

**Still Dreaming/Seguimos soñando**  
written by Claudia Guadalupe Martínez  
illustrated by Magdalena Mora

## About the Book

**Genre:** Realistic Fiction

**Format:** Hardcover, 40 pages

**ISBN:** 9780892394340

**Reading Level:** Grade 4

**Interest Level:** Grades PreK–6

**Guided Reading Level:** Q

**Spanish Guided Reading Level:** Q

**Accelerated Reader® Level/Points:**  
N/A

**Lexile™ Measure:** N/A

\*Reading level based on the ATOS Readability Formula

**Themes:** Latino/Hispanic/Mexican Interest, Bilingual, Discrimination, Dual Language, Families, History, Mexico, Overcoming Obstacles, Respect/Citizenship, Spanish, United States History

**Resources on the web:**

[leeandlow.com/books/still-dreaming-seguimos-sonando](http://leeandlow.com/books/still-dreaming-seguimos-sonando)

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

## SYNOPSIS

Faced with the prospect of being separated from each other, a young boy and his family make the difficult decision to leave their home and begin a journey filled with uncertainty. On the road, they meet other people like them. Families with deep roots tied to the land. Others that helped build the railroads. Some were shop owners and factory workers. Each with similar hopes and dreams.

Historians estimate that between 1930 and 1940, two million people living in the United States were forcibly removed and sent to live in Mexico. Telling this story from a child's perspective, award-winning author Claudia Guadalupe Martínez lyrically recounts this often-overlooked period of United States history—Mexican Repatriation. Emotive illustrations by Magdalena Mora convey this poignant tale of longing for home and permanence, which reflects many of the dreams and hopes of people today.

Ante la perspectiva de ser separados, un niño y su familia toman la difícil decisión de dejar su hogar y emprender un viaje lleno de incertidumbre. En el camino, se encuentran con otras personas como ellos. Familias con raíces profundas atadas a la tierra. Otros que ayudaron a construir los ferrocarriles. Algunos eran dueños de tiendas y trabajadores de fábricas. Cada uno con esperanzas y sueños similares.

Los historiadores estiman que entre 1930 y 1940, dos millones de personas que vivían en los Estados Unidos fueron sacadas a la fuerza y enviadas a vivir a México. Contando esta historia desde la perspectiva de un niño, la galardonada autora Claudia Guadalupe Martínez relata líricamente este período de la historia de los Estados Unidos a menudo pasado por alto: La Repatriación Mexicana. Las emotivas ilustraciones de Magdalena Mora transmiten esta conmovedora historia de añoranza por el hogar y la permanencia, que refleja muchos de los sueños y esperanzas de la gente de hoy.

## BACKGROUND

### Author's Note from Claudia Guadalupe Martínez

This story is rooted in a widely forgotten part of history: Mexican Repatriation. Repatriation is the act of sending someone “back to their home country.” However, many Mexican Americans were already in their home country. After the Mexican-American War (1846–1848), the Treaty of Guadalupe Hidalgo annexed roughly half of Mexico’s prewar territories to the United States. As part of the treaty, the US government promised Mexicans living in those territories—between eighty thousand and one hundred thousand people—the right to US citizenship. The process to claim this citizenship was intentionally complicated by paperwork and a language barrier, leaving many without the rights granted to US citizens.

In the early twentieth century, the Mexican population in the US grew significantly due to an increased demand for labor. US business employers eagerly recruited Mexicans and Mexican Americans because they could pay them less. Desperate to flee poverty, these workers migrated all across the US for jobs. Mexicans and Mexican Americans helped build the railroads. They worked in factories and in fields. They became property owners and opened small businesses.

Mexican Americans and Mexicans also made many cultural and artistic contributions. Intellectuals and academics disseminated ideas through Spanish-language newspapers. These papers enabled writers to publish news, poetry, essays, and even serialized novels. Spanish-language radio and the rise of the recording industry made places with large established Spanish-speaking communities, like Los Angeles, an epicenter for Mexican musicians. Renowned visual artists like José Clemente Orozco and Alfredo Ramos Martínez also came to the US, where they influenced future generations to explore art as a tool for social change.

When the Great Depression hit in 1929, economic hardship brought big changes. Mexican Americans and Mexican immigrants and migrants were told that jobs and social aid were only for “real Americans.” Mass repatriations to Mexico began that same year. Stories of repatriates spanned the country. However, the largest number of repatriated people came from Texas. In some cases, non-Mexican people were forcibly removed and sent to Mexico as well. Historians estimate that between 1930 and 1940, two million people living in the United States were “repatriated” to Mexico.

Like the family in *Still Dreaming/Seguimos soñando*, many families that faced repatriation were of mixed immigration status. This meant some family members were immigrants or migrant workers, while others were US-born citizens. To avoid being separated from each other, a considerable number of families left the US of their own accord. It is estimated that about 60 percent of those repatriated were US citizens, many of them children.

The looming fear of being separated from family continues to be a reality for immigrants today. According to the US Department of Homeland Security, more than four million deportations took place from 2009 to 2019. Although there have been proposed policies to offer permanent-resident status to those who arrived in the US as undocumented children, these policies have repeatedly failed to pass in either house of Congress.

Almost one hundred years after the Mexican Repatriation, many of us and our loved ones are still dreaming of permanence. We are still waiting for things to change.

### **Nota de La Autora Claudia Guadalupe Martínez**

Esta historia tiene sus raíces en un pasaje histórico poco conocido: La Repatriación Mexicana. La palabra "repatriación" se refiere al acto de enviar a una persona a su país de origen. Sin embargo, muchos mexicoamericanos ya estaban en su país de origen. Al concluir la intervención estadounidense en México (1846-1848), el Tratado de Guadalupe Hidalgo había anexoado más de la mitad de México a los Estados Unidos. Como parte de este tratado, el gobierno estadounidense había prometido a los mexicanos que vivían en esos territorios (entre ochenta y cien mil habitantes) el derecho a la ciudadanía. Pero el proceso para reclamar la ciudadanía se había hecho complicado a propósito debido al papeleo y la barrera del lenguaje. Esto provocó que muchas personas carecieran de los derechos que se brindaban a los ciudadanos de los Estados Unidos.

A principios del siglo veinte creció sustancialmente la población de mexicanos, debido al aumento en la demanda de trabajadores. Los patrones estadounidenses reclutaron con entusiasmo a mexicanos y mexicanoamericanos, porque les podían pagar menos. Desesperados por huir de la pobreza, muchos mexicanos emigraron a los Estados Unidos para obtener trabajos. Los mexicanos y mexicanoamericanos ayudaron a construir las vías ferroviarias. Trabajaron en fábricas y en campos agrícolas. Se volvieron dueños de negocios y propiedades.

Los mexicanos y mexicanoamericanos también hicieron contribuciones artísticas y culturales. Muchos intelectuales y académicos dieron a conocer sus ideas a través de periódicos en español. Estos periódicos permitieron a los escritores publicar noticias, poesía, ensayos y novelas seriadas. La radio en español y el surgimiento de la industria musical transformaron a ciudades con altos índices de hispanoparlantes, como Los Ángeles, en semilleros de músicos mexicanos. Artistas de renombre como José Clemente Orozco y Alfredo Ramos Martínez también llegaron a los Estados Unidos, donde su influencia ayudó a que futuras generaciones exploraran el arte como una herramienta para lograr cambios sociales.

Cuando azotó la Gran Depresión en 1929, los problemas económicos trajeron consigo grandes cambios. Se les dijo a los inmigrantes mexicanos y a los mexicanoamericanos que los trabajos y la ayuda social eran solo para "americanos verdaderos". La repatriación masiva hacia México empezó ese mismo año. A lo largo de todo el país existen historias de personas que fueron repatriadas; sin embargo, el mayor número de ellas salió de Texas. En algunos casos, gente que no era mexicana también fue obligada a dejar sus hogares y enviada a México. Los historiadores calculan que unos dos millones de personas que vivían en Estados Unidos entre 1930 y 1940 fueron "repatriadas" a México. Como sucede en *Seguimos soñando*, muchas de las familias repatriadas eran de estatus migratorio mixto. Eso significa que algunos miembros de las familias eran inmigrantes o trabajadores migrantes, mientras que otros eran ciudadanos estadounidenses por nacimiento. Para evitar ser separadas, muchas familias salieron de los Estados Unidos por su propia voluntad. Se estima que alrededor de sesenta por ciento de los repatriados eran ciudadanos estadounidenses; muchos de ellos, niños.

El temor a ser separados de sus familias sigue siendo una realidad para muchos de los inmigrantes actuales. De acuerdo al Departamento de Homeland Security de Estados Unidos, hubo más de cuatro millones de deportaciones entre 2009 y 2019. Aunque se han propuesto políticas para brindarle la residencia permanente a quienes ingresaron a los Estados Unidos siendo niños indocumentados, han sido rechazadas repetidamente por ambas cámaras del Congreso. A casi cien años de La Repatriación Mexicana, muchos de nosotros y nuestros seres queridos seguimos soñando con permanecer. Todavía esperamos que la cosas cambien.

### Interview with Author Claudia Guadalupe Martínez

#### **Please give a brief summary of your book. What points do you feel we should stress to booksellers, librarians, educators, families, and other readers?**

*Still Dreaming/Seguimos soñando* tells the story of a boy being forced to leave the only home he's ever known. It's a story rooted in a widely forgotten part of American history: Mexican Repatriation. While there are many books for children about immigration to the US, this is essentially a reverse immigration story that takes place in an era of mass deportation.

- Repatriation is the act of sending someone "back to their own country."
- Historians estimate that between 1930-1940, 2 million people living in the United States were "repatriated" to Mexico. The official number of less than half a million does not account for those who left without going through any official channels.
- About 60% of those repatriated were U.S. citizens--many were children.
- Arizona, Texas, California have state curricula that allow for repatriation to be taught as early as K-5 as part of cultural and geography standards. There is, however, a need for content and materials.

#### **What ideas, message, or key information does your story convey to readers?**

We can't learn from history unless we know history. The scapegoating and rejection of immigrants is not new. Two million people of Mexican descent were removed during Repatriation. Four million people were deported in the last decade. These are real people. Families have been torn apart. Friends, colleagues, and neighbors have been lost. One hundred years after repatriation, many are still dreaming of permanence.

#### **How did the idea for this story originate? What interested you about the material? What inspired you?**

Growing up on the border, the topic of immigration often made headlines. In 2016, these headlines hit a national platform in a way I'd never seen before. 1) DACA happened 2) Presidential candidates took aim at immigration policy in a very public way.

I frantically read every piece of news on the subject that I could find. One night I came across a story about a group of 5th grade students at Bell Gardens Elementary in Los Angeles who helped pass a bill that now requires the teaching of Mexican Repatriation in California. (<https://www.yesmagazine.org/democracy/2016/08/04/the-fifth-graders-who-put-mexican-repatriation-back-into-history-books>). While the facts of the story predated present day immigration policy, I couldn't stop thinking about it. My agent saw my tweet and reached out to me about writing about it. I started my research. I couldn't quite get my head around it, then one night the image of these people telling their stories came to me.

### What research or preparation did you do before or while writing or illustrating the book?

My research started with the article about the fifth-grade students who helped pass a bill in California. I read a lot of articles about Repatriation, and then I read a lot of legal documents regarding immigration law and the history of immigration in the US. I also read *Decade of Betrayal: Mexican Repatriation in the 1930s*, which is the seminal book on the subject. It's by professor of American history and Chicano studies at Cal State LA, Francisco E. Balderrama, and Raymond Rodriguez. The book has so many interesting first-hand accounts. I found other first-hand accounts too, mostly self-published. Lastly, I looked at my own family's immigration stories, largely stemming from my father's relatives. My father first traveled to Mexico as a kid in the 1940's and was removed several times throughout his life. Sometimes, he traveled with his maternal uncles. His uncles "migrated" with him as braceros because they didn't know that they were actually born in the US in the 1910s. That would have made my father second generation on his mother's side. They grew up in Mexico, so they didn't know. They didn't know anything about what that meant for them either. They didn't know anything about birth rights or immigration law.

### Guadalupe García McCall's (author of *All the Stars Denied*) Recommended Reading and Additional Resources about Mexican Repatriation Books

Francisco E. Balderrama and Raymond Rodríguez. *Decade of Betrayal: Mexican Repatriation in the 1930s*. Revised ed. Albuquerque: University of New Mexico Press, 2006.

Vicki L. Ruiz. From *Out of the Shadows: Mexican Women in Twentieth-Century America*. Oxford: Oxford University Press, 2008.

Fernando Saúl Alanís Enciso. *They Should Stay There: The Story of Mexican Migration and Repatriation During the Great Depression* (Latin America in Translation/en Traducción). Chapel Hill: The University of North Carolina Press, 2017.

#### Online

Francisco Balderrama, "America's Forgotten History of Mexican-American 'Repatriation,'" interview by Terry Gross, Fresh Air, NPR, September 10, 2015: [npr.org/2015/09/10/439114563/americas-forgotten-history-of-mexican-american-repatriation](https://npr.org/2015/09/10/439114563/americas-forgotten-history-of-mexican-american-repatriation)

Robert R. McKay, "Mexican Americans and Repatriation," Handbook of Texas Online. Texas State Historical Association: [tshaonline.org/handbook/online/articles/pqmyk](https://tshaonline.org/handbook/online/articles/pqmyk)

Araceli Cruz, "Mexican Repatriation During the Great Depression, Explained," Teen Vogue, August 30, 2017: [teenvogue.com/story/mexican-repatriation-during-the-great-depression-explained](https://teenvogue.com/story/mexican-repatriation-during-the-great-depression-explained)

#### Videos

Democracy Now!. "Decade of Betrayal: How the U.S. Expelled Over a Half Million U.S. Citizens to Mexico in 1930s," February 28, 2017: [youtube.com/watch?v=g9V7QDgW9mo](https://youtube.com/watch?v=g9V7QDgW9mo)

"Deportation of Mexican Americans During the 1930s," interviews uploaded by the California-Mexico Studies Center (CaliforniaMexicoCtr): [youtube.com/watch?v=UE9DbivsjkE](https://www.youtube.com/watch?v=UE9DbivsjkE)

### Teaching About Migration and Immigration in the Classroom

For additional information, resources, and frameworks on teaching about migration and immigration in the classroom, consult the organization Reimagining Migration's Learning Arc and blog post in conjunction with Lee & Low Books on how to use children's literature so that all students can see the relevancy and impact of migration (<https://reimaginingmigration.org/using-childrens-literature-to-teach-the-learning-arc-framework/>).

## BEFORE READING

### Prereading Focus Questions

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

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

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

- Ask students to think about their family and what family means to them. How is family important to you? What are some favorite childhood memories of your family and/or family members? Why are these special or important to you?
- Why might someone need to leave their home? What are different factors that play into people leaving their homes unexpectedly?
- Why do you think learning family stories and stories from other people is important? Have you ever asked your grandparents, aunts or uncles, parents, or other adults in your life about what it was like for them when they were kids? What did you learn?
- Ask students to share a childhood memory. What is an important memory you have from your childhood? What does it mean to you?
- What does it mean to be resilient? How do you demonstrate resilience even though something may be challenging? Why is it important to be resilient? Do you think it can be learned? How so?
- What does it mean to be hopeful? How can you demonstrate hope during difficult times? Why do you think hope can be powerful and motivational?
- What do you know about migration? What does it mean to migrate? How is migration different from immigration? What do you know about forced migration? What do you think it means when someone is forced to migrate?

### Exploring the Book

(Reading Standards, Key Ideas & Details, Strand 1; Craft & Structure, Strand 5; and Integration of Knowledge & Ideas, Strand 7)  
(Speaking & Listening Standards, Comprehension & Collaboration, Strands 1 and 2)

- **Book Title Exploration:** Talk about the title of the book, *Still Dreaming/Seguimos soñando*. Then ask students what they think this book will most likely be about and whom the book might be about. What do they think might happen? What information do they think they might learn? What makes them think that?
- Read about the author Claudia Guadalupe Martínez in the back of the book. Why do you think she wrote this book? Does it give you more insight about what the story will be about? Visit Claudia's website (<https://claudiaguadalupe martinez.com/>) to learn more about her work and other titles.
- Read about the illustrator Magdalena Mora in the back of the book. Why do you think it is important that she illustrated this book? Visit her website (<https://www.magdalenamora.com/>). Click on some of the examples of her work. What do you think of them? What kind of artistic style does she use in her work?
- Point out that this book is bilingual; the text is written in both Spanish and English. Ask students why a book might be written this way. Why does it matter what language an author uses? How does a language change how a story is told or who hears or reads it?
- Encourage students to stop and jot down notes in their reading notebooks during the read-aloud when they: learn new information, see a powerful image, have an emotional reaction or an idea, have a question, or hear new words.
- Have students quickly write their feelings in their notebooks during reading. After reading, ask students why they wrote down those feelings and have them write journal entries about them.
- Ask students to make a prediction: Do you think this book will be fiction or nonfiction? What makes you think so? What clues help you know whether this book will be fiction or nonfiction?

### Setting a Purpose for Reading

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

Have students read to find out:

- what family means to the young boy
- why the young boy and his parents must leave their home
- where the young boy and his parents go
- who the young boy meets along the drive, what their stories are and where they're from
- the feelings the young boy experiences during the family's journey
- how the story ends and what message the author imparts on the reader
- what Mexican Repatriation is and how it impacted hundreds of thousands Mexican Americans in the United States for generations to come

- the implications of how and why certain history is not taught

Encourage students to consider why the author, Claudia Guadalupe Martínez, would want to share with young people this story about a young boy, his family, and why they had to leave their beloved home.

## VOCABULARY

(Reading Standards, Craft & Structure, Strand 4)

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

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

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

Encourage a variety of strategies to support students' vocabulary acquisition: look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, create a specific action for each word, list synonyms and antonyms, and write a meaningful sentence that demonstrates the definition of the word.

### Content Specific

bisabuelo, panadería, burrito, campfire, Alaska, fisheries, Los Angeles, barrios, Michigan, Minnesota, thinned, tilled, weeded, Kansas, Chicago, steel mills, radiator, Texas, pecan, palabras

### Academic

tiptoe, hood, traces, zigs, zags, unfolds

## AFTER READING

### Discussion Questions

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

### Literal Comprehension

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

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

1. Who is the narrator of the story? How do you know?
2. What does the young boy explain on the first spread?
3. What does the young boy hear his parents talk about? What do they say? What do his parents start to do?
4. Who does the young boy have to say goodbye to?
5. What do other families in the young boy's community have to do?
6. What does the young boy see in the center of town?



7. What does the young boy see during the drive?
8. How does the young boy describe the other people on the road? Where were they coming from? What did they do there?
9. Where did the young boy and his family live? What did they do for work?
10. What does the young boy dream about in the car?
11. When the young boy wakes up, where are he and his family? What sign does he see in the distance? Where is the family going?
12. What does the young boy tell his mama in the end?

### Extension/Higher Level Thinking

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

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

1. How does this story connect with other events in history? In what other countries/time periods have people been treated in similar ways? Has this happened during other times in the United States? What were the implications and effects?
2. What role do the illustrations play in the story? How does the artwork demonstrate the story's message and themes? How does the illustrator show emotion and feeling through her artwork?
3. What role does race play throughout this novel? Why do you think Mexican Americans were deported in the first place? How does discrimination influence and impact treatment of Mexican Americans in this country?
4. What does *Still Dreaming/Seguimos soñando* teach readers about the importance of family? How does the young boy feel about his parents and tías? How does he feel about leaving his tías behind?
5. Has there been a grandparent, teacher, or an elder that has had an impact on your life? What did they teach you? How did you show them respect? What kind of stories did they tell you? How are they meaningful to you?
6. Read Claudia Guadalupe Martínez's Author's Note/Nota de la autora section in the back of the book. What does she tell young readers about why she wrote this book? What did you learn from the story from her note? Why do you think it's important to read Author's Notes after the book? What can you learn from the book that you don't get from reading the main story? Have students who are Spanish speakers engage with the Spanish Author's Note if they're interested.
7. What does it mean to adapt? What kinds of feelings did he experience during this period of change?
8. Why is it important to listen to other people's stories? The young boy and his family meet other people from different places in the United States during their journey. What does he learn from them?

9. What does it mean to “belong”? What gives us our sense of belonging? Why do you think some people have different beliefs about what the concept of “belonging” means?
10. Why do you think people who were citizens in the United States were forced to leave the country? How do you think discrimination plays a role in this forced migration?
11. *Still Dreaming/Seguimos soñando* ends with, “We move forward together.” Why do you think author Claudia Guadalupe Martínez chose to end the story with one sentence? What do you think this means? What do you think is in store for the boy's future?

### Reader's Response

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

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

1. What is one big thought that you have after reading this book? What is your takeaway from this book? What would you tell a friend about this book?
2. What do you think Claudia Guadalupe Martínez's message is to the reader? Think about possible motivations behind the author's intentions to write this story. What do you think she wanted to share with readers?
3. Have students make a text-to-self connection. What kind of connections did you make between the book and your own life? What did you relate to and how did they make you think of your own childhood or growing-up experiences?
4. Have students make a text-to-text connection. Did you think of any other books while reading *Still Dreaming/Seguimos soñando*? Why did you make those connections?
5. Have students make a text-to-world connection. What kind of connections did you make between the text and/or art in the book and what you have seen happening in the world, such as on television, in a newspaper, or online? What in this book made you think of that?
6. The young boy states during the story, “A star shoots across the sky. I make a wish.” What do you think he wished for? Why do you think that? How does the illustration support what he may be wishing for?
7. Describe how optimism is a theme in the story. Despite the challenges and obstacles, the young boy and his parents face, they are optimistic at the end of the book. Why do you think the author chose to do this?

### ELL Teaching Activities

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

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

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

1. Assign ELL students to partner-read the story with strong English readers/speakers. Students can alternate reading between pages, repeat passages after one another, or listen to the more fluent reader.

2. The high-quality bilingual text presents ample opportunity to encourage students to engage with both languages. Have one student read the Spanish text and another student read the English text (if applicable in your classroom). Both students who are reading should be biliterate in both Spanish and English. Ask students to compare their experiences. What was it like reading the story in Spanish? What was it like reading the story in English? Have students discuss the texts in both languages and how they are similar and/or different.
3. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
4. Depending on students' level of English proficiency, after the first reading:
  - Review the illustrations in order and have students summarize what is happening on each page, first orally, then in writing.
  - Have students work in pairs to tell what they learned about one of the poems. Then ask students to write a short summary, synopsis, or opinion about what they have read.
5. Have students give a short talk about what they identified with most from *Still Dreaming/Seguimos soñando* and why. Did they learn something new about history that they hadn't known before?
6. The book contains several content-specific and academic words that may be unfamiliar to students, and several words are printed in bold. Based on students' prior knowledge, review some or all of the vocabulary. Expose English Language Learners to multiple vocabulary strategies. Have students make predictions about word meanings, look up and record word definitions from a dictionary, write the meaning of the word or phrase in their own words, draw a picture of the meaning of the word, list synonyms and antonyms, create an action for each word, and write a meaningful sentence that demonstrates the definition of the word.

### Actividades en Español para apoyo en programas bilingües y de inmersión dual

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

For the CCSS in Spanish, please check out <https://commoncore-espanol.scoed.net/CCSS-en-Espanol/SLA-Literacy>

Estas estrategias se pueden usar en su clase de español o en su clase de inmersión dual igual cómo el resto de la guía de actividades.

1. Asigne el libro *Still Dreaming/Seguimos soñando* a sus estudiantes. Coloque dos estudiantes juntos para leer el libro en voz alta. Compare las palabras en inglés y en español. ¿Cómo se comparan las palabras? Pida que sus estudiantes practiquen las palabras que tengan dificultad en pronunciar. Estudiantes pueden tener un cuaderno con las palabras difíciles para hacer referencia en el futuro.
2. Durante el tiempo de cuentacuentos, haga preguntas de comprensión a los estudiantes en inglés y en español para medir el nivel de comprensión en los dos idiomas. Preguntas pueden incluir: ¿de qué se trata el cuento? ¿Conectaste con uno de los personajes en el cuento? ¿Por qué sí o no? ¿Qué parte te gusta más en el cuento?

3. Elija palabras de vocabulario. Los libros ilustrados bilingües son una excelente manera para que sus estudiantes aprendan nuevas palabras de vocabulario porque el idioma se presenta en contexto. Mire a través del libro y asigne las palabras de vocabulario a las ilustraciones del libro. Si es posible, haga fotocopias de las páginas. Estudiantes pueden usar subrayadores en un color para inglés y un color para español para las palabras nuevas. También, puede recordar las palabras en un póster para referencia. Reflexione con sus estudiantes sobre cual palabras ya sabían y cuales palabras aprendieron.
4. En casa sus estudiantes pueden pre-leer el libro con sus familias y pueden sugerir que lean el libro juntos. Esto ayuda a practicar en leer y en el aprendizaje del vocabulario de los dos idiomas, inglés y español.
5. El uso de cognados puede ser útil en libros bilingües, en español y en inglés. En esta actividad estudiantes pueden buscar cognados en el libro. Los estudiantes pueden trabajar en parejas para identificar y formar una lista si las palabras son cognados verdaderos o falsos. Al final de la actividad es importante distinguir cómo clase la lista de los cognados verdaderos o falsos.

Estas actividades solo son sugerencias y puede encontrar más recursos para apoyar a sus clases de inmersión dual y bilingües. Puede leer mas en (<https://blog.leeandlow.com/2013/11/04/using-dual-language-and-bilingual-books-in-third-and-fourth-grade/>)

### Social and Emotional Learning

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

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

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

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

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

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

1. How does *Still Dreaming/Seguimos soñando* show positive family relationships? What are the qualities of a positive family relationship? How does the young boy interact with his family? How can you use family during difficult times to support one another? Students can brainstorm ideas on chart paper that can be presented and accessible for the whole class. Alternatively, students can create a word cloud and see what qualities come up the most and are the largest (<https://www.wordclouds.com/>).
2. The young boy during the family's drive thinks, "I wonder if my palabras will be good enough to tell them how I feel." What do you think he meant by this? How do you think he feels during the family's travels? Have you ever had a hard time coming up with words to describe how you feel? What did you do to let others know the emotions you were experiencing?
3. What one part of your heritage, culture, or identity are you most proud? Do you think your school or classroom has been a safe place to share that part of yourself? Why or why not?
4. Why do you think the young boy's mamá squeezed his hand at the end of the story? What was the significance of this action? How can subtle actions like these demonstrate how you feel

without saying anything?

5. The young boy was sad to leave his tías during the story. What do you think it was like for him to leave his home suddenly? How do you think his parents felt? How did this journey affect the young boy's emotions throughout the book?
6. How does the theme of hope play a role in the story? Although the boy and his family undergo trauma and stress throughout their journey, how do they remain hopeful? What kind of language does the author use to make you think that the young boy and his family remain positive?
7. The young boy listens to other people's stories on the road throughout *Still Dreaming / Seguimos soñando*. What can you learn from other people's history and past experiences? Why is listening an important skill to have? How can we learn from others, both about ourselves and their history? Have students work with a partner and tell each other a story of their choosing. Afterwards, students can reflect on what it felt like to listen to their partner's story and then tell their own story.
8. Which illustration in *Still Dreaming/Seguimos soñando* do you think best shows an emotion? Explain which emotion you think it is. How does the artist portray that emotion?
9. Choose an emotion such as happiness, fear, hope, sadness, and so on. Illustrate or act out what that emotion looks like in *Still Dreaming/Seguimos soñando*.

## INTERDISCIPLINARY ACTIVITIES

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

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

### English/Language Arts

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

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

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

- **Conduct a unit on stories about the Mexican-American border with *Still Dreaming/Seguimos soñando*, including *Super Cilantro Girl / La superniña del Cilantro* (<https://www.leeandlow.com/books/super-cilantro-girl-la-supernina-del-cilantro>) and *From North to South/ Del Norte al Sur* (<https://www.leeandlow.com/books/from-north-to-south-del-norte-al-sur>).** Analyze the differences and similarities among the main characters' actions in these texts. How does immigration and migration play a role in the main characters' lives? What are their experiences surrounding migration like in the three stories? How are the main characters' families important to them? How does hope and optimism continue to inspire and motivate them in their daily lives? How do they demonstrate resiliency despite obstacles in their way? Provide students with a graphic organizer to differentiate the three titles, and then have students write an essay answering the previous questions.
- **Have students reflect on reading about Mexican Repatriation and the concept of history that's not taught in schools.** For students who learned about Mexican Repatriation for the first time, have them write about the following questions in an essay: why do they think they haven't learned about Mexican Repatriation in history? What events have they learned about in history regarding Mexico? Why do they think these stories aren't traditionally told in social studies curriculum? Read author of *All the Stars Denied*, Guadalupe García McCall's, interview on Lee & Low's Open Book Blog about Mexican Repatriation for more information and perspective on untold history (<https://blog.leeandlow.com/2018/11/15/an-interview-with-award-winning-ya-author-guadalupe-garcia-mccall/>). Consider the triggering nature of this historical content and evaluate how to address these topics with your students. If students are aware of Mexican Repatriation and have learned about it, have them reflect on the story and connect it to what they've learned about or interacted with in their own lives.
- **As a follow-up activity, have students conduct an audit of the historical fiction in their classroom library.** Students can work in small groups to analyze the historical fiction books pertaining to social studies in their classroom. Students can answer the following questions: in what time place does this story take place? Who is featured in this story? Whose story is being told? Whose voice is being heard? Who is being oppressed and who is the oppressor? Who is the author and what is their background? If migration and immigration is

featured in any of the books, students can answer the following questions: Where does the book take place? Who is migrating where? What country does the story take place in? Who is being centered in the story? Afterward, students can reflect on their findings. What voices were being centered the most? What was it like to do this activity?

- Encourage students to write about a childhood memory or something that is meaningful to them about their identities or cultures.** Using inspiration from *Still Dreaming/Seguimos soñando*, have students think about what they want to communicate about themselves, their families, and/or their favorite childhood experiences. The young boy loved to reflect on the pecan tree in his yard in Texas, and the pecan tree also represented the generations of his family that had been there. Do students have something similar near their home that's comforting to them? What do they want to share and why did they pick that particular thing to write about? Students can share their work with a partner, a small group, or the whole class. Consider creating a class book with illustrations and have the book available to students in the classroom library.
- Have students read the article that inspired author Claudia Guadalupe Martínez to write *Still Dreaming/Seguimos soñando*** (<https://www.yesmagazine.org/democracy/2016/08/04/the-fifth-graders-who-put-mexican-repatriation-back-into-history-books>). Afterwards, read *Todos Iguales/All Equal* ([leeandlow.com/books/todos-iguales-all-equal](https://leeandlow.com/books/todos-iguales-all-equal)) with the class. *Todos Iguales/All Equal* is the true story of the 1931 Lemon Grove Incident, in which Mexican families in southern California won the first Mexican American school desegregation case in US history. What did they learn from both texts? How did the fifth-grade students resemble Roberto Álvarez and his classmates and their families in *Todos Iguales/All Equal*? What did they accomplish? How did they achieve their goals? What were they fighting for? How does Roberto Álvarez's case reflect what happens in *Still Dreaming/Seguimos soñando* as well as our society today?
- Examine the figurative language used in *Still Dreaming/Seguimos soñando*.** Have students go on a figurative language scavenger hunt in *Still Dreaming/Seguimos soñando*. Refer to Read Write Think's "Figurative Language Resource Page" as a tool for students to use during their search ([http://www.readwritethink.org/files/resources/lesson\\_images/lesson79/figuresource.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson79/figuresource.pdf)). Create a chart with different rows for figurative language terms (i.e. simile, metaphor) and students can fill it in with specific examples from *Still Dreaming/Seguimos soñando*. How did the author use figurative language to set the tone of the book? Afterwards, students can experiment using figurative language in their own writing inspired by the book.
- Read the interview with Claudia Guadalupe Martínez in the Background section of this guide, and have students answer the following questions:** what did they learn from the interview with Claudia that they hadn't gathered from the book? Why did she write this story? What inspired her to write this book? Have students answer the questions in an essay and think about the message that she wanted to impart on her readers.
- In an essay, poem, or other written format, have students share something about their home that's important to them.** What do they enjoy about their home? The young boy in the story loved the pecan tree by his house. Is there something that students enjoy about their home, inside or outside, that makes them feel good? Why does it make them feel that way? How does their home make them feel?

## Social Studies/Geography

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

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

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

- **Have students learn more about how American citizens were wrongfully deported to Mexico and the concept of repatriation.** Students can use several online resources to research more about Mexican Repatriation. Offer the following articles from NPR and the Library of Congress for additional information. Students can also refer to the list of books, resources and videos in the Background section of this Teacher's Guide to get started on their research. Have students consider the following guiding questions throughout the project: what is Mexican Repatriation? When did it begin to happen? Why did it happen? Where did Mexican American and non-Mexican people who were also repatriated have to go? Who forced them out of this country? Why were they forced to leave despite their American citizenship? What were the consequences during the time period, and what are the resonating effects today? How does this impact our society today? Students can present their findings to partners, small groups, or the whole class through a presentation of their choosing:

  - <https://www.npr.org/2015/09/10/439114563/americas-forgotten-history-of-mexicana-american-repatriation>
  - <https://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/alt/mexican6.html>
  - [https://www.loc.gov/teachers/classroommaterials/primarysourcesets/mexicanamericans/pdf/teacher\\_guide.pdf](https://www.loc.gov/teachers/classroommaterials/primarysourcesets/mexicanamericans/pdf/teacher_guide.pdf)
- **As a follow-up project, have students connect current events in the United States to the repatriation of Mexican Americans** ([https://www.washingtonpost.com/news/retropolis/wp/2018/08/13/the-time-a-president-deported-1-million-mexican-americans-for-stealing-u-s-jobs/?noredirect=on&utm\\_term=.d0c65849f312](https://www.washingtonpost.com/news/retropolis/wp/2018/08/13/the-time-a-president-deported-1-million-mexican-americans-for-stealing-u-s-jobs/?noredirect=on&utm_term=.d0c65849f312)). How does what's happening in the United States today relate and connect to Mexican and Mexican American experiences during the period of Mexican Repatriation? Students can share their results through visual presentations or in writing. What kind of connections did they make? Why did they make those associations?
- **In *Still Dreaming/Seguimos soñando*, the young boy and his family were forced to leave their home due to racist and oppressive government policies and actions.** Have students examine how different groups of people have experienced forced migration throughout the history of the United States. These examples include:

  - **Forced Migration of African Americans**
    - ***Going Back Home: An Artist Returns to the South*** ([leeandlow.com/books/going-back-home](https://leeandlow.com/books/going-back-home))
    - **Learning for Justice's Teaching Hard History Summary Objective 8** (<https://www.learningforjustice.org/frameworks/teaching-hard-history/american-slavery/sum>)



many-objective-8)

- **PBS' The African-American Migration Story** (<https://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/on-african-american-migrations/>)
- **Forced Relocation and Migration of Native and Indigenous Peoples:** It's important to remember that the termination and relocation acts of the 1940s, 1950s, and 1960s were only a continuation of the many relocation and assimilation efforts by the US government on Native American peoples since settlers began arriving on the North American continent. After the formal creation of the US government, actions began in earnest to dismantle Native cultures and take Native lands.
- **For more information, consult Indian No More** ([leeandlow.com/books/Indian-no-more](https://leeandlow.com/books/Indian-no-more)) **and the corresponding Teacher's Guide for additional resources and texts** ([https://www.leeandlow.com/uploads/loaded\\_document/775/IndianNoMore\\_TeachersGuide.pdf](https://www.leeandlow.com/uploads/loaded_document/775/IndianNoMore_TeachersGuide.pdf)).
- **Have students answer the following questions:** what did they learn from researching these forced migrations? Why were these groups of people forced to move? How did this affect them during the time, and what are the consequences today? Students can create visual presentations to document their research findings, and discuss the implications of these forced migrations, the impact on African American and Native peoples, and the way that racism and marginalization had an impact on these forced migrations.
- **Have students investigate their families' histories.** Be aware of the triggering nature of family history and be cognizant of students' needs and abilities to engage with this type of activity before proceeding. Do your students know where their families are from? Did they emigrate to the United States? Did they live in one part of the US and then all move to another part? Were their families brought here against their will? Have your students interview their families, if they can, to get this information. Then set up a world map for them to mark the locations to show the diversity of your students' ancestry. Please note that for some students this may be a sensitive subject, so please use judgment when deciding to have your class take part in this activity.
- **Study the California "Apology Act for the 1930s Mexican Repatriation Program"** ([https://leginfo.legislature.ca.gov/faces/codes\\_displayText.xhtml?lawCode=GOV&division=1.&title=2.&part=&chapter=8.5.&article=](https://leginfo.legislature.ca.gov/faces/codes_displayText.xhtml?lawCode=GOV&division=1.&title=2.&part=&chapter=8.5.&article=)) (<https://www.history.com/news/great-depression-repatriation-drives-mexico-deportation>)). Have students listen to the NPR interview with the bill's author in 2006 about the forced migration of US citizens to Mexico (<https://www.npr.org/templates/story/story.php?storyId=5079627>). Students can reflect on what they learned from this interview and why the bill was created. Then, have students learn about the students who worked together to make sure this bill was passed and that history was taught in school, part of author Claudia Guadalupe Martínez's inspiration to write the book (<https://www.yesmagazine.org/democracy/2016/08/04/the-fifth-graders-who-put-mexican-repatriation-back-into-history-books>) (<https://rethinkingschools.org/articles/how-my-4th-grade-class-passed-a-law-on-teaching-mexican-repatriation/>). Students can reflect on what they learned, the importance of teaching critical history that's

not addressed in schools, and how they can become involved in uplifting people in their own community.

### Science/STEM

(Next Generation Science Standards 2-PS1-1: Plan and conduct an investigation to describe and classify different kinds of materials by their observable properties; 2-PS1-3: Make observations to construct an evidence-based account of how an object made of a small set of pieces can be disassembled and made into a new object). (Mathematics Standards, Grade 5, Number & Operations in Base Ten, Strands 5 and 7 and Operations & Algebraic Thinking, Strands 1 and 2) (Reading Standards, Integration of Knowledge & Ideas, Strand 7) (Speaking & Listening Standards, Comprehension & Collaboration, Strands 2 and 3) (Writing Standards, Research to Build & Present Knowledge, Strand 9)

- **Have students research more about the pecan tree featured in *Still Dreaming/Seguimos soñando*.** Consult the Arbor Day Foundation's pecan tree page (<https://www.arborday.org/trees/treeguide/treedetail.cfm?itemID=897>). Students can answer the following questions: where are pecan trees found? What do they look like? What are pecans? What conditions do pecan trees need to grow and thrive? Why are pecan trees grown in Texas? How are they relevant in Texan culture? Students can create informational posters showcasing their findings.
- **Study the geography of the border between Texas and the United States.** Have students consult a map of the border between Texas and Mexico (<https://www.tceq.texas.gov/downloads/border/texmexbordermap.pdf>). Students can also consult the different places that people were coming from in the story and their relation to the border. How far did people travel to get to Mexico? Consult the INS Records for Mexican Repatriations (<https://www.tceq.texas.gov/downloads/border/texmexbordermap.pdf>) for more information on where people were repatriated from in the United States.

### Art/Media

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

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

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

- **Encourage each student to create an illustration that represents her or his culture or identity.** Afterward, students may share their artwork with a partner, a small group, or the whole class. What did students learn about themselves during this process? Why did they choose a particular artistic style and items to include in their artwork? What do their images mean to them?
- **Encourage students to examine how Magdalena Mora uses light throughout the story.** Magdalena Mora experiments with light to set the tone of the story. How did this impact students' interpretation of *Still Dreaming/Seguimos soñando*? How do her illustrations reflect the themes in the book? Students can write their reactions in an essay, citing examples from the book to explain how the art and text complement each other to add to the story's message.
- **Examine the way that music can have an effect on moods and emotions.** When the family pulls aside to take a break, Claudia Guadalupe Martínez writes, "Papá pulls out his guitar and strums a sweet, sad song." Why do you think she used those words to describe the

song? What kinds of music do you like to listen to when you're sad? How does that make you feel? Have students share with a partner or small group a song of their choosing and describe what emotions it makes them feel.

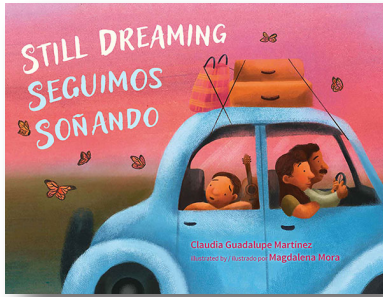
### School-Home Connection

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

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

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

- **Encourage students to interview family members about a favorite or impactful childhood memory.** How did that event influence the family member? How did it affect the person's life moving forward? Consider having students, if comfortable, share their findings with a partner, a small group, or whole class.
- **Talk with family and record the things that make them feel proud of their ancestry or heritage.** Have students talk with family members and ask them what things they remember about their family heritage. Ask them to think about traditions, values, and accomplishments. Ask family members how they feel about themselves when they think about the successes or failures in their family ancestry.
- **Have students interview a parent, guardian, or adult mentor about their family history.** Where did they live? Where did they travel? How did they end up where they are now? Where were their family's "origins"? Be aware of students' families and cognizant of the triggering nature of discussing family history.



## Ordering Information

### General Order Information:

[leeandlow.com/contact/ordering](https://leeandlow.com/contact/ordering)

### Secure Online Ordering:

[leeandlow.com/books/still-dreaming-seguimos-sonando](https://leeandlow.com/books/still-dreaming-seguimos-sonando)

**By Phone:** 212-779-4400 ext. 25

**By Fax:** 212-683-1894

### By Mail:

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

## ABOUT THE AUTHOR

**Claudia Guadalupe Martínez** has called Mexico and the US home. Her core childhood memories are set in El Paso, Texas. This dynamic of growing up between borders inspires her writing. She is the recipient of two Texas Institute of Letters Best Young Adult Book Awards, a Paterson Prize for Books for Young People, an Américas Award Commendation, a Junior Library Guild Award, and multiple starred reviews. She now lives with her family in Illinois. You can find her at [claudiaguadalupe.com](https://claudiaguadalupe.com).

## ABOUT THE ILLUSTRATOR

**Magdalena Mora** is an illustrator and graphic designer with a special interest in children's books and visual storytelling. She illustrated *Equality's Call* and *I Wish You Knew*. When not drawing, she spends her free time reading, people-gawking, and trying to find the best tacos in the Twin Cities--mostly the latter. She lives in Minneapolis. You can see more of her work at [magdalenamora.com](https://magdalenamora.com).

## REVIEWS

"A tale about a specific moment in history that is nevertheless universal." —*Kirkus*

"This is solid choice for classrooms wanting to discuss the U.S.'s family separation policies and a seemingly forgotten historical event. Recommended for picture book collections." —*School Library Journal*

"A heartfelt, moving story full of moments of worry and fear but also love and warmth. With eyes focused on an uncertain future, this young protagonist never loses hope." —*Guadalupe García McCall, author of All the Stars Denied*

## ABOUT LEE & LOW BOOKS

**LEE & LOW BOOKS** is the largest children's book publisher specializing in diversity and multiculturalism. Our motto, "about everyone, for everyone," is as urgent today as it was when we started in 1991. It is the company's goal to meet the need for stories that children of color can identify with and that all children can enjoy. The right book can foster empathy, dispel stereotypes, prompt discussion about race and ethnicity, and inspire children to imagine not only a world that includes them, but also a world where they are the heroes of their own stories. Discover more at [leeandlow.com](https://leeandlow.com).