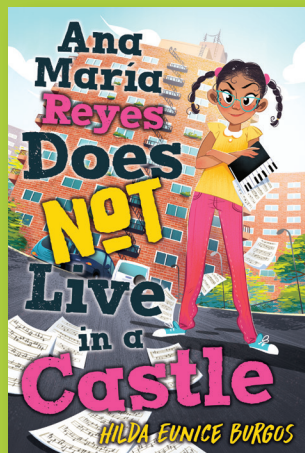


TEACHER'S GUIDE



LEE & LOW BOOKS

Ana María Reyes Does Not Live in a Castle

written by Hilda Eunice Burgos

About the Book

Genre: Realistic Fiction

*Reading Level: Grade 6

Interest Level: Grades 4–7

Guided Reading Level: V

Accelerated Reader® Level/

Points: N/A

Lexile™ Measure: N/A

*Reading level based on the Spache
Readability Formula

Themes: Conflict resolution,
Dreams & Aspirations,
Education, Empathy/
Compassion, Families, Fiction,
Friendship, Gratitude, Middle
Grade, New York, Realistic
Fiction, Sharing & Giving,
Siblings

SYNOPSIS

Her last name may mean “kings,” but Ana María Reyes REALLY does not live in a castle. Rather, she’s stuck in a tiny apartment with two parents (way too loveydovery), three sisters (way too dramatic), everyone’s friends (way too often), and a piano (which she never gets to practice). And when her parents announce a new baby is coming, that means they’ll have even less time for Ana María.

Then she hears about the Eleanor School, New York City’s best private academy. If Ana María can win a scholarship, she’ll be able to get out of her Washington Heights neighborhood school and achieve the education she’s longed for. To stand out, she’ll need to nail her piano piece at the upcoming city showcase, which means she has to practice through her sisters’ hijinks, the neighbors’ visits, a family trip to the Dominican Republic . . . right up until the baby’s birth! But some new friends and honest conversations help her figure out what truly matters, and know that she can succeed no matter what. Ana María Reyes may not be royal, but she’s certain to come out on top.



BACKGROUND

History of immigrants from the Dominican Republic in the United States

Immigrants from the Dominican Republic started coming to the United States, primarily the East Coast and New York City, during the 1950s and 1960s, after the dictatorship of Rafael Trujillo created economic and political instability in their country. Nearly 2 million immigrants from the Dominican Republic now live in the United States. In 2013, the Census Bureau reported that 747,000 Dominicans live in New York City (<https://www.nbcnews.com/news/latino/their-numbers-grow-dominican-americans-solidify-their-presence-clout-n851386>; <https://www.migrationpolicy.org/article/immigrants-dominican-republic-united-states>).

Washington Heights, New York City

The New York Public Library offers a detailed lesson plan about the history of the Washington Heights area in New York City and how it has evolved over time, including the presence of the Lenape and the effects of immigration (<https://www.nypl.org/blog/2013/11/01/classroom-connections-immigration-washington-heights-inwood>).

School Selection Process in New York City

Ana María grapples with the risks and benefits of applying to the Bronx High School of Science, a real public school that she would have to test into, versus receiving a scholarship to the Eleanor School, a fictional private school.

A Guide to Understanding New York City Schools helps to break down how the process of entering schools in New York City works (<https://www.wnyc.org/schoolbook/guides/understanding/>).

The New York City Department of Education also provides information on how students apply for middle and high school entry (<https://www.schools.nyc.gov/enrollment/enroll-grade-by-grade/middle-school>).

Demographics of students in private schools in New York City

Contention surrounds the demographics of schools, particularly private institutions, in New York City. The Guild of Independent Schools of New York City provides annual facts and statistics about the makeup of private schools (<https://www.nais.org/statistics/pages/guild-of-independent-schools-of-new-york-city/>). Historically, students of color have been marginalized or excluded from private schools due to racial and financial barriers. Students of color also experience discrimination in the public school system due to the “paradox of choice” (<http://www.centernyc.org/race-class-and-choice>). Zoned neighborhoods and school segregation are still evident in New York City—the largest school district in the country—and the system is quite complex.

Additional LEE & LOW Middle Grade Titles

Ahimsa written by Supriya Kelkar

<https://www.leeandlow.com/books/ahimsa>

Step up to the Plate, Maria Singh written by Uma Krishnaswami

<https://www.leeandlow.com/books/step-up-to-the-plate-maria-singh>

The Wind Called My Name written by Mary Louise Sanchez

<https://www.leeandlow.com/books/the-wind-called-my-name>

There's No Base Like Home written by Jessica Mendoza and Alana Mendoza

Dusan, illustrated by Ruth McNally Barshaw
<https://www.leeandlow.com/books/there-s-no-base-like-home>



VOCABULARY

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

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.

Content Specific

merit scholarship, Bronx Science, Washington Heights, Ivy League, Dominican Republic, guava, Castillo, Reyes, Doña, head of school, Lincoln Center, Abuelita, Bendición, qué dios te bendiga, mi amor, studio apartment, solterona, plantains, codfish, patron saint, castanets, Don Quixote, merengue, Frédéric Chopin, the Cloisters, Clementi, sonatina, metronome, tempo, palomita, mangú, Vogue, metronome, deviled ham, Franz Liszt, “Meine Freuden,” mijo, compadre, blackout, generator, outhouse, tostones, El Greco, turrón, Johnny Ventura, Brujita, jalousie, Salcedo, cafecito, ritardando, Bach, pernil, yucca, flan, crescendo

Academic

appalled, thud, shuffled, ushered, chords, dynamics, tempo, executed, staccato, scales, arpeggios, tuxedo, mortar, pestle, seamstress, queasy, beady, obnoxious, shrugged, spite, pried, serenade, trilled, imposition, compelling, reined, wrangled, snob, souvenir, recital, mature, severed, moped, flawlessly, transpiring, heaved, gurgling, resourceful, stench, ajar, knack, divine, spacious, paramedic, physician

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)

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

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

1. Ask students to think about their family and what family means to them. How is family important to you? How do you interact with your family members? How do you help them? What about siblings, if any? How do you help your siblings, and vice versa?
2. What do you know about immigration? All Americans, other than Native Americans, are immigrants. Do you know when your family immigrated to this country? Do you have any friends who are recent immigrants? What is it like or what do you think it's like to immigrate to a new country?
3. How do you think music can bring people together? Why is music important, and how do you think it inspires hard work and dedication in people?
4. What does it mean to be selfless? What are some ways that you can be selfless or do something for someone else? Have you ever done something for someone, even though it might have meant that you didn't get to have something?
5. Why is bilingualism important? If you are bilingual (or speak more than two languages), what does it mean to you? If you are not bilingual, why do you think those languages are significant to that person?

NOTE: The book depicts a moment where one character calls a little girl “cosita,” or “little thing,” rather than her actual name. Students may need additional context and awareness concerning this term, specifically in how it's used in Spanish when applied to a person.

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)

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

1. **Book Title Exploration:** Talk about the title of the book, *Ana María Reyes Does Not Live in a Castle*. 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?

2. Read Author's Biography: Read about Hilda Eunice Burgos (<https://hildauniceburgos.com/>). *Ana María Reyes Does Not Live in a Castle* is her debut middle grade novel. What do you think the process is like to write a book for young readers? Why do you think she wrote this book for young readers?
3. Encourage students to stop and jot in their reading notebooks during the read-aloud when they: learn new information, have an emotional reaction or an idea, have a question, or see new words.
4. Have students quickly write feeling(s) in their notebook during reading. After reading, ask students why they wrote that feeling down and have them write a journal entry about it. Have students complete one journal entry per each reading session.

Setting a Purpose for Reading

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

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

Have students read to find out:

- how Ana María's family supports each other throughout different events
- how and why bilingualism is meaningful to Ana María and her family
- how music influences and inspires Ana María in her everyday life
- how forgiveness affects people and why it's difficult, but also important
- why selflessness and empathy have an impact on others
- how hard work, dedication, and practice are crucial to mastering a skill
- how Ana's neighborhood influences her life, family, outlook, and opportunities

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 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)

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

Chapters 1-7

1. What school does Ana María want to go to? What is special about that school?
2. What do Ana María's parents announce to the family? How do the sisters react?
3. Why did Ana María's mother slap her? What did Ana María say that offended her?
4. How did Ana María calm down after the fight?
5. How did Ana María's parents describe her home? Why did they call it that?
6. Who is Ana María's piano teacher? How does Ana María describe her?
7. What did Ana María see as she entered her piano lesson? Where were they from and what did they want?
8. What did Claudia tell Ana María about the showcase?
9. Who was waiting in the kitchen when Ana María got home? Who else did they discuss was coming to visit?
10. What does the family think of Tío Lalo?
11. Who does Tía Nona bring over to Ana María's house? What does Tía Nona announce?



★ “Burgos’ characters have depth, and the community she portrays is complex, warm, and very real. Themes of socio-economic disparities, bilingualism, and straddling of two cultures are brought effortlessly and realistically into the story. Readers will find places in their hearts for this strong and multifaceted character.”

– *Kirkus Reviews*

“Burgos highlights the strength of community and familia in helping us all reach our dreams... Hilda Eunice Burgos, we’re waiting for the sequel to this charming and sparkling novel. Are you almost done?”

– *Julia Alvarez, author of How the García Girls Lost Their Accents*

“Ana María Reyes may not live in a castle, or even a fancy house, but her adventurous spirit and generous heart are richer than any kingdom.”

– *Diana López, author of Confetti Girl and Lucky Luna*

12. What does Ana María find out about Sarita? What does Mami tell Sarita and her sister?

Chapters 8-16

13. Why does Papi say that they can’t go to Tía Nona’s wedding?
14. How does Ana María convince Papi to let them go to the wedding? Why does Papi say that she made a “compelling” case?
15. How does Gracie feel about Tía Nona? What does she say about her? How does Ana María react?
16. Why does Ana María translate what she said for Claudia in English?
17. Where does Tía Nona take Ana María and her friends, Ruben and Claudia? What do they do?
18. What does Papi announce to the family about Tío Lalo? How do they react?
19. What news does Ana María have that she wants to tell the family? What happens after she gets home from Doña Dulce’s apartment?
20. Where do Ana María, Mami, Gracie, and Abuelita go to pick out a dress for the Lincoln Center piano concert? How does Ana María feel about it?
21. What does Gracie do while Mami and Papi go to a doctor’s appointment?

Chapters 17-25

22. Why does Papi go to Gracie’s room? What does he discover, and what happens afterwards?

23. What song do Doña Dulce and Ana María select for Lincoln Center? What does Ana María think about it?
24. What does Sarita tell Ana María when she calls her? How does Papi react? What does that mean for Ana María’s informational session at the Eleanor School?
25. What happens when Papi and Ana María get to Sarita’s apartment?
26. Who calls Ana María as she’s about to open the envelope with the baby’s gender? How was Ana María planning on opening the envelope, and what happens after she hangs up the phone?
27. What plan do Gracie and Ana María come up with to hide Ana María’s handwritten note on the baby’s gender envelope?
28. Who picks up Ana María and her family at the airport in the Dominican Republic? How does she greet them?
29. Where does Tía Chea bring the family? Who does Ana María meet?
30. How does Ana María react when she finds out she’s staying with Tía Chea? What is Tía Chea’s house like?
31. Who does Tía Nona call “Cosita”? What does Gracie say in response to Tía Nona calling her that, and how does Muñeca answer?



32. How does Tía Nona speak to “Cosita”? What are some things that she does to her? What does Tía Chea say about how Tía Nona treats her?
33. Why does Tía Nona call her “cosita”? What does Abuelita ask “Cosita,” and what does she say? What is “Cosita’s” real name?

Chapters 26-35

34. What does Ana María discover about Clarisa as she starts playing a song on the piano? What happens after Tía Nona walks in? What does Ana María think about telling Tía Nona about Clarisa?
35. What game do Rogelio’s sons teach the girls? How do they play it?
36. How does Tía Nona react when Ana María asks her about bringing Clarisa to the beach?
37. Where does the family go to the beach? What is it like?
38. Who came into the room while Ana María was practicing the piece for Tía Nona’s wedding? What do they talk about?
39. Who does Ana María meet at the back door when she is trying to help Clarisa clean? What does she discover about Clarisa and how does Ana María help her family?
40. How does Tía Nona act when she sees Clarisa’s father? How does this affect Ana María and ultimately Clarisa?
41. What does Ana María say to Tía Nona about how she treats Clarisa? What does Mami tell Ana María to do, and how does Ana María feel about it?
42. What family member never came to Tía Nona’s wedding? Who took his place for Tía Nona’s first dance?
43. What did Ana María think about the food and drinks at the wedding? Who did she think of and how did it make her feel?
44. Where does Tío Pepe take Ana María? What was the neighborhood like?
45. What does Ana María give Clarisa? What does Clarisa say in response?

46. What does Claudia want to set up to raise money for Clarisa? What does Ana María think about it?
47. What was in the envelope that Mami gave Ana María? How did it make Ana María feel when she saw it?
48. What does Mami tell Ana María about the winter showcase? How does Ana María respond?
49. What happened while the girls were trick-or-treating? Who caused the accident and what was the result?

Chapters 36-46

50. What happens to Tío Lalo? What did he do?
51. Why do Gracie and Ana María fight at the hospital? What does Gracie say to Ana María?
52. Why does Ana María blame herself for the accident?
53. Why does Abuelita bring Ana María and Gracie home from the hospital? What happens at home?
54. What does Ana María get for her birthday?
55. How does Ana María spend her birthday money? What does she do?
56. How do neighbors and friends help the Reyes family after they get home from the hospital?
57. What does Ana María find out about Sarita’s mother?
58. What does Ana María find out about her dress for the recital?
59. Where does Mami give birth? How does Ana María help her?
60. Who comes to the hospital to surprise Mami and the family? What does he do?
61. What does ‘Meine Freuden’ mean?
62. Why does Doña Dulce say that Sarita cannot go to Lincoln Center? How does Ana María help?
63. Why does Ana María lie to her parents about Lincoln Center?



64. How does Gracie help Ana María with Lincoln Center?
65. Why does Ana María say that it was good idea to get the DVD of the recital?

Extension/Higher Level Thinking

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

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

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

1. What does the title *Ana María Reyes Does Not Live in a Castle* mean to you after reading? Why do you think the author chose this particular title?
2. How do Ana María's relationships change with her family throughout the story? How does Ana María act toward her sisters, parents, and other family members in the beginning of the book versus the end of the book?
3. How do Ana María and Gracie teach each other life lessons during the story? How do their mistakes help each of them learn about what's important in life?
4. What does Doña Dulce mean when she says to Ana María, "Use your heart, not your head"? How does this expression reflect Ana María's character change throughout the book? Why does Ana María think about what Doña Dulce said when she plays the piano for her family in the Dominican Republic? How does this motto inspire her words and actions?
5. Why does the treatment of Clarisa upset Ana María and her family? How does Tía Nona's language and her actions toward Clarisa affect Ana María during and after her trip to the Dominican Republic?
6. How did this story make you think about children who have to work and help their families? Why do you think the author chose to include Clarisa's character? How did Clarisa inspire change in Ana María?
7. How does Sarita play a role in Ana María's character change during the book? What does Ana María think about Sarita in the beginning

versus the end of the story? What causes her to change her mind about Sarita, and how does Sarita inspire change in Ana María? What does Sarita teach Ana María?

8. Why does Ana María change her thinking about Tía Nona in the Dominican Republic? How does she begin the story feeling about Tía Nona, and how do her thoughts about her aunt change as the story progresses?
9. How does leaving the Dominican Republic make Ana María feel? How does she think differently about the importance of family after this trip?
10. Why did Mami and the rest of the family choose to forgive Tío Lalo? How does *Ana María Reyes Does Not Live in a Castle* make you think differently about forgiveness?
11. What does family mean to you after reading this story? Have any of your perceptions or feelings toward family members changed after reading this book? How does Ana María's relationships with her family members inspire you to act toward your own family and friends?
12. How does Ana María use her experiences throughout her life in her music? How does she use her life lessons to play her best at Lincoln Center? What does she learn throughout the story that helps her play at her final recital?
13. Read about author Hilda Eunice Burgos's life (<https://hildauniceburgos.com/about/>). What inspired her to write this story? How can our own lives and experiences be mined for inspiration? How can real life be used in fiction writing?

Reader's Response

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

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

1. What is one big thought that you have after reading this book? Think about different character changes, the setting, and the context of both the Dominican Republic and New York City. What did you learn from reading *Ana María Reyes Does Not Live in a Castle*?



2. What do you think Hilda Eunice Burgos's message to the reader is? Think about possible motivations behind Hilda Eunice Burgos's intentions to write the book. What do you think she wanted to tell her readers?
 3. Have students make a text-to-self connection. What kind of connections did you make from this book to your own life? What do Ana María's experiences, thoughts, and feelings mean to you?
 4. Have students make a text-to-text connection. Did you think of any other books while you read *Ana María Reyes Does Not Live in a Castle*? Why did you make those connections?
 5. Have students make a text-to-world connection. What kind of connections did you make from this book to what you have seen in the world or on the news? Why did *Ana María Reyes Does Not Live in a Castle* make you think of that?
 6. What kinds of conflicts are presented in *Ana María Reyes Does Not Live in a Castle*? Discuss Ana María's conflicts within herself, with peers, with her family, and conflicts in the world. Compare and contrast the different conflicts within the text.
4. Have students give a short talk about a character or central figure in the story they admire or connect to the most.
 5. The book contains several content-specific and academic words that may be unfamiliar to students. 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.
 6. The book contains many different Spanish words. Have students highlight them in the text, and then record them separately. Have students look up their definitions and share their knowledge about these words, if applicable.

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)

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. Have each student write three questions about the story. Then let students pair up and discuss the answers to the questions.
3. Depending on students' level of English proficiency, after the first reading:
 - Review each chapter and have students summarize what is happening in each chapter, first orally, then in writing.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask

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)

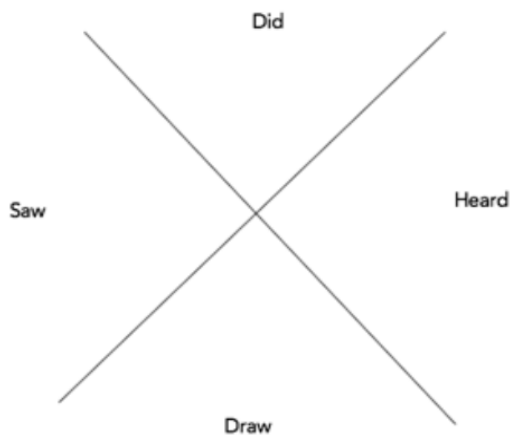
(Writing Standards, Text Types & Purposes, Strands 1–3; Production & Distribution of Writing, Strands 4 and 6; Research to Build & Present Knowledge, Strands 7–9; Range of Writing, Strand 10)

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

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



1. Complete an X chart for Ana María. Students can complete this diagram for different sections of the book, and fill out what Ana María did, what she heard, what she saw, and draw a scene. Afterwards, students can write one big thought from the details of their findings to make a conclusion about Ana María's character.



2. Encourage students to read *Little Women* and compare the text to *Ana María Reyes Does Not Live in a Castle*.

- How does each story demonstrate the strength of the family in helping the main character(s) achieve their goals?
- How do the main characters balance their familial duties and roles within their respective families with their personal goals and growth?
- In what ways do both books explore stereotyping and how do the characters navigate them? For example, how does *Ana María Reyes Does Not Live in a Castle* challenge stereotypes and misconceptions about class, immigration and immigrants, and gender? How does *Little Women* explore the dangers of gender stereotypes?
- What does each teach or reveal about the sibling relationship between sisters?
- What could the sisters in *Little Women* learn from Ana María Reyes? Why?
- Alternatively, what could Ana María learn from the sisters in *Little Women*? Why do you think that?

3. Have students select a quote or a few sentences from the book to write about featuring María's actions or feelings. Why did they choose to write about that particular quote? What are their reactions to those statements? Have students choose a quote from the beginning, middle, and end of the book. What do they notice about the change in those statements throughout the book?
4. Have students examine Ana María's character in terms of helpful and harmful traits. According to *The Reading Strategies Book* (<http://www.heinemann.com/products/e07433.aspx>), students can think about Ana María in terms of traits that are helpful, or traits that are problematic and that keep getting her in trouble. Consider providing students with a sentence starter to get them thinking about her character, "Often my character seems to _____, but sometimes _____." How do these character traits influence the story? How do Ana María's harmful traits and helpful traits contribute to her character development in *Ana María Reyes Does Not Live in a Castle*?
5. Have students examine the character of Clarisa and write several journal entries from the perspective of Clarisa. Have students select a section of the story that features Ana María and Clarisa's interactions. Have students write journal entries from the point of view of Clarisa and have them examine several questions: How is Clarisa feeling during this interaction? What does she think of Tía Nona and Ana María's family? What must it be like to work for Tía Nona?
6. Assign students different characters from the book and have them brainstorm about a guiding question: what and how can this character teach us? Students can think about different characters to examine as a whole class and then break into smaller, specific character groups. Encourage students to think about how characters have made mistakes and also have done good things in the book, and ultimately what they learned from that character. Have students share out their findings: How is this character important to the book, and what lessons did they teach us over the course of the story? How did their actions



develop the narrative, and why are they crucial to understanding the meaning of the book?

7. Encourage students to write letters back and forth from the perspectives of Ana María and Clarisa. After the story ends, the destiny of Clarisa and Ana María's friendship is unknown. Students can predict and imagine both their lives and futures in written correspondence. Afterwards, have students write a reflection about what it was like to imagine the perspectives of Ana María and Clarisa. How did they have to change their writer's voice when writing from Ana María's or Clarisa's points of view?
8. Have students identify a place where Ana María's character changes in the book. Why do students think that was a point where Ana María's character changed? How does Ana María feel before the change, what causes the change, and then how does she feel after? Create a graphic organizer with a column on the left that says "Before," a column in the middle that says "Event—what happened that caused the change," and then a column that says "After."
9. Analyze Ana María's relationships with other characters in the book and divide students into their respective groups: Ana María and Gracie; Ana María and Mami; Ana María and Papi; Ana María and Sarita; Ana María and Clarisa; Ana María and Tía Nona. Have students examine these relationships closely and think about how they help Ana María develop as a character throughout the story. Then, have students share out their findings and write an essay comparing and contrasting their character's relationship with Ana María and another group's character.
10. Envision a sequel to *Ana María Reyes Does Not Live in a Castle* and have students title the second book. What do they think it would be called? Then, students can write the first chapter to the second book. What do they imagine happened to Ana María after the recital? Did she get accepted into the Eleanor School and attend? What is going on with the rest of the family? Have students write creatively in the first (or more) chapters in their self-titled accompaniment. Students can also create a cover for the book:

for more details see question 1 in the Art/Media section of this guide.

11. Have students write a reflection about how bilingualism influences Ana María. How does bilingualism play a role in Ana María's life? Why is being bilingual important to her and her family? How does Spanish and English affect her? Have students research more about bilingualism and how it's beneficial cognitively, socially, and emotionally (<https://www.asha.org/public/speech/development/The-Advantages-of-Being-Bilingual/>).

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; Research to Build & Present Knowledge, Strands 7–9; and Range of Writing, Strand 10)
(Language Standards, Vocabulary Acquisition & Use, Strands 4–6)

1. Encourage students to research how children like Clarisa often do not go to school. The United Institute for Statistics (UIS) of UNESCO reports that 263 million children and youth were out of school during the school year in 2016 (<http://uis.unesco.org/en/topic/out-school-children-and-youth>). Have students research online the different factors that contribute to why students might not be able to attend school. Why are these children not going to school, and how are they affected by poverty? How are different organizations working to help children attend and benefit from education?
2. Have students look up the different foods mentioned in *Ana María Reyes Does Not Live in a Castle*. Students can make a list of the foods and then write descriptions and provide images of them. What foods are typically consumed in Dominican cuisine? Students can look up recipes online and if possible, make some of them in class or at home.
3. Research the Washington Heights neighborhood in New York City and how the Dominican Republic influences this area. How many people in this neighborhood are originally from the



Dominican Republic? Why did people from the Dominican Republic move to this neighborhood? Have students work together in groups and find photographs, videos, and other resources that describe Washington Heights. What is the population of this particular area of New York City? What is the surrounding area like, including typical restaurants, stores, and places to visit? Consider showing students a video of the “In the Heights” Tony Awards performance by Lin Manuel Miranda, a play about the neighborhood of Washington Heights and the diversity of the neighborhood. It includes some minor swear words, so please take that into consideration if showing students (<https://www.youtube.com/watch?v=UvVgm4imyjo>).

Art/Media

(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, and Range of Writing, Strand 10)

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

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

1. For question #10 featuring the sequel activity in the English/Language Arts section, have students draw a cover image for their follow-up to *Ana María Reyes Does Not Live in a Castle*. What kind of materials do they want to use for the cover? Encourage students to think about what they think will happen in the second book, and how that reflects the artwork for the cover. How can they use the current cover to inspire their work?
2. Encourage students to share any of their musical talents with a partner, small group, or whole class. Have students demonstrate how they play an instrument, if possible.
3. Have students listen to “Meine Frueden” and other songs by composers Chopin and Liszt. How does this music make them feel? Students can brainstorm different characteristics and qualities of their music. Encourage students to think about why these pieces would have been difficult for Ana María to play. What do they hear in the music that would make playing the notes tricky?

4. Have students look up the different musical terms listed in the story. Students can organize a glossary of musical terms together, and then listen to different excerpts or examples of these musical elements. Consider displaying the music glossary with images in the front of the classroom that’s visible for all students to see.

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)

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

1. Interview a family member about the history of their family. Have students talk about their country of origin. Why is it important to understand your family history? Why is it important to know the different parts of the world where your family is from? If students do not know their family history, have them interview someone about the history of your town or city.
2. Encourage students to think about recipes that they like making at home with their families. Ana María and her family enjoy cooking together, and they are often involved in many of the different processes of making a meal. Bring in a recipe from home or consider making it at home and having the class enjoy it during the school day.



LEE & LOW BOOKS

Ana María Reyes Does Not Live in a Castle

ABOUT THE AUTHOR

Hilda Eunice Burgos has been writing for many years, but *Ana Maria Reyes Does Not Live in a Castle* will be her first published novel. Her parents emigrated from the Dominican Republic before she was born, and she grew up in Washington Heights as one of four sisters. They always spoke in Spanish to Hilda and her three sisters. This was quite common in their neighborhood of Washington Heights, where there are a lot of native Spanish speakers.

The first time Hilda read a book, back when she was a student at P.S. 132, she knew she wanted to be a writer. She loved to read and always enjoyed school. After graduating from the Bronx High School of Science, Hilda headed to Philadelphia to attend the University of Pennsylvania, where she majored in French and Spanish Literatures. She received her law degree from Harvard Law School.

Hilda now lives with her family near Philadelphia, where she works as a lawyer. Please visit her website at hildaeeuniceburgos.com.

ABOUT LEE & LOW BOOKS

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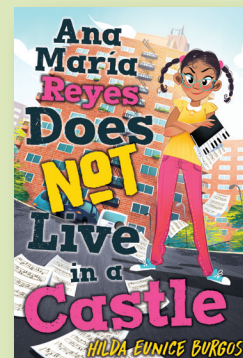
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*Reading Level: Grade 6

Interest Level: Grades 4-7

Guided Reading Level: V

Accelerated Reader® Level/
Points: N/A

Lexile™ Measure: N/A

THEMES: Conflict resolution, Dreams & Aspirations, Education, Empathy/Compassion, Families, Fiction, Friendship, Gratitude, Middle Grade, New York, Realistic Fiction, Sharing & Giving, Siblings

RESOURCES ON THE WEB:

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