

SYNOPSIS

After their father, a crew member on a fishing vessel, drowns during a storm at sea, Lupita and her brother Salvador are sent to the United States to find work to help support their family. They are to go to Indio, California, where their "rich" Aunt Consuelo lives. Salvador tells Lupita of the dangers of going to the United States as illegal immigrants. In the morning, Lupita, disguised as a boy, and Salvador walk north towards Tijuana and the border.

In Tijuana, Lupita is amazed at the bright city lights and shops booming with music and displays. At the border, they are stunned to see a huge metal fence that separates Mexico from the United States. Salvador is approached by a man who introduces himself as Senor Diaz. He tells them about his cousin Tomas Diaz, who is a "coyote"—someone who smuggles Mexicans across the border. After realizing Tomas demands a \$200 fee, they leave.

Lupita overhears a conversation between Tomas and a youth which leads her to believe a parked truck belongs to Tomas. Lupita and Salvador hide in the back of the truck.

The truck is driven to an unknown area, and the stowaways hear voices of other hopeful immigrants. Lupita and Salvador creep out from under the canvas cover and follow the crowd from a distance. They climb a hill and when they reach the top, a police search helicopter descends upon them. They are caught, but are released because they are minors.

A week later, a former schoolmate of Salvador's helps them hide in shipment of crates to the United States. Once across the border, Salvador and Lupita climb aboard a train. After over an hour's ride, the car they are in is taken off and they climb out and look around. Salvador gets a job as a dishwasher and Lupita as a chamber maid at a motel. After "la migra"—immigration officials—raid the cafe, Lupita and Salvador leave for Indio. They decide to follow the highway and to travel at night while it is cool, and sleep during the day.

After arriving in Indio, they are poorly received by Aunt Consuelo. She had been lying to her sister's family all those years because her husband, Hermilio, wanted her relatives to believe they were rich. Their small two-bedroom house is poorly furnished. Aunt Consuelo asks them for a dollar so she could buy some milk for breakfast. Salvador gives her money and Consuelo calls Catarina to go to the store. Then, Aunt Consuelo asks for another dollar to buy rice for dinner. After sleeping for a while, they wake to find Uncle Hermilio coming home. He has been drinking all night at the cantina. He is not happy that Salvador and Lupita are there, but Consuelo convinces him to let them stay and pay a rent of \$140 a month to help the family.

The first night in the Ruiz house is not pleasant for Lupita. Nobody speaks over dinner and Hermilio just listens to his radio. Salvador inquires about getting a job in the field

and is surprised to hear that they only make two dollars an hour. Nevertheless, the next morning Fidencio, Hermilio's brother, comes to pick them up for work. When they get to the farm, Aunt Consuelo introduces Salvador and Lupita to her boss as Hermilio's relations from Texas. Fidencio shows the kids how to pick the squash, and they work all day.

On Saturday, Uncle Fidencio comes over to take the children to a movie. There is not enough money for everyone to go, and Lupita notices that Irela, the little one, wants to go, so Lupita pays for her. On Sunday morning, everyone goes to church except Lupita because she does not have a dress. When they all came home, Lucio (Lucky), Senor Fidencio's grandson, comes with them. He is sharply dressed and carries a guitar. Lupita does not like Lucky because of his disrespectful behavior and the influence he has on Salvador.

The following Monday one of the women working in the field becomes very sick from the heat. They immediately put her in the back of the truck but she begs them not to call the hospital. Lupita figures that the woman is also living and working illegally in the United States. Lupita then begins to worry about Salvador and her becoming sick or having an accident. When Lupita comes home from the fields Friday evening, Irela tells her that she would help her buy a dress for church if Lupita would buy her an ice-cream sundae. Lupita agrees. Lucky arranged a job as a dishwasher for Salvador, so he decides to move in with Lucky and his friends. Lupita and Salvador fight about his moving out, and he abruptly leaves. Salvador still gives Lupita money to send to their mother, but each week it becomes less and less.

Aunt Consuelo tries to talk to Lupita about meeting new friends and perhaps a boyfriend. Aunt Consuelo gives Lupita a new red velvet dress for the Day of the Three Kings, but Lupita does not even try it on. Aunt Consuelo convinces Salvador to take Lupita to the St Valentine's Day dance the following month. He agrees to try to help Lupita meet a boy. Consuelo's children, Elvio and Catarina, give Lupita a few dance lessons.

The day of the dance Lucky and Salvador come to pick her up. At the dance Salvador introduces her to Rafael, who soon catches interest in another girl and leaves Lupita standing alone. She begins to cry so she goes into the restroom. After a few moment she comes out again but suddenly she hears a shout calling "La Migra!" She slides back into the restroom and crawls out of the window. As she hides in flower bushes, she overhears Lucky and Rafael talking cavalierly about Salvador being caught by the immigration service. When Lupita gets back she tells Aunt Consuelo about what happened. Lupita realizes that she must learn English in order for her to survive in America. That night, Irela crawls in bed with Lupita with a flashlight and begins to teach Lupita.

BIOGRAPHICAL SKETCH

Patricia Robbins Beatty was a prodigious writer of histor-

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ical fiction for children. She was born in 1922, the daughter of Walter Robbins and Jessie Miller. Her father worked for the Coast Guard in the Pacific Northwest. Living near Indian reservations in the Northwest, Beatty developed an early interest in Native American culture which resonates throughout many of her works.

After graduating from Reed College in 1944, Beatty spent several years as a high school English teacher in Idaho and as a technical librarian in Delaware and California. In 1950, she married John Beatty, a professor of history. While working in the business section of the library in Riverside, Beatty wrote her first book, a story about the Quillayute Indians. It was an instant success. Her second book, *Bonanza Girl*, was also a critical success. Her blooming career however, caused many of her friends and acquaintances to accuse her of neglecting her husband and daughter. Beatty reacted strongly, resolving to write more books with strong and brave women and girls.

Many of her books deal with Native American culture, the Civil War, courageous young people, and European history. Before her husband's death in 1975, Beatty also cowrote with him a number of stories set in historical England. Beatty did extensive research into any historical period before writing about it. She was careful about creating accurate descriptions of the language, culture, and customs of any ethnic group she described.

Some critics consider her best work to be *Charley Skedaddle*, the story of a twelve-year-old boy who enlists in the Union Army as a drummer boy during the Civil War. Beatty believed that by incorporating history into interesting stories, she was in fact teaching history. *Lupita Manana* is one of her few books set in the modern times. In 1988, she established the John and Patricia Beatty Award to inspire other writers to create works about the history and culture of California. She died three years later of lung cancer.

CRITIC'S CORNER

Patricia Beatty has won numerous awards and honors for her writing. In 1966, *A Donkey for A King* was named to the *Horn Book* honor list. The Society of Children's Book Writers honored her with an award in 1973 for *Red Rock over the River*. The California Council gave her a "Body of Work" award in 1974. *Lupita Manana* won the Jane Addams Children's Book Award in 1982. *Charley Skedaddle* won the Scott O'Dell prize for historical fiction. In all, she has won thirteen prizes.

Lupita Manana, however, received mixed reviews from critics. In *Horn Book*, A.A. Flowers praised it as a "book superior to the usual social-issue novel." For Flowers, the problems the illegal immigrants face are examined with a compassion in a thoughtful manner." Other critics were less sympathetic. The Bulletin of the Center for Children's Books called the work "burdened by the obtrusive aura of a case history" and criticized the "uneven" narrative. The most negative remarks come from *Schools Library Journal's* Isabel Schon: "The author combines stereotypes and tragic truths...to produce a sensational soap opera." Schon notes that "Spanish words such as 'los muebles' (sic), 'No Carres' (sic), 'No corres' (sic) are misspelled or misused."

GENERAL OBJECTIVES

1. To research economic conditions Baja Mexico
2. To understand the role migrant farm workers play in America

3. To research how California became a part of the United States
4. To examine societal expectations of the roles of each gender
5. To compare life for a woman in Mexico and in the United States
6. To examine the definition of patriarchal society
7. To define discrimination and victimization
8. To discuss the problems associated with economic, linguistic and psychological isolation from mainstream America
9. To discuss individual and communal sacrifices

SPECIFIC OBJECTIVES

1. To note how the author describes poverty
2. To understand Lupita's reactions to American culture
3. To note why Lupita admires Linda
4. To describe Salvador's adjustment to American life
5. To note Lupita's courage
6. To examine the role religion plays in Lupita's life
7. To explain why Aunt Consuelo lies to her sister
8. To examine the role money plays in defining relationships
9. To understand why Aunt Consuelo does not speak English

MEANING STUDY

Below are phrases that have a particular meaning or frame of reference in the novel. Explain each as it relates to the novel. Use the page number cited in parentheses to reread the terms in context.

1. What joy they must take in the wide velvet-covered bed, the brick walls, and the heavy blue-green draperies Senor Aguilar provided for them. (Chap. 1, p. 10)
(In an ironic tone, the author shows Lupita's limited view of the world at the beginning of the novel. The rooms in Senor Aguilar's hotel would not be considered as well furnished by most Americans. Yet, for Lupita, the rooms appear luxurious. Senor Aguilar's clients are mainly American tourists. Because Lupita lives in poverty, she does not know that the furnishings are actually sparse and in somewhat poor taste. But for her, the rooms present a standard of living so much higher than what she is used to that she assumes Americans must indeed live very well.)
2. "How could my father die?...He was kind to us. He never drank too much in the cantinas. He always brought home all the money he earned on Captain Ortega's boat." (Chap. 1, p. 17)
(Lupita is shocked at the death of her father. She assumes that if a person is upright and moral, he or she would not fail. Throughout most of the novel, Lupita is essentially an optimist and even her father's death does not completely shake her positive attitude. Lupita Manana is her nickname because she is always hoping for a better day. "Manana" is Spanish for tomorrow. Throughout the novel, thinking positive takes her a long way. However, it handicaps her in that she doesn't understand how her father's life could be taken by the "chubasco," just as she is hardened by Salvador's reckless behavior and aloof attitude.)

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3. "It's Captain Ortega's daughter, Dorotea," Mama explained, with a deep sigh. "Ortega does not want his daughter courted by anyone but a rich man's son." (Chap. 2, p. 22)
(A key theme in the novel is the importance of status and money. In Mexican society the family plays a very important role. A father has the right to approve or disapprove whom his daughter marries. Captain Ortega forbids Salvador from seeing his daughter, regardless of whether Salvador's father is an honest hard working man or whether Salvador is of good character. Captain Ortega, wanting Dorotea to marry a rich man, is essentially a social climber.)
4. One by one, each child pretended to be a piece of furniture the others sat upon. (Chap. 2, p. 25)
(The game, "los muebles" or "the furniture," that the Torres children play is symbolic of how they see themselves in the world. Their father has just died and yet they are pretending to be furniture, allowing others to sit on top of them. The children do not entirely understand that their father is dead. Poverty has numbed any psychological pain.)
5. Without a word, he hunched his shoulders and left the room. (Chap. 3, p. 39)
(Salvador lost his father and his love, Dorotea Ortega, on the same day. He doesn't fight back and unlike Lupita, does not think that tomorrow will be a better day. He has already given up his moral character in the beginning, which foreshadows his abandonment of Lupita later in the novel. It is this lack of character and moral resolve which leads to his capture by the immigration officials.)
6. What interested him so much? Lupita caught up to him, and she gasped aloud at what she saw. A hat! A charro hat, big and wide, glistening with gold and silver braid. (Chap. 4, p. 56)
(Salvador is captivated by flashy clothing because it represents an attainment of respectable status in his culture. He understands that if he had money, Captain Ortega would have consented to him courting Dorotea. It is this concern with the ephemeral and worldly pleasures which eventually dooms him to failure. Eager to find a girlfriend and concerned about impressing others, Salvador gets caught at a St. Valentine's Day dance. It is the meek but resourceful Lupita who escapes.)
7. "What will you write to her?" Lupita stared gravely at him, then looked about her at the busy, noisy kitchen. "I will not write her of the money we must pay for cards in order to work here. I will not tell her how we were robbed in Mexico or about the coyote or about the old man who was murdered." (Chap. 7, p.98)
(Lupita does not want to worry her mother, so she decides not to tell her of the difficult times she and Salvador are experiencing on the way to Aunt Consuelo's house. A reversal of roles takes place at this moment because this is also the first time Salvador looks to Lupita for answers. Ironically, "salvador" is the Spanish word for savior. In the beginning of the novel, the reader may think that he will rescue his family from disaster especially since he is considered the head of the family after the death of the father. However, it is eventually Lupita who becomes the stronger and more resourceful of the two siblings.)
8. "My husband wanted my family in Mexico to believe we were rich." (Chap. 9, p. 119)
(Aunt Consuelo explains that she lies to her family because her husband is ashamed about the life he has provided for his family. But we sense also that Consuelo to is ashamed and participates willingly in the deceit. The importance of attaining wealth and status is thus reflected in Aunt Consuelo's lies and in the fact that her family in Mexico fully expects her to be successful in America. And tragically, her lies painted such a false image of the United States that it prompts the Torres family to send two children on a perilous journey to seek their fortune in California. Lupita does not want to worry her mother and does not tell her about the real poverty she experiences in California. Ironically therefore, Lupita perpetuates the lies of Aunt Consuelo.)
9. "His father got a good job as a janitor in a school, and afterward nobody in his house went to the fields again. He said that kind of work is for old men and women and kids." (Chap. 11, p. 144)
(Salvador is easily influenced by Lucky's decorated words and false confidence partly because he is covering a wounded heart. Salvador's goal, as he states in the beginning of the novel is to return triumphantly to Mexico and "show Captain Ortega who Salvador Torres really is." However, along the way, Salvador loses his goal. He learns from Lucky that working in the farms is the worst kind of job one can have. Easily swayed by Lucky's promises of a good and easier life, Salvador forgets about Dorotea, his girlfriend in Mexico, and soon also his mother and siblings.)
10. "Never again would she cry over Salvador, she vowed bitterly. She no longer had a brother." (Chap. 13, p. 180)
(Lupita Manana finally loses hope when she realizes that Salvador turned his back on her. She faces a new tomorrow, and faces her future as a stronger woman, alone. In the beginning of the novel she was afraid to do anything without Salvador, but now she wants to make a better tomorrow happen instead of hoping that it will just arrive. Lupita becomes a different kind of optimist, one who creates her own destiny rather than one who hopes for a better future. "Manana" thus carries a different meaning at the end of the story.)

COMPREHENSION STUDY

Answer these questions in your own words. There is not always a right answer. Your judgement is important and you should be ready to defend your answers by referring to passages from the work.

Questions 1-4 Literal Level

1. Why do Salvador and Lupita go to work in America?
(Salvador and Lupita had to go to work in America because their father Hernando Torres was killed in a storm out at sea. In Mexican culture the father is a vital part of the family. In a patriarchal society, the men are expected to make most of the money. If they remain in Mexico, Salvador and Lupita could not make enough money to equal their father's lost wages. Uncle Antonio and their mother decide the only way is to work in

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America where they pay higher wages.)

2. Why do Salvador and Lupita travel at night?
(After experiencing the blistering hot sun on their backs on the way to Tijuana and learning about the risks of being caught by "la migra" after reaching America, they decided that it would be wise to travel at night when it is cool and dark, and sleep and hide during the day.)
3. Why is it important for Lupita to buy a dress with her first week's wages in Colton?
(Mexico is a country rich in Catholic culture where it is very important for women to wear a dress to church. Lupita traveled disguised as a boy to reduce suspicion and danger, and thus she only has Salvador's clothing. After reaching America, in order for her to attend church, she has to buy a dress.)
4. Why does the border patrol release Salvador and Lupita the first time they tried to cross the border?
(Salvador and Lupita are released because are minors. The immigration authorities do not want to arrest, hold, and process minors. They are therefore released and told to return to Mexico.)

Questions 5-7 Interpretive Level

5. Why does Aunt Consuelo buy Lupita a dress?
(Consuelo buys a velvet dress for Lupita on the Day of Three Kings. This is a surprise to the reader because Consuelo appears unaffectionate from the beginning. Consuelo buys it for her in hopes that she will go somewhere to meet a boyfriend, but Consuelo also seems to have grown to love Lupita as a daughter.)
6. Why does Salvador become so attracted to Lucky's lifestyle?
(Salvador is attracted to Lucky in the beginning because of his nice clothes and "party" lifestyle. He sees a way to escape the responsibility of his family. Lucky has an apartment with his friends and they meet "pocha" girls. To Salvador, Lucky represents someone who has "made it" in the United States. He is someone Salvador wants to emulate.)
7. Why does Lupita decide she must begin to learn English?
(Lupita realizes throughout the novel that she needs to learn English as a means of survival. When "la migra" comes to the dance and captures Salvador, she understands that he was caught because he couldn't speak any English. Learning English also becomes more than a matter of survival and evading the authorities. Lupita realizes that although Aunt Consuelo is a legal immigrant, her lack of education has condemned her to a life of poverty. Without being able to speak English, Consuelo is limited in what she does every day; she becomes a prisoner of her condition.)

Questions 8-9 Critical Level

8. What stereotypes does Beatty use in *Lupita Manana*?
(Beatty uses traditional stereotypes of the irresponsible male and the helpless female. Although she shows Lupita taking control at the end of the novel, Beatty clumps men together, not allowing room for goodness and good intention. Perhaps the only exception is Hernando Torres, but he dies before the reader knows much about him. His death changes the lives of his children. Salvador is not ready to bear the burdens of being

a man because he is still a boy, but in a patriarchal society he is forced into his new role as the breadwinner of the family. Captain Ortega is shown as a vain and proud man while all the employers the children work for are seen as greedy people. Aunt Consuelo is depicted as a deceitful woman who is also a victim of her culture. Carmela is a strong woman who works hard, and cares for six children. But Beatty shows her as a weak mother who breaks down and relies upon her children to save the family from their tragedy.)

9. What is the moral lesson Beatty presents in *Lupita Manana*?
(Answers will vary greatly. Beatty actually presents several moral lessons or values for the reader. First, education is important for survival and improving one's condition. Second, unity and loyalty to one's family must be maintained. Third, self-reliance is paramount as one cannot always depend on others for help. Fourth, optimism is important but one must make one's own destiny. These are the values Lupita learns and maintains. And appropriately, Lupita learns them while living in the United States for these are quintessentially American values. Developing from a Mexican who hopes for a better tomorrow to someone who acts to improve oneself for a better future, Lupita is already on her way to becoming an "American." Reviewers may thus criticize Beatty for presenting a disparaging view of Mexican culture while imposing on the heroine an American model of self-determination and success.)

Questions 10-11 Creative Level

10. Write an epilogue for the story in which all the living members of the Torres family reunite. What has become of Lupita and Salvador?
(Answers will vary.)
11. Write and perform a skit dramatizing the difficulties of living a life in which one has to constantly hide from the authorities.
(Answers will vary.)

LITERARY TERMS AND LANGUAGE

Discuss the following with the class for a better appreciation and understanding of *Lupita Manana*.

Historical and political context. The current political debates regarding immigration are not new. The issue of legal and illegal immigration has been a political concern in the United States since the 1830s. Different ethnic groups have been the target of political attacks—at various times, Irish, Jews, Latinos, and Asians have been singled out as undesirable immigrants. An important policy milestone developed in 1882 when the Chinese Exclusion Act was passed. For the first time, a specific ethnic group was barred from immigrating to the United States. To many Chicano activists, current immigration policies reflect a racist past—historically, California was a part of Mexico taken from the Mexicans by the United States.)

Language. Beatty employs both Spanish and English words in her novel. The reader understands the Spanish words by context. In addition, Beatty often translates the Spanish word in the same sentence or paragraph. This makes the passages, especially the dialogues, sometimes somewhat strange because people do not usually

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use a Spanish word and its English equivalent together in real speech (e.g., Salvador says "Linda mujere, pretty lady, por favor" [p. 117]).

Foreshadowing occurs several times in *Lupita Manana*; the author hints at the events to come. Salvador gives up Dorotea when he gives away her present to Bartolo for helping him to cross the border. His abandonment of Dorotea hints at Salvador's desertion of his family later in the novel. The present, a knife, was also Salvador's most precious possession, and giving it away represents the desertion of his love. When the Mexicans working illegally are arrested at Senor Rodrigo's restaurant, it foreshadows an equally ominous fate awaiting Salvador.

ACROSS THE CURRICULUM

Health

1. Who pays for your health care when you get sick? Why is Lupita so afraid of going to the American hospital?
2. Describe some of the food Lupita eat. Would you consider it a healthy diet? How is a balanced diet important to one's health? What changes in her diet would you recommend?

Social Studies and History

1. Research how California became a part of the United States. How did Mexico relinquish control of California?
2. Describe the life of an illegal alien in the United States. What everyday activities are difficult for illegal immigrants? How is a knowledge of English essential for such immigrants? In what ways is it not essential?
3. Investigate the latest federal laws regarding immigration to the United States. What legal steps are there? Why couldn't Lupita and Salvador immigrate to America legally?
4. The American Civil Liberties Union wrote an Afterword to *Lupita Manana*. What are some of the ACLU's policies and positions regarding immigrants?

Math and Geography

1. Locate Baja California, Tijuana, and Palm Springs on a map. Salvador and Lupita travel across what kinds of terrain? List some of the dangers they face while journeying to Indio.
2. Suppose you are able to walk four miles an hour. How long would it take you to get from Tijuana to Palm Springs?
3. Suppose Lupita earns two dollars an hour and sends her mother twenty dollars every week. Working forty hours each week, what percentage of her salary does she send home?

Language Arts

1. Create a different ending for *Lupita Manana*. Imagine that Lupita was arrested at the St. Valentine's Day dance. Write about how her life changes after the arrest.
2. Create a list of Spanish words Patricia Beatty uses in her novel. How is the reader able to understand these words? (The class may want to form smaller groups, with each group assigned different chapters for this listing.)
3. Compose a definition of family. How might your definition of family differ from Lupita's concept of family? Who is the head of the household in the Torres family after Hernandez's death?

4. Imagine that you are teaching Lupita English. How would you teach her? Create a lesson plan for your first day of class.

Art

1. Create some illustrations for *Lupita Manana*.
2. Use clay to create a model of Lupita's adobe house in Ensenada.
3. Draw a map illustrating Lupita and Salvador's journey by foot and railroad from Baja California, Mexico to Indio, California.

Science

1. Salvador operates a dishwasher in a restaurant. Find out how a dishwashing machine works. Explain how this machine cleans and dries dishes.
2. List some of the vegetables and fruits which grow in Californian farms. What are the seasons for harvesting the different fruits and vegetables?

STUDENT INVOLVEMENT ACTIVITIES

1. Discuss coping with living and working in the "underground" for a long time. How is such a life a stressful one?
2. Invite a recent immigrant to speak to your class. How are some of his or her daily experiences in a new country difficult?
3. Present a TV talk show in which students interview Lupita, Lupita's mother, Aunt Consuelo, and Uncle Hermilio. Have students play the different characters. How would they present their points of view?
4. Would you consider moving to another country? Why or why not? If you emigrate, which country would you move to?
5. This story is told from a point of view sympathetic to Lupita. Write a chapter from Salvador's point of view. How would the story be different?
6. Write a report on differing political opinions regarding immigration. What are some of the arguments made against allowing more immigrants coming into this country? How have attitudes about immigration changed in recent decades?
7. Write a report contrasting Uncle Hermilio with Aunt Consuelo. Why do you think they got married?
8. Write an obituary for Hernandez Torres. How do you picture his life?
9. Join a discussion group to discuss some of the emotional traumas Lupita experienced. Play the role of a social worker who visits Lupita in her home in Indio.

ALTERNATE ASSESSMENT

1. Create a skit involving Lupita and Salvador, as well as Aunt Consuelo, Uncle Hermilio and their children. Would the family dinner at Aunt Consuelo's be a pleasant one?
2. List examples of how Lupita sacrifices her own well being for the benefit of her family.
3. Create a time line of the major events in the novel.

BEATTY'S OTHER WORKS

Indian Canoemaker (1960)
Bonaza Girl (1962)
The Nickel-plated Beauty (1964)
Campion Towers (1965)

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The Royal Dirk (1966)
The Queen's Own Grove (1966)
A Donkey for the King (1966)
The Lady from Black Hawk (1967)
The Queen's Wizard (1967)
Witch Dog (1968)
Me, California Perkins (1968)
Blue Stars Watching (1969)
Pirate Royal (1969)
Hail Columbia (1970)
The Sea Pair (1971)
Along Way to Whiskey Creek (1971)
King's Knight Pawn (1971)
O the Red Rose Tree (1972)
Holdfast (1972)
The Bad Bell of San Salvador (1973)
Red Rock Over the River (1973)
How Many Miles to Sundown (1974)
Master Rosalind (1974)
Rufus, Red Rufus (1975)
Who Comes to King's Mountain? (1975)
By Crumbs, It's Mine (1976)
Something to Shout About (1976)
Billy Bedamned, Long Gone By (1977)
I Want My Sunday, Stranger! (1977)
Just Some Weeds from the Wilderness (1978)
Wait for Me, Watch for Me, Eula Bee (1978)
Lacy Makes a Match (1979)
The Stafford Terror (1979)
That's One Ormery Orphan (1980)
Eight Mules from Monterey (1982)
Jonathan Down-Under (1982)
Melinda Takes a Hand (1983)
Turn Homeward, Hannalee (1984)
The Coach That Never Came (1985)
Behave Yourself, Bethany Brant (1986)
Charley Skedaddle (1987)
Be Ever Hopeful, Hannalee (1988)
Sarah and Me and the Lady from the Sea (1989)
Eben Tyne, Powdermonkey (1990)
Jayhawk (1991)
Who Comes with Cannons? (1992)

RELATED READINGS

Julia Alvarez, *How the Garcia Girls Lost their Accents*
S. Beth Atkin, *Voices from the Fields: Children of Migrant
Farmworkers Tell their Stories*
Fran Leeper Buss (with Daisy Cubias), *Journey of the
Sparrows*
Sandra Cisneros, *House on Mango Street*
Barbara Kingsolver, *The Bean Trees*
Gary Paulsen (with Gloria De Aragon Andujar),
Sisters/Hermanas
Gary Soto, *Living up the Street*

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Something About the Author, Vol. 73. Detroit: Gale, 1994.
pp. 16-20.

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VOCABULARY TEST

Complete each sentence using the terms that follow. You may use each term more than once.

anteroom	coyote	lapsed	sneered	turret
averting	drainage	scalded	stucco	upholstery
condolences	festooned	slats	tiara	wetbacks

1. Many people would know of their father's death by now, and she didn't want anyone to catch her eye and offer _____.
2. Lupita followed him out the door, down the hill, and into the town of low, cream-colored _____ buildings.
3. "Estupidos, stupid ones," he _____ at Salvador and Lupita.
4. Lupita turned and asked, "_____?" "That is the name for men who take people over the border," answered Salvador.
5. It was filled with big crates constructed out of _____. She could see they were filled with vegetables.
6. Lupita was afraid. Would one of the railroad guards climb up to the hopper car, open the _____, and shine his light down the car?
7. In the Californian desert, youths in a pickup truck chased Lupita and Salvador, shouting at them with the slur "Hey _____! Run, run."
8. Hundreds of people filled the room; they stood along the walls or danced under a ceiling _____ with red and white crepe paper.
9. At the dance, Tammie was wearing a _____ which glittered icelike in the overhead lights.
10. Salvador grabbed Lupita by the wrist and pulled her out of the _____ to the very edge of the dance floor.
11. Salvador read his mother's letter. Embarrassed that he had been ignoring his family, he returned the letter to Lupita, _____ his eyes.
12. When Salvador found out how little he would make harvesting vegetables, he _____ into a glum silence.
13. Salvador and Lupita slept in an abandoned car off the road. He slept in the front of it on the white-with-dust _____, and Lupita on the back seat.
14. At daybreak, Salvador found a large concrete culvert, part of a _____ system.
15. "The water in the dishwasher is very hot. If I am not careful, I can get _____," said Salvador.

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COMPREHENSION TEST A

Part I: Matching (30 points)

Match the following descriptions with characters. Choose your answers from the list of characters below. You may use some of the answers more than once and some not at all.

- | | | | | |
|-------------|-------------------|--------------------|-------------------|------------------|
| A. Linda | D. Lupita | F. Hernando Torres | H. Captain Ortega | J. Aunt Consuelo |
| B. Salvador | E. Carmela Torres | G. Lucky | I. Dorotea | K. Concha |
| C. Irela | | | | |

- ___ 1. thinks that Lupita is a perpetual optimist.
- ___ 2. decides to teach Lupita English.
- ___ 3. allows Salvador to move in with him and his pocho friends.
- ___ 4. works in a garage.
- ___ 5. decides he does not want to work in the fields anymore.
- ___ 6. pretends to be Edourdo while traveling to Indio.
- ___ 7. is the most popular waitress in Senor Rodrigo's cafe and helps Lupita escape from the Immigration and Naturalization officials.
- ___ 8. is Captain Ortega's daughter and Salvador's first girlfriend.
- ___ 9. is Senor Torres's employer.
- ___ 10. is Lupita's co-worker who warns her not to upset Elfren or Rodrigo because they may notify the immigration authorities.
- ___ 11. borrows money she cannot repay and sends her children to work in the United States.
- ___ 12. dies at sea.
- ___ 13. works as a hotel maid like her mother.
- ___ 14. is Carmela Torres's sister.
- ___ 15. gets caught by the Immigration and Naturalization Services at the end of the story.

Part II: Short Answer (20 points)

Write a phrase or word to complete each statement.

1. The story ends with Lupita deciding that in order to survive in the United States, she must _____.
2. Salvador is arrested at the _____.
3. Lucky works as a _____.
4. Uncle Hermilio and Aunt Consuelo charge Salvador and Lupita \$140 a month for _____.
5. Lupita's father dies while working on _____.
6. While traveling, Lupita disguises herself as a _____.
7. "Coyotes" smuggle _____.
8. Aunt Counselo introduces Salvador and Lupita to working in the _____.
9. Lupita and Salvador have to go to the U.S. and find work there because _____.
10. Aunt Counselo pretends to be rich in her letters to _____.

LUPITA MANANA

Part III: True/False (20 points)

Mark the following statements either **T** for true or **F** if any part is false.

- ___ 1. Salvador enjoys working in the fields.
- ___ 2. Captain Ortega does not allow Salvador to court his daughter.
- ___ 3. Salvador asks Lupita to go beg money from American tourists in Tijuana.
- ___ 4. Salvador moves in with Lucky and his friends.
- ___ 5. Linda warns Lupita about the immigration officials coming to arrest her.
- ___ 6. At first, Lupita finds American culture rather strange.
- ___ 7. Lupita asks Salvador to move out of their Aunt's house.
- ___ 8. Lupita wants to wear a nice dress to attend church on Sundays.
- ___ 9. Carmela Torres borrows money from unscrupulous money lenders.
- ___ 10. Two youths in a pickup truck chase Lupita and Salvador in the Californian desert.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast Lupita and Salvador in the way they make decisions.
2. Explain how Lupita plans to survive in the United States.
3. In what ways is the decision to come to the United States a good one for Lupita and Salvador? In what ways is it a bad decision? What would you do if you were in Lupita's position?

LUPITA MANANA

COMPREHENSION TEST B

Part I: Short Answer (20 points)

Use a word or phrase from the lettered list to identify each of the people referred to in the underlined words below.

- | | | | | |
|--------------------|------------------|-----------|------------------|-------------------|
| A. Uncle Hermilio | C. Aunt Consuelo | E. Linda | G. Uncle Antonio | I. Captain Ortega |
| B. Hernando Torres | D. Salvador | F. Lupita | H. Senor Aguilar | |

- ___ 1. He always bought home all the money he earned on Captain Ortega's boat.
- ___ 2. He was the head of the family now, and he had no work.
- ___ 3. In the letters, which Lupita read aloud to her mother, she boasted how rich she and her husband were.
- ___ 4. Finally Elvio explained, "Mama knows almost no English. We always have to speak English to her."
- ___ 5. Lupita unfolded the bills immediately—only thirteen dollars. Each time he brought less money.
- ___ 6. "Not once did I write that you and Uncle Hermilio do not get along together or that you work in the fields."
- ___ 7. Clearly she was a favorite of Senor Rodrigo; he always had smile for her even when he had none for anyone else.
- ___ 8. "Si, your uncle and I think it will be safer for her to travel as a boy," said Carmela Torres.
- ___ 9. "You, Salvador Torres. Don't you ever speak to my daughter again."
- ___ 10. Carmela Torres works at his hotel.

Part II: Multiple Choice (20 points)

Underline an answer to complete each sentence below.

1. Lupita gets (Aunt Consuelo, Irela, Uncle Hermilio, Lucky) to teach her English.
2. Lupita dreams of becoming a (maid, travel agent, teacher, farm worker).
3. Lucky plays the (guitar, violin, harmonica, piano).
4. Hernando Torres died while working (in a shipyard, on a train, in the fields, on a fishing boat).
5. Dorotea Ortega gives a (book, jacket, knife, cross) as a present to Salvador. It is his most precious possession.
6. On the way to Tijuana, two Mexican men (rob, offer money to, smile at, yell at) Lupita and Salvador.
7. Lupita and Salvador finally reach Indio from Colton by (taking the train, plane, car, walking).
8. Lucky arranges for Salvador to work as a (dishwasher, waiter, farm hand, mechanic).
9. Aunt Consuelo wants Salvador and Lupita to pay (for food and lodging, rent only, for food only, nothing).
10. Lupita wants to wear (a dress, jeans, a nice coat, a hat) to attend Mass.

LUPITA MANANA

Part III: Identification (20 points)

Place an **X** by any statement that is true of Lupita.

- 1. goes to the St. Valentine's Day dance with Salvador.
- 2. worries about Salvador a lot.
- 3. forgets to send money to her mother.
- 4. insists that Salvador buy a car soon.
- 5. disguises herself as a boy.
- 6. listens to the advice of Concha, an older maid.
- 7. pays for Irela's cinema ticket.
- 8. thinks "Tammie" is a strange name.
- 9. buys an ice-cream sundae for Irela.
- 10. is Rafael's girlfriend.

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

1. Describe how Lupita feels about Salvador at the end of the story. How does her feelings about her brother change over time?
2. Why does Lupita decide to stay in the United States at the conclusion of the novel?
3. Compare and contrast Lupita's life in Ensenada, Mexico and her life in Indio, California.

ANSWER KEY

VOCABULARY TEST

- | | |
|----------------|----------------|
| 1. condolences | 9. tiara |
| 2. stucco | 10. anteroom |
| 3. sneered | 11. averting |
| 4. coyote | 12. lapsed |
| 5. slats | 13. upholstery |
| 6. turret | 14. drainage |
| 7. wetbacks | 15. scalded |
| 8. festooned | |

COMPREHENSION TEST A

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. B | 6. D | 11. E |
| 2. C | 7. A | 12. F |
| 3. G | 8. I | 13. D |
| 4. G | 9. H | 14. J |
| 5. B | 10. K | 15. B |

Part II: Short Answer (20 points)

1. learn English
2. the St. Valentine's Day dance
3. dishwasher first and later as a mechanic
4. rent
5. a fishing boat
6. boy
7. illegal immigrants across the border
8. fields
9. their family has no money and they must repay the money borrowed from the loan sharks
10. her sister

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. T |
| 2. T | 7. F |
| 3. F | 8. T |
| 4. T | 9. T |
| 5. T | 10. T |

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Short Answer (20 points)

- | | |
|------|-------|
| 1. B | 6. F |
| 2. D | 7. E |
| 3. C | 8. G |
| 4. C | 9. I |
| 5. D | 10. H |

Part II: Multiple Choice (20 points)

1. Irela
2. teacher
3. guitar
4. on a fishing boat
5. knife
6. rob
7. walking
8. dishwasher
9. for food and lodging
10. a dress

Part III: Identification (20 points)

- | | |
|------|------|
| 1. X | 6. X |
| 2. X | 7. X |
| 3. | 8. X |
| 4. | 9. X |
| 5. X | 10. |

Part IV: Essay (40 points)

Answers will vary.



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