seemed to disprove the big bang theory confused the scientists.
The new findings, which seemed to disprove the big bang theory, confused the scientists. OR The new findings—which seemed to disprove the big bang theory—confused the scientists.
- Rosaura hidden in the closet could be heard laughing.
Rosaura, hidden in the closet, could be heard laughing. OR Rosaura—hidden in the closet—could be heard laughing.

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6. You must work hard I say this a lot if you want to succeed.

You must work hard, I say this a lot, if you want to succeed. OR You must work

hard—I say this a lot—if you want to succeed.

7. How was your trip to the my goodness, that's a bad sunburn!

How was your trip to the—my goodness, that's a bad sunburn!

8. The car came speeding around the corner and crashed bam! right into a tree.

The car came speeding around the corner and crashed—bam!—right into a tree.

9. Have you decided yet whether you are going to um do what you promised to do?

Have you decided yet whether you are going to, um, do what you promised to do?

10. Did you come to find out [long pause] what Aunt Sara left you in her will?

Did you come to find out . . . what Aunt Sara left you in her will?

11. Stop ouch let go of me get away you're a monster!

Stop . . . ouch . . . let go of me . . . get away . . . you're a monster!

Rewrite and add ellipsis to the shortened quotation below from the following accident report: "Evidence shows that the car, a late-model luxury car, veered in front of an oncoming truck, forcing the driver to swerve into a ditch."

12. "Evidence shows that the car veered in front of an oncoming truck."

"Evidence shows that the car . . . veered in front of an oncoming truck."

NAME: _____

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8.2

ACTIVITY PAGE

Guided Questions for "90,000 Children"

Answer the following questions in complete sentences.

1. Where does Frank live? How old is he? What are some of his interests? What does his father do for a living?

Frank lives in Mission, Texas. He is twelve years old. He enjoys spending time with his father (whom he idolizes), shooting his slingshot, and drawing superheroes. He wants to learn how to shoot a gun with his father, who works on the Border Patrol.

2. How would you describe Frank's personality? How do his hobbies reflect his personality? What does he think of his father's work? What is his perspective toward undocumented immigrants?

Possible answer: Frank seems very aggressive. He fantasizes about shooting "illegal aliens," whom he seems to despise. His hobbies of shooting and drawing superheroes seem to suit his aggressive personality—he seems to see himself (and certainly his father) as something of a superhero for stopping "bad guys" from entering the country.

3. What is a major difference between Frank's mother and father? Which phrase on page 190 gives you the answer?

Frank's mother does not approve of ("frowns on") her son's fascination with shooting.

She prefers his quieter hobby of drawing.

4. What do you think accounts for Frank's perspective toward undocumented immigrants? Explain.

One reason Frank hates undocumented immigrants is because his father works on the Border Patrol and tells stories about capturing people as they cross the Rio Grande, which fires Frank's imagination. He also "hates" them because they take up so much of his father's time. He has also been influenced by his grandfather, who brags about how long the family has been in the United States and is especially prejudiced against indigenous people, whom he calls "ignorant" and "a real burden on society."

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8.2

CONTINUED

ACTIVITY PAGE

5. What more do we learn about Frank's mother on page 194? Do you think she may have a different perspective on immigrants than other people in her family? Explain.

Frank's mother works at the Mission Historical Museum and knows much about Texas history. Some students may suggest that her knowledge of history may give her a more complete—and accurate—perspective on immigration than other family members.

6. Does Frank's father share his son's perspective on so-called "illegal aliens"? Find evidence on page 197 to support your answer. Explain.

Frank's father may not view illegal aliens as harshly as he does. When Frank refers to them as "illegal aliens," he insists that Frank call them "immigrants" instead. Frank "sighs" in exasperation at his father's correction.

7. Examine the sentence “He needed to take action” on page 199. What does this mean? Why does Frank feel this way? What does this tell you about Frank? Explain.

Frank hears a noise he suspects is coming from a hiding undocumented immigrant. His hatred of immigrants makes him feel as though he needs to “arrest” the person, in imitation of his father. Frank seems extremely self-important here. It is not his job to “catch” undocumented immigrants, but he thinks he will be a hero like his father if he does.

8. How does Frank’s perspective about undocumented immigrants change when he meets Romina? Why do you think this happens? Why is he “surprised” by her?

Frank finally meets an immigrant face-to-face. Suddenly, he is interacting with a real person, not a faceless “illegal alien” or “bad guy.” Romina is friendly and pretty, with a beautiful singing voice and impressive artistic ability—apparently even better than Frank’s. Romina is also “a quick learner,” nothing like what his grandfather has said about immigrants. Everything about Romina impresses Frank.

NAME: _____
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8.2
CONTINUED

ACTIVITY PAGE

9. How does the arrival of Frank’s father change Frank’s thinking?

The arrival of Frank’s father “breaks the spell” that Romina has over Frank. He refers to her impersonally (“I found one”) and returns to thinking of her as “illegal.”

10. Does Frank like Romina? Find evidence on page 203 to support your answer. Why is Frank ashamed of his feelings?

Frank does like Romina. He thinks about her constantly, remembering her “golden eyes” and studying her drawing. He strokes her signature and feels a “deep longing” (desire) to see her again. Yet he is ashamed of his feelings because he wonders if Romina is “beneath him.” He wonders if he is better than or superior to Romina because, as his grandfather has taught him, she is an *indieitos ignorantes* (ignorant Indian) while he is from an old and respectable Spanish family.

11. How does Frank’s mother impact his perspective about both Romina and himself? Why is this information a “guarded secret”? How does Frank react to this information?

Frank’s mother says that it is wrong for Frank to feel superior to anyone. She reveals that Frank himself is partially descended from the Maya. This information is a family secret because some high-society families like theirs believe that their supposed pure “Spanish blood” makes them better than others. Frank reacts with a mixture of shock, anger, and disbelief.

12. Describe Frank’s perspective toward himself and undocumented immigrants on pages 206–207. How does his father seem to feel about them?

Frank’s self-image has changed a bit. He no longer thinks of himself as a superhero who wants to catch “illegals.” He feels more compassion toward the immigrants, understanding that many of them are fleeing violence in their own countries. He is not as angry as he used to be. Frank’s father also seems to feel a bit differently about immigrant children, suggesting that he treats them more kindly than adults.

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8.2
CONTINUED

ACTIVITY PAGE

13. Compare and contrast Frank’s visit to Anzalduas Park on pages 207–212 with the visit to the park on pages 197–198.

During both visits, Frank enjoys spending time with his family—especially his father. But when Frank first visited the park, he felt self-important and angry, scanning the Rio Grande in hopes of catching someone crossing the border illegally. During this visit, however, he no longer considers all immigrants to be bad people. He understands more about why some of them want to come to the United States. And he thinks about Romina. He has come to believe that sometimes it is brave to cross the river.

14. Why do you think Frank is afraid his father will disapprove of his desire to stay in touch with Romina? Are his fears justified?

Frank is afraid his father might still believe that immigrants are bad and “beneath him” and that he should not associate with them. His fears turn out to be unjustified. His father actually gives him a letter from Romina and says that he’s glad Frank took an interest in her. He admits that “these kids have gone through a lot.”

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9. What is a major theme of this passage?
- A. prejudice against Latino and Hispanic immigrants
 - B. the impact of deportation on a family
 - C. pride in one's cultural heritage
 - ☒ D. the relationship between illness and poverty

Questions, Part Two

Before answering these questions, read pages 34–35 from *Us, in Progress: Short Stories About Young Latinos*.

10. In the first paragraph in this excerpt, what is the meaning of the phrase “Marla couldn’t contain herself”?
- ☒ A. Marla is very excited.
 - B. Marla is extremely angry.
 - C. Marla is worried and upset.
 - D. Marla is nervous and frightened.
11. What is the setting for most of this passage?
- A. the family automobile
 - B. Marla’s school
 - ☒ C. the bike co-op
 - D. Marla’s apartment

12. Read two paragraphs on page 34, beginning with “After a long chat” and ending with “pointing to the purple bike.”

Part A: Which words in this passage indicate that Mamá will not tolerate Marla coming home late?

“No excuses.”

NAME: _____
DATE: _____

9.1
CONTINUED ASSESSMENT

Part B: How do the short sentences beginning with the word *She* impact the meaning and tone of this passage?

The repetition and the short, matter-of-fact sentences emphasize that Marla had a lot of work to do and that she did it well without complaining. Marla was expected to do a lot at the bike co-op—and she did.

13. What is the meaning of the phrase “on the dot”?
- A. eagerly
 - ☒ B. promptly
 - C. rudely
 - D. joyfully
14. How does Mamá’s perspective on Marla’s job at the bike co-op differ from Marla’s? What does Mr. Ben think of Marla’s work? Cite details from the passage to explain your answer.
- Whereas Marla is very excited about working at the bike co-op—and works faithfully to do her best at the job—Mamá seems a bit less sure. She demands that Marla check in with her every hour while she’s working, and she insists that Marla be home on time. This suggests that Mamá is a bit worried about Marla working at the shop. Mr. Ben seems thrilled with Marla’s work, saying that she’s “been good” and that she has earned the purple bike.

15. Which details in this passage show that Marla is becoming physically stronger over time?
- Marla stumbled when she began riding the bike, and she got tired after riding just two loops around the block. But after a few weeks, she was able to ride for longer periods without getting tired.

16. What is a major theme of this passage?
- ☒ A. the satisfaction of working hard toward a goal
 - B. the centrality of family in Latino culture
 - C. the impact of poverty on one’s self-esteem
 - D. the difficulty of adjusting to life in a big city

Reading Comprehension Score: _____ of 16 points.

NAME: _____
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9.1
CONTINUED ASSESSMENT

Grammar

For each items 1–11, rewrite the sentence, inserting appropriate punctuation—commas, dashes, or ellipses—to indicate pauses, breaks, or omissions.

1. I was just wondering if you were uh planning to eat that slice of pizza.
I was just wondering if you were, uh, planning to eat that slice of pizza.
2. You can take care of those plants by watering them every day or you can leave them outside where rain can reach them.
You can take care of those plants by watering them every day, or you can leave them outside where rain can reach them.
3. My golden retriever puppy is friendly playful and affectionate.
My golden retriever puppy is friendly, playful, and affectionate.
4. My older sister who is good at listening and following instructions taught me a lot about doing well in school.
My older sister, who is good at listening and following instructions, taught me a lot about doing well in school. OR My older sister—who is good at listening and following instructions—taught me a lot about doing well in school.
5. Jordan running as fast as she could finished the hundred-yard dash in first place.
Jordan, running as fast as she could, finished the hundred-yard dash in first place. OR Jordan—running as fast as she could—finished the hundred-yard dash in first place.

Activity Book

Answer Key

6. I can at last tell you the truth about who you are: you [long pause] are my son.

I can at last tell you the truth about who you are: you . . . are my son.

7. Would you like a glass of oh no, I forgot to bring the juice!

Would you like a glass of—oh no, I forgot to bring the juice!

8. I just thought you might want to I don't know read the instructions first.

I just thought you might want to, I don't know, read the instructions first.

9. Where where am I smoke everywhere sirens.

Where . . . where am I . . . smoke everywhere . . . sirens . . .

10. When you leave please turn off the lights lower the thermostat and lock the door.

When you leave, please turn off the lights, lower the thermostat, and lock the door.

11. When at last we got the chest open surprise! there was nothing inside but an old hat.

When at last we got the chest open—surprise!—there was nothing inside but an

old hat.

Rewrite and add ellipses to the shortened quotation below from the following historical account: "The fleet arrived on the first of March and found the settlers in dire need of food and medical attention."

12. "The fleet arrived and found the settlers in dire need of food."

"The fleet arrived . . . and found the settlers in dire need of food."

Grammar Score: _____ of 12 points.

NAME: _____

DATE: _____

9.1
CONTINUED

ASSESSMENT

Morphology

Identify the word in each sentence below that contains the root *mal*, *ver*, *neg*, *fid*, or *sacer*. Use context clues and your knowledge of the roots' meanings to determine the meaning of the word. Underline the word, and write the meaning in the blank.

1. Justin was suffering from some kind of malady and felt too weak to get up.

illness

2. I can confide in Ella; she is completely trustworthy.

speak freely and safely to

3. I hope you haven't neglected your duties in my absence.

failed to attend to

4. Maria is a veritable wizard with plants; she seems to have a magic touch.

genuine

5. The townspeople decided to consecrate a parcel of land to the building of a church.

dedicate; set aside for a holy purpose

6. The animals in the forest appeared to be weak and malnourished.

poorly fed

7. The guardianship of a child is a sacred trust.

noble and morally binding

8. You can verify a person's age by looking at his or her birth certificate.

determine the accuracy of

9. An important principle in U.S. politics is fidelity to the Constitution.

faithfulness; adherence

10. Once a person's veracity is in question, it is hard to believe anything they say.

truthfulness

11. I'm afraid that losing your temper negated all of the good will you had built up.

canceled out

12. The effect of the windstorm on the trees was negligible; not one of them was damaged.

hardly measurable

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 44 points.

NAME: _____

DATE: _____

PP.1

ACTIVITY PAGE

Grammar: Using Punctuation to Indicate Pauses and Modifiers

Draw a circle around commas, dashes, or ellipses (three periods in a row) that indicate a pause or break in the sentences below.

- If you lived on the moon, you might travel to school in interesting ways.
- At one-sixth Earth's gravity, for example, you might leap your way to school.
- You might hold helium balloons to jump higher. — would that be fun or scary?
- You might even get launched from a catapult. — this is the option that appeals to me. — inside a padded transparent sphere.

Underline groups of words, set off with commas, that act as modifiers (adjectives or adverbs) in the sentences below. Then, circle the words they modify.

- Sailing to school in your transparent sphere, you might have a glorious view of the stars.
- Because of the reduced gravitational force, sports at your school would be different as well.
- The long jump, for example, would be really long.
- Fly balls would take forever to reach the outfielders, who would have to be a mile away to catch them.

Rewrite each of the combined sentences below as two separate sentences. Use correct punctuation.

9. In some ways, sports would be easier; in others, they would be harder.
In some ways, sports would be easier. In others, they would be harder.
10. People would be able to jump higher, so basketball hoops would need to be higher also.
People would be able to jump higher. Basketball hoops would need to be higher also.
11. The athletes, who would need to wear pressure suits and air tanks, would find it harder to move around.
The athletes would need to wear pressure suits and air tanks. The athletes would find it harder to move around.
12. Personally, I would love going to school on the moon because it would be so interesting.
Personally, I would love going to school on the moon. Going to school on the moon would be so interesting.

NAME: _____
DATE: _____

PP.2 ASSESSMENT

Morphology: Greek/Latin Roots *mal*, *neg*, *ver*, *fid*, *sacer*

For each sentence below, underline the word that contains one of the roots listed above. Then write the root in the blank space at the end of the sentence.

1. If you suffer from a malady, you might need a doctor. mal
2. A sacred object is one that is holy, blessed, or highly prized. sacer
3. One mistake does not negate the many good things you do. neg
4. Fido used to be a popular name for a loyal dog. fid
5. It's okay to guess a word's meaning, but you should verify your guess. ver
6. Malcontents are people who are never happy with anything. mal
7. Sometimes a batter will hit a "sacrifice fly," letting the opposing team get an out but allowing a teammate to score a run. sacer
8. Adding a negative number is the same as subtracting a positive one. neg
9. To aver is to assert something formally as a fact. ver
10. To have confidence is to trust and have faith in yourself. fid
11. My duck sculpture is malformed; it looks more like a horizontal rabbit. mal
12. To consecrate a space is to dedicate it to a noble or holy purpose. sacer



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Unit 1

Us, in Progress: Short Stories About Young Latinos

by Lulu Delacre

Teacher Guide

GRADE 8

