They Call Me Güero

Teaching Guide

- Pre-Reading Information
- Reading Questions
- After-Reading Activities and Questions
- About the Author & Illustrator
- Book Reviews
- Common Core standards

They Call Me Güero
Author: David Bowles
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Pre-Reading Information

**Synopsis:** In this verse novel, follow along with the 12-year-old Mexican-American narrator, called Güero, as he traverses life in the borderlands. As a border kid with pale skin, freckles, red hair, and nerdy interests, Güero grapples with issues of prejudice, bullying, acceptance, and self-pride while also navigating the halls of 7th grade with his buddies, “Los Bobbys.” Güero’s “woke” teachers and family members help him navigate struggles with his complexion and the need to prove his Mexican-American heritage until he ultimately discovers how his heritage and the borderlands mean more than just home; they mean connecting to a turbulent history and important family traditions. For Güero, poetry serves as his outlet, using “words instead of fists,” as he guides readers through his experiences with an array of poetic forms, from rhyming sonnets to free verse, from haiku to ballads and raps.

**Lexile:** 850L

**Accelerated Reader Level:** 5.1

**Interest Level:** Grades 5-8, Ages 10-14

**Curriculum Standards:** A list of applicable Common Core standards appears at the end of this guide.

**Themes:** family traditions, difference and diversity, pride and acceptance, racism and colorism, heroism, traditional gender roles

**Tier 2 Vocabulary:** (Words using more complex and precise language for concepts students already have ways to express)

- Haggling
- Parish
- Serenaded
- Literal
- Raids
- Rebukes
- Gleams
- Frail
- Keen
- Renounce
- Inquisition
- Runt
- Prophecy
- Agnostic
- Deportation
- Dignity
- Chronicler
- Spellbound
- Gatekeepers
- Heirlooms
- Gaudy
- Nemesis
- Agile
- Din
- Intones
- Morbidly
Content-Specific Vocabulary: All Spanish words, pronunciations, and meanings are located in the Glossary (pp. 107-111). Teachers should be familiar with these words and instruct students how to appropriately use a glossary while reading. Teachers may also want to briefly pause at slang terms used throughout the novel (such as “stay frosty,” “shook,” “woke,” etc.); these are relevant to the 2018-2020 timeframe, and may be antiquated or unfamiliar at the time of instruction.

Biodiversity & Southern Texas
- Río Grande River
- Texas ebony
- Mesquite
- Huisache
- Brasil
- Purple sage
- Rock rose
- Barrel cactus
- Manzanilla
- Hackberry fruit
- Desert
- Chaparral

Religious Terms
- Mormon
- Presbyterian
- Mass (Catholic)
- Shaman

The Borderlands
- La Bestia
- The Revolución
- The Treaty of Guadalupe Hidalgo
- Checkpoints
- Border Wall
- Las Colonias

Teacher Considerations: A few scenes contain racist and derogatory remarks against Mexican-American people. There is also a brief scene involving death and the grief associated with losing a pet.

Anticipation Guide

Southern Texas Biodiversity
If students do not live in Texas, or near the Río Grande River, it may be helpful for them to be introduced to the biodiversity specific to southern Texas. Güero makes frequent references to the desert landscape, trees, flowers, plants, and animals native to this region. Many of these terms are included as content-specific vocabulary. For an overview of the species native to the Lower Río Grande Valley, present information (or have students do independent research) from the Lower Rio Grande Valley National Wildlife Refuge available at: https://www.fws.gov/refuge/Lower_Rio_Grande_Valley/wildlife_habitat.html. It may be beneficial to students to also view a short PowerPoint slideshow with images of the biodiversity, especially for the specific terms mentioned often by Güero. Alternatively, students may be assigned to conduct their own research about the species mentioned in the book. Ask students to create a slideshow or poster to share with peers (these posters may then be displayed and referenced throughout the novel study). Additional places of interest with websites that might aid their research include (but are not limited to): The National Butterfly Center, Santa Ana National Wildlife Refuge, Quinta Mazatlán World Birding Center, Bentsen-Rio Grande Valley State Park, and Sea Turtle Inc.

Checkpoints
In the poem “Checkpoint,” (p. 11), Güero’s family takes a trip north and has to stop at a Border Patrol checkpoint along their way. A lot of people do not know that there are essentially two border checkpoints people must go through as they travel from Mexico deeper into the United States. The first is at the actual border. The second is about 60 miles north of the border. There are a lot of people who live in the stretch of land between these two checkpoints.
It is part of the United States. When people living in Texas border towns go north to visit San Antonio, Austin, and other cities, they have to go through a checkpoint on their way even though their trip started in the United States. Basically, people stay in their cars and Border Patrol officers ask the driver to roll down her or his window. They ask questions such as “Is everyone in your vehicle a United States citizen?” and “Where are you headed, today?” People may be asked to provide paperwork showing they have permission to be in the United States if they are not citizens. Sometimes, a Border Patrol officer walks a drug-sniffing German Shepherd dog around the cars. They are checking for smuggled drugs. The Border Patrol officers wear dark green uniforms and holsters with guns. It can be scary for children to see the armed officers and big dogs. Usually, going through the checkpoint does not take much time, though.

For information about civil rights in border areas, ask students to read and annotate “Your Rights in the Border Zone” by Adriana Piñon, American Civil Liberties Union (ACLU) Policy Counsel and Senior Staff Attorney: https://www.aclu.org/blog/immigrants-rights/immigrants-rights-and-detention/your-rights-border-zone

Immigrant Conditions

In the poem “The Newcomer,” (pp. 50–52), Güero meets Andrés Palomares who has just immigrated from Honduras. Within the section, readers see Andrés have a flashback to his experience on la Bestia (p. 51), a large, unsafe train carrying immigrants through Mexico to the US border. Readers also learn that Andrés lives in an unincorporated community, “a tejabán in a colonia” (p. 52). Prior to reading, explain to students the significance of La Bestia and Las Colonias, or have them conduct their own research to better understand how these influence the immigrant experience.

- **La Bestia:** La Bestia (“The Beast”) is a train that has been used to carry immigrants through Mexico towards the US border. The train is often carrying freight into the US, but immigrants ride the train to more quickly travel through Mexico. The conditions are often unsafe for riders. To introduce background information about these freight trains, show students short news videos about La Bestia, show them images of the train (such as the one provided below; retrieved from https://childprotection.unigre.it/the-cargo-trains-la-bestia-the-dangerous-journey-of-central-american-migrants-to-the-us/) provide a short informational text for students to annotate, or split students into groups and ask them to do a short research assignment to learn about the significance of La Bestia.

- **Las Colonias:** While the word “colonia” can refer to regular neighborhoods in Mexico, the South Texas “colonias” mentioned in this book are unincorporated communities where residents may have insufficient housing and few or no utilities. While an immigrant character in They Call Me Güero lives in a
colonia, there are also many people living in colonias who were born in the United States. For historical context and a glimpse into the impoverished conditions of colonias in the US, and especially in Texas, students can read and annotate the following article, “Living on the Edges: Life in the Colonias of Texas,” available at: https://www.aljazeera.com/indepth/features/2016/11/living-edges-life-colonias-texas-161103082854630.html. For an overview of the state of the Rio Grande Valley Colonias and the misconceptions about people who live there, students can view a short news report, available on YouTube, at: https://www.youtube.com/watch?v=aE3RPUdvaLa.

Colorism
You may have heard of racism, but have you heard of “colorism”? In some places such as some Texas/Mexico border communities, being fair-skinned can mean having “privilege,” or being treated better than others who do not have light skin and features. On p. 31, Güero is aware of how he is treated better because of his fair skin. Even his nickname (“Güero”) refers to his light features. Colorism is largely due to a history of colonialism. Like the United States, Mexico was once populated only by indigenous peoples. Then European colonizers (largely from Spain) arrived and created societal structures in their own favor. Mexican and Mexican American people with features similar to these colonizers (fair skin, light-colored hair, green or blue eyes) tend to receive preferential treatment to this day, because of the association of these features with power dynamics. On p. 31, the main character is aware of how unfair it is that he’s treated better because of his light-colored features. He has “privilege” because he looks more European. His father asks him to use his privilege to open doors for others. There is a history of racism in many border communities. This is spoken to on p. 56 when Güero’s father talks about his guidance counselor’s low expectations and also discusses the paper he wrote and how his teacher thought he had plagiarized it.

Author David Bowles discusses colorism and colonialism in the introduction to one of his other books, Feathered Serpent Dark Heart of Sky: Myths of Mexico. Pages 9-11 of this book’s introduction would be an excellent excerpt for students to read and connect to They Call Me Güero.

Code-Switching
Throughout this novel, Güero seamlessly switches back and forth between speaking (and thinking) in English and Spanish. Students should be told that this is a form of code-switching: changing language use, dialect, or speaking style to best fit the environment. For people who speak more than one language, they may code switch right in the middle of a sentence without even realizing it. Ask students to hypothesize
why the author chose to have the main character code switch frequently. What could this add to the story? When thinking about code-switching in society, ask students to consider who does it, when is it done, where is it done, why do people do it, and how could code-switching reinforce racism? It may be helpful to provide an example about how students may speak differently to their siblings than they would to their teachers. It is also important for students to understand that everyone code switches, but not all code-switching is equal (sometimes it is unconscious, sometimes it is a choice, and sometimes it is a result of political power and discrimination). The concept of code-switching may also be connected to students’ lives by asking them to think about how they present themselves differently depending on where they are and who they are with. Ask students to write a short reflective paragraph about the different selves they present in different contexts, how they present themselves differently, and why they do this.

Reading Questions and Activities

Close Reading Passages & Questions:
1. Read “Border Kid” (p. 9), “Borderlands” (p. 10), and “Checkpoint” (pp. 11-12). What is the experience of a border kid? What does it mean to have a “foot on either bank?” Why does Güero feel angry about the “uncaring laws” in the borderlands? What are these laws?
2. Read “They Call Me Güero” (pp. 30-31). Why is Güero called Güero? What do his other nicknames mean? Does he like being called Güero?
3. Read “Thoughts at Mass” (pp. 48-49). Güero says, “We can’t all be right, can we? Three of us must be wrong— unless…we all are.” What does he mean by this? What does this poem teach Güero and us about difference and diversity? What does this teach us about judging others who are different from us?
4. Read “Uncle Joe’s History Lessons” (pp. 55-56). What is the significance of the advice Uncle Joe received from his school counselor? What is a “Gatekeeper” (p. 56)? What does Uncle Joe imply Güero is capable of in the last stanza of this poem?
5. Read “The Newcomer,” (pp. 50-52) and “Neighborhoods” (pp. 68-70). Remind students about the living conditions in colonias throughout Texas. Why are immigrants “hopeful and dreaming” despite these difficult living conditions (p. 51)? How is it possible for them to feel “safe” (p. 70) in these underdeveloped homes and neighborhoods?
6. Read “Ballad of The Mighty Tlacuache” (pp. 81-82). If we think about this poem as a metaphor for life, what do the cat and the opossum represent? How might the situation of the prowling cat (“invader of this land!”) and the big opossum (“so hard to combat”) relate to real world events and people? What is the significance of this poem for Güero and his family?
7. Read “Spanish Birds” (pp. 85-86). What does this poem teach Güero and us about difference? How does this connect to discussions about the dangers of a single story?

Reader-Response Questions:
1. Güero feels strong emotions for where he lives, in the Río Grande Valley. How do you feel about where you live? How would you describe the setting of your life?
2. Throughout the novel, Güero refers to several people as heroes. How would you define a hero? Who are heroes in your life?
3. Güero and his friends and family are often victims of racist beliefs and comments. How do you think you would feel in your community if people shouted racist terms at you? Or if you felt the need to defend your skin color, your culture, or your status as an American?
4. Throughout They Call Me Güero, we learn
about the traditional gender roles in Güero’s family: what the women do, what the men do, and what is considered feminine and manly. His friends comment on this too, suggesting it “took guts” (p. 67) for Güero to ask a girl for help and write a poem. Do you think there are traditional gender roles in your family or culture? What characteristics or traits are, supposedly, manly or feminine that you disagree with? How does the idea of traditional gender roles cause us to judge others?

Birthdays Activity: On p. 37, in the poem “Birthday Medley,” several common Mexican-American birthday customs are described. Many people celebrate birthdays with a piñata. They may sing the song “Dale! Dale! Dale!” when it is time to whack the piñata. Families also give out bolsitas, which are little bags of candy that are given as party favors. Many people wake up on their birthdays to their loved ones singing (or playing a recording of) “Las Mañanitas.” The song can be sung at other times of the day, too, or when the birthday cake is brought out. Try to find videos or recordings of “Dale! Dale! Dale!” and “Las Mañanitas” to share with your students. Another custom is the “Mordida!” where the person celebrating her or his birthday takes a bite of cake and someone shoves the cake in their face (or gently shoves their head into the cake!).

• Reader Response Questions: What kinds of birthday traditions are common in your family? Do you have any traditions that are unique to your family? Where did these birthday traditions come from?

• Writing Extension Activity: Use “Birthday Medley” as a mentor text/model to write a poem that shows how birthdays are celebrated in your family or community. Use descriptive imagery to show the reader the decorations, taste the food, hear the music and singing, and feel the emotions of the celebration.

Holidays Activity: This may serve as a separate activity or may be combined with the birthdays activity. Because the novel spans over a year, Güero’s family celebrates many holidays such as Christmas (pp. 57–62), Easter, (pp. 76–77), a wedding (p. 89), Father’s Day (p. 98), and a Quinceañera (p. 102). In each of these poems, Güero details his family’s customs and traditional Mexican-American traditions. Students can use any of these poems as mentor texts/models to write their own holiday poem. Students may also choose a holiday and compare/contrast their own celebrations with Güero’s.

Poetry Form, Analysis, & Writing Activities: Provide mini lessons on common poetic structures, form, and craft, emphasizing those used in the novel. These should include: free verse, Haiku, Ballad, & Sonnet. The mini lessons should also include why and how author’s use rhyme, punctuation, capitalization, line breaks, and creative white space to create meaning of poetry. While most of the novel is in free verse, the use of other poetic forms should be analyzed by students. Students should use these poems as mentor texts/models to then practice writing in these poetic forms:

• Haiku: “Food For Each Season” (pp. 60–61)
• Ballad: “Ballad of The Mighty Tlacuache” (pp. 81–82)
• Sonnet: “A Sonnet for Joanna” (p. 104)
• Several poems throughout the novel feature elements of figurative language and literary devices. The following elements should be taught to students prior to reading and may be used for analysis throughout: metaphor, simile, personification, onomatopoeia, imagery, alliteration, and idiom.

Myths, Magic, Legends, Tricksters, & Superstitions Activity: Provide a mini lesson on myths, legends, and superstitions. Read and analyze some sample cultural myths that are well known, perhaps examples from ancient Greek mythology, African American folktales, and Indigenous legends of creation. To provide more context for the myths and legends similar to those in Güero’s life, Indigenous Mexican myths can be explored by reading selected chapters in Feathered Serpent Dark Heart of Sky: Myths of Mexico, also by David Bowles. Then,
read and analyze the five poems in They Call Me Güero. What elements of myths and legend appear in the stories in Güero’s life? What is the cultural significance of these stories? How are these stories passed between generations? As an extension, students may write a reflective journal about a myth, superstition, fairy tale, nursery rhyme, etc. from their childhood. Students can also attempt to write a short myth or legend incorporating traditional elements of these types of stories, either individually or in small groups.

- Read “Nagual” (p. 21)
- Read “Ms. Wond & The Rabbit” (pp. 32-34)
- Read “Trickster” (p. 35-36)
- Read “La Mano Pachona” (pp. 42-45)
- Read “Remedios Y Rarezas” (pp. 74-75)

**Interdisciplinary Connections (During Reading)**

**Art**

**Masks:** On p. 35, in the poem “Trickster,” Güero and his friends make masks to express their identities. Have kids make personal masks (from paper plates, papier-mâché, or other materials). They can use images on the outside of the mask to show an identity that they’d like to show the outside world. On the inside of the mask, they can write or create images of their hidden identity—parts of themselves that only they and their close friends and family see. Alternately, have students make a mask for a character from the novel. What does this character show others? That can be expressed on the outside of the mask. What does this character hide or only share with close friends/family? That can go on the inside.

**Music**

**Birthday songs:** Read “Birthday Medley” (p. 37). Teach students to sing and/or play “Las Mañanitas,” “Dale! Dale! Dale!” and other celebratory multicultural birthday songs.

**Family Lore:** Read “Lullaby” (p. 17) and do a close-read of the lullaby sung by Güero’s abuela. What does the lullaby symbolize? What was Abuela trying to teach Güero? Why is this the first lullaby for “lots of border kids?” (p. 17).

**The Power of Music:** In “Records” (pp. 39-40), Güero visits his Bisabuela Luisa to listen to old records. Singers, songwriters, and orchestras of the “golden age” (p. 39) transport Güero and his great-grandmother to the past. Sample some of the musicians with students: Tomás Méndez Sosa, José Alfredo Jiménez, Chavela Vargas, Jorge Negrete, Pedro Infante, Lucha Reyes, and Los Panchos. In “Variedad Musical” (p. 41), Güero explains that although they all have different tastes, “music has a special place / in my family members’ lives” (p. 41). Ask students to write a short reflection about their favorite music and how their tastes are similar or different from their family and friends. Students can also write about how a certain artist or song reminds them of a past event.

**Social Studies**


**Science**

**Birds:** The Río Grande Valley where Güero lives is one of the most renowned birding regions in the United States. Read the poem “Spanish Birds” on p. 85. Have students research birds that are native to or migrate through the Río Grande Valley. The World Birding Center’s website is a good place to start: http://www.theworldbirdingcenter.com/. Discuss the birds’ characteristics and then ask each student to create a poem using bird traits as similes and metaphors for human traits. Use Bowles’ “Spanish Birds” poem as a mentor text. An alternative idea is to take your class outside to observe local birds and/or have students research birds that migrate through your area. Ask each student to present information about a specific
After Reading Questions and Activities

**Scrapbook/Life Story Activity:** *They Call Me Güero* is a celebration of all the aspects of life that are important to Güero. As a final assignment, students should put together a capsule celebrating their lives. This can be a PowerPoint, a poster, a short video, a journal, a scrapbook using photographs or magazine clips, or a compilation of poems inspired by Güero. Students should include: important aspects of the setting, such as a description of their town and home; important people in their lives; traditions within the family; any religious or cultural influences in their lives; anything else students find significant.

**Interdisciplinary Connections (After Reading)**

**Social Studies**

**Author Movements:** On the very last page of the book, in David Bowles’ biography, it says that he is active in the #weneeddiversebooks and #ownvoices movements. Since the publication of this book, Bowles has also co-founded the #DignidadLiteraria movement. Have students research these movements. Here are some questions to guide their work:

1. Why did these movements start? What is the purpose of each?
2. What do these movements have in common?
3. How has social media played a role in these movements?
4. Why is it important for the children’s publishing industry to have more representation from diverse authors?
5. How might this impact readers like you?
6. What can you do to help diverse authors succeed?

**The Danger of a Single Story:** Many people who do not live along the Texas/Mexico border may only know about border life based on the mostly-negative news stories they have heard. In reality, border life is nuanced with many positive aspects that sometimes get left out of most media representation.

Show your students Chimamanda Ngozi Adichie’s 2009 TED Talk entitled, “The Danger of a Single Story.” In this 19 minute long TED Talk, Ngozi warns listeners not to assume the “single stories” they have heard about a place encompass that place’s (and it’s citizens’) entire identity. Here are some questions/activities to help students apply “The Danger of a Single Story” to what they know about the border and connect insights to their own lives.

1. What is the “single story” most people know about the Texas/Mexico border?
2. Does Güero’s life match up with this “single story”? Why? Why not? Use examples to support your answer.
3. Conduct research to find out more about the Río Grande Valley of Texas where Güero lives. Pretend you are planning a trip there. What are some places you’d like to visit? What (if anything) surprises you about what the region has to offer? What else can you find out about the Río Grande Valley that adds knowledge beyond the “single story”?
4. What is a “single story” people believe about the place you are from? What do you wish people knew?

**Where I’m from:** Read George Ella Lyon’s famous poem, “Where I’m From.”

1. Discuss “Where I’m From.” What do students notice about the poem? It is made up of a list of experiences, but these experiences are very specific. Discuss specificity with students and note examples in the poem. How does the poem’s specificity help create a distinct sense of place? If the descriptions were more vague, how would that change the poem?
2. Use “Where I’m From” as a mentor text/model and ask students to create poems
about where they are from. Ask students to make a list of personal, everyday experiences, describing each with language that is as specific as possible. So, instead of writing “I’m from dogs in the yard,” they might write, “I’m from chihuahuas in the yard, napping and yapping beneath shady mesquite trees.” Engage students in revising their poems. Ask them to circle lines that could be more specific, and keep brainstorming until their poems feel like they capture a distinct sense of place.

Optional: Have students keep a photo diary for a week, capturing very specific items/events from their life. Students can curate their pictures and present them as a photo essay or use their pictures for inspiration/illustration when writing their poems.

3. Have students visit and browse the “I am From Project” webpage at https://iamfromproject.com/, where they can read poems from contributors worldwide and contribute their own poems about where they are from.

4. The “I am From Project” seeks to combat xenophobia. Engage students in discussion:

5. What is xenophobia?
6. What are the effects of xenophobia?
7. How can knowing details about a stranger’s life help combat xenophobia?
8. How do books like They Call Me Güero combat xenophobia?
9. Have students pick a character from They Call Me Güero or another book/story and write a “Where I’m From” poem in their voice.
About the Author

David Bowles is a Mexican-American author and poet native to the Río Grande Valley of South Texas. David is passionate about diverse and inclusive voices in literature and he is very active in the #weneeddiversebooks and #ownvoices movements. He is the author of several notable titles for young readers, including Feathered Serpent, Dark Heart of Sky: Myths of Mexico, the middle grades fantasy The Smoking Mirror (2016 Pura Belpré Honor Book), and They Call Me Güero (2019 Walter Dean Myers Honor Book for Outstanding Children’s Literature; 2019 Pura Belpré Honor Book; 2019 Claudia Lewis Award for Excellence in Poetry; 2019 Tomás Rivera Mexican American Children’s Book Award).

Reviews and Awards

“An achievement of both artistic skill and emotional resonance…a richly rewarding tour through many borderlands, including adolescence itself, and a defiant celebration of identity.”

— Publishers Weekly, Starred Review

“Güero’s voice brims with humor, wit, and bits of slang, and a diverse cast of characters offers hints of other cultures. … A valuable, too-brief look at the borderlands.”

— Kirkus Reviews

Pura Belpré Author Honor Book

Tomás Rivera Children’s Book Award

Texas Institute of Letters Best Middle Grade Book

Skipping Stones Award

Notable Verse Novel, NCTE

Claudia Lewis Award for Excellence in Poetry

White Raven 2019

Bluebonnet Award Masterlist

*for a full list, visit cincopuntos.com/they-call-me-guero.
Common Core Anchor Standards

READING:

Key Ideas and Details
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

LANGUAGE:

Knowledge of Language
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Vocabulary Acquisition and Use
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

WRITING:

Text Types and Purposes
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing
4. Produce clear and coherent writing in which the development, organization, and style are appropriate
This curriculum guide was developed by a team of doctoral students at the Center for Children’s and Young Adult Literature (CCYAL) in the Department of Theory and Practice in Teacher Education at the University of Tennessee, Knoxville. The CCYAL demonstrates a commitment to diversity in part by helping classroom teachers successfully integrate high-quality books featuring underrepresented characters, cultures, and settings. For further information or specific requests, please visit https://ccyal.utk.edu