



On These Magic Shores

written by Yamile Saied Méndez

About the Book

Genre: Young Adult

Format: Hardcover, 288 pages

ISBN: 9781643795058

Reading Level: Grade 5–6

Interest Level: Grades 3–7

Guided Reading Level: Z

Accelerated Reader® Level: 4.8

Lexile™ Measure: 690L

*Reading level based on the ATOS Readability Formula

Themes: Childhood Experiences and Memories, Courage, Dreams and Aspirations, Families (Mothers, Siblings), Fantasy, Realistic Fiction, Home, Identity, Self Esteem and Confidence, Imagination, Latinx / Latino / Hispanic Interest, Middle Grade, Overcoming Obstacles, Poverty, Responsibility, Art (Drama and Theater)

Resources on the web:

leeandlow.com/books/on-these-magic-shores/

SYNOPSIS

Minerva Soledad Miranda is determined to reach her goals, despite shouldering more responsibility than the other kids at school—like caring for her two sisters while her mom works two jobs. But one night, Minerva's mom doesn't come home, and Minerva has to figure out what to do. Was Mamá snapped up by immigration enforcement? Will the girls be sent to foster homes or holding centers for migrant kids? Minerva and her sisters can't let anyone know Mamá has disappeared. They'll just pretend everything is normal until she comes back.

Minerva's plan to go it alone falls apart the first afternoon, when her baby sister throws a tantrum during Minerva's audition for *Peter Pan*. But as the days pass and Minerva grows ever more worried about her mother, something magical seems to be watching out for them: leaving them cupcakes, helping Minerva find money, even steering them to friends and distant family who can help. Eventually, Minerva must make the hardest choice of her life. And when she does, she'll be prepared to face life's challenges—with friendship, hope, and a little bit of fairy magic.

Available in Spanish, *En estas tierras mágicas* (<https://www.leeandlow.com/books/en-estas-tierras-magicas/>).

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

BACKGROUND

Author's Note from Yamile Saied Méndez

"I'm the oldest child in my family, and even though this isn't an autobiographical story, all of Minerva's fears, dreams, and hopes were the same ones I had at her age. The preteen years are so complicated. A person can go back and forth with wanting to be a child and wanting to grow up in the space of an hour. It's an in-between place that's not comfortable for many people. It wasn't for me. Unlike Minerva's mom, my mom never went missing, but losing her was always my greatest fear. I started writing *On These Magic Shores* shortly after she passed away, and in many ways, working through this story has helped me endure my grief. It also helped me revisit the sweetest years of my life, when my siblings and I played endlessly while she was at work. My mother loved fairies, and as a child, *Peter Pan* was one of my favorite stories. It wasn't until I was an adult that I learned about all the flaws in the story, the racist depiction of Indians and Tiger Lily, and the limited role women and girls had in the book which has been adapted into plays and movies. But I think the story of *Peter Pan* has endured the passing of time because there's an undeniable appeal to remaining a child forever, especially if one is a happy child. Sadly, many children, especially children of color or those who experience financial hardship, don't even get to enjoy the childhood they do have. In the last few years, there have been many attempts to retell the story of *Peter Pan* in a way that's sensitive to all people, regardless of their cultural and racial background. Since *Peter Pan* is still a favorite play for schools to show, I hope that in the future, efforts will be made to present the adapted versions that take into consideration everyone's dignity and humanity." – **Yamile Saied Méndez, author**

Challenging Racism in Children's Literature

All Minerva Miranda can think about is landing the role Wendy in *Peter Pan* for her school play since she believes it will jump start her path to being the first Latina president of the United States. However, she realizes that the history and tradition of the story of *Peter Pan* is rooted in racism and misinterpretations. Minerva sets out to change tradition and give her school play the modern upgrade it so desperately needs. Consider consulting additional resources to learn more about the issues with *Peter Pan* and how it can be adapted in school plays today. NPR's article, "Peter Pan still hasn't grown up, but Tiger Lily has changed" (<https://www.npr.org/2023/05/07/1173022370/peter-pan-and-wendy-tiger-lily-disney>) and this article from Learning for Justice, "Challenging Stereotypes in 'Peter Pan'" are great starting points (<https://www.learningforjustice.org/magazine/challenging-stereotypes-in-peter-pan>).

More information about *On These Magic Shores*

Learn more about the development of *On These Magic Shores* in this Tea Time Talk with author Yamile Saied Méndez in conversation with her editors at Lee & Low (<https://www.youtube.com/watch?v=pmkkLHSNRoM>). Check out the official book trailer (<https://youtube.com/watch?v=b4qEqKGiVi8>) as well.

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:

- Have you ever been in a difficult situation where you didn't know what to do? Who did you go to for help? What plan did you come up with to address the situation? How did this situation make you feel?
- What does it mean to be powerful? How can you exercise power in different ways? What are ways that power is abused? What people hold power? How can power affect others?
- What does it mean to be resilient? How do you demonstrate resilience even though something may be challenging?
- Have you ever lost someone? Was it temporary or permanent? How did that loss make you feel?
- Retell a family story. This might be a funny story or one with a lesson learned. Why did you choose this story? Why is storytelling important?
- Why do you think learning about family stories is important? Have you ever asked your grandparents, aunts, uncles, caregivers, or any adults in your life about their childhoods? What did you learn?
- What strategies do you use when you're sad or scared? How do you cope with those feelings?
- Ask students to think about what their family and friends mean to them. How is family important to you? How do you interact with your family members? Your friends?

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)

Talk about the title of the book. 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?

Take students on a book walk and draw attention to the following parts of the book: front and back covers, title page, and dedications

What is the significance of the title, cover illustration, and dedication? What do you think you will be reading about?

Read Yamile Saied Méndez's biography on her website: yamilesmendez.com.

Point out that this book contains Spanish words and phrases. 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 it? What should you do when coming across an unfamiliar word? Students can keep a running log in their reading journals of new words found and their meanings.

Setting a Purpose for Reading

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

Have students read to find out:

- how young people show resilience through difficult times
- how *On These Magic Shores* connects to *Peter Pan*
- the importance of advocacy and activism in dealing with difficult and unjust situations
- how the author explores how to teach, read, and study problematic classics
- the intricacies of dealing with the loss of a parent, either through death or divorce
- how legends, oral tradition, and mythology manifest themselves in real-world experiences and lessons
- the complexities of sibling hierarchy and the responsibilities of the oldest sibling

Encourage students to consider why the author, Yamile Saied Méndez, would want to share this story with young people.

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

peques, hijas, Sabbath, chifforobe, armoire, singsongy, mousy, puniest, truancy, smithereens, mate, chido, somber, gloat, ovation

Academic

inconceivable, diminutives, contradicted, jostling, contagious, fantasized, reluctantly, combust, vividly, thrashing, garbled, sporadic, rummaging, calcified, murderous, suffocating, colly, teetering, quivering, perched, daintily, shriveled, oblivious, transfixed

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)

Chapter 1: Chasing Shadows

1. Who is the narrator?
2. Who are Minerva's siblings? What are they like?
3. What does Kota observe about Minerva every time she practices for the play?
4. What does Mamá bring home as gift for the girls?
5. Why doesn't Mamá like plays?
6. What does Mamá remind Kota of before going to bed?
7. What does Minerva notice when she wakes at 8 am the next day?

Chapter 2: Lessons from the middle

8. What is Minerva wondering the next morning?
9. Where does Avi lead Minerva to that morning? What is on the window? What is Minerva concerned about?
10. What does Minerva think about J.M Barrie? Why?
11. Who does Minerva call? Why do the girls not want to call the police?

Chapter 3: The Queen of the Lost Girls

12. How does Minerva feel as she enters the auditorium for her audition?
13. What does Minerva realize about the fee to audition?
14. What connection does Minerva make between Mamá and Bailey Cooper's family?
15. What is Bailey Cooper wearing?
16. What happens during Minerva's audition?

Chapter 4: The Truth About Magic

17. What does Kota do when she throws a tantrum? How does Minerva have to respond to her tantrum?
18. Why is Avi Minerva's favorite?
19. What type of stories does Mamá tell the girls at night?
20. How much money does Minerva find in her Mamá's wallet? What else does she find in her wallet? What does it make Minerva think of?

21. What else does Minerva find in her Mamá's room? What does it make her think of?

Chapter 5: The Shadowless Boy

22. What is Minerva's interaction with Avi's daycare when she drops her off?

23. What is Minerva's interaction with the skater guy at school?

Chapter 6: Literally

24. What does Minerva do between classes? What happens when she shows up late to class?

25. What is Minerva's mindset in class? What happens when Mr. Beck calls on her?

26. What does Minerva begin to observe in class?

27. Who comes to pull Minerva from class? What is Minerva's reaction when she leaves class? Who does she quote?

28. What does Minerva explain to Maverick about Chespirito and El Chavo?

29. Why did Maverick pull Minerva from class? What does he say Mrs. Santos said?

30. What role does Maverick get in the play? What role does Minerva get? Bailey Cooper?

31. Why is Minerva upset at the announcement of the cast for *Peter Pan*?

Chapter 7: Friendly Spirits

32. Is Minerva surprised that Bailey has been casted as Wendy?

33. Why does Minerva get more and more upset as people come up to her congratulating her?

34. What does Minerva communicate to Mrs. Santos about why she is upset? What does Mrs. Santos respond?

35. How does Maverick respond when Minerva shares why she is upset? What does Minerva respond to his "...it's tradition..." comment?

36. Who follows Minerva as she decides to leave school? What does Maverick share with Minerva about the significance of his name?

37. What does Minerva share with Maverick about her name? What does Minerva think of when she thinks of the story behind her name?

38. In what condition does Minerva pick up Avi from daycare?

Chapter 8: The Case Against the Mouse

39. What does Minerva buy at the gas station? What does she realize about buying groceries at a gas station?

40. What is Maverick's family situation like? How is that opposite of Minerva's situation?

41. Why doesn't Kota want the mouse to come? What does Minerva tell her?

42. What happens when the girls try to go grab food from the community garden?

43. How does Minerva have to pick up on Mamá duties at night?

44. What does Minerva find as she goes to put money under Kota's pillow?

Chapter 9: The Fairies' Favorite

45. Where does Kota get the lollipop from?

46. Where does Minerva decide to take Avi? What is her plan?

47. What happens as soon as Minerva gets to homeroom? Who does she bump into in the hallway? What conversation does she have?

48. What does Minerva say in the voicemail that she leaves for Mamá? How does this make her feel?

49. Where does Minerva ask to go to avoid going to the nurse's office? What does she do on the way there?

Chapter 10: The Grand Escape

50. How does Minerva find Avi? What does she notice on her shirt?

51. What does Minerva find in the auditorium?

52. What does Minerva notice when she gets home?

53. What does Minerva put on the TV when they get home?

54. What wakes Minerva from her nap? Why is she worried?

Chapter 11: Neverland

55. Who is at the door? Why does she decide to let them in?

56. What lie did Kota tell Maverick about where their mom is?

57. What information does Maverick tell Minerva about the school fire alarm?

58. Where does Maverick invite Minerva and her sisters? Why does Minerva feel guilty for feeling jealous of her little sisters?

59. What does Kota tell Maverick about why Minerva doesn't get gifts from the peques?

Chapter 12: Fun and Games

60. What does Minerva observe about Maverick's family? His house?

61. How do Avi and Kota respond to Maverick's family?

62. What thought pops into Minerva's mind as she is enjoying her food?

63. What does Minerva decide to finally tell Maverick? What is Maverick's response? How does this make Minerva feel?

64. Who does Minerva write to when she uses Maverick's computer?

65. What does Minerva research while she is on the computer? Who does she send her findings

to?

- 66. What type of fun does Minerva decide to let herself have?
- 67. Whose house do they go by? What does Minerva decide to do instead?
- 68. What happens while Minerva is out on the scooter? Who flags her down?

Chapter 13: Caught and Returned

- 69. What is Minerva's interaction with the police officer? What is the police officer's reaction to Maverick and Blessing?
- 70. What does Minerva explain to the police officer about where her mom is?
- 71. Who opens the door at Minerva's house? What does Minerva quickly notice?
- 72. What does Mamá tell the boys to do?
- 73. Who does Mamá ask about? What does Maverick say to Mamá?

Chapter 14: The Quest Home

- 74. Who brings the girls home? How does Kota react when she sees Mamá? How does Mamá receive her?
- 75. What does Mrs. Sorensen share with Mamá about the girls?
- 76. What does Mamá finally share with Minerva once the guests leave? What does Mamá say about her time in the hospital?
- 77. What does Minerva begin to worry about as Mamá is sleeping?

Chapter 15: The Twice-Over Mother

- 78. What does Minerva tell Kota to convince her to go to school?
- 79. Who passes by the apartment? What do they bring?
- 80. How is Maverick helping out Minerva and her family during this time?
- 81. Who does Mamá compare Maverick to? Why?
- 82. Why does Mamá say that her mother would be disappointed if she saw her like this?
- 83. How do Minerva's sisters come back to the house after spending time with Maverick? What does Minerva compare it to?
- 84. What information does Maverick share with Minerva? Who does Minerva call?

Chapter 16: Leading the Lost Girls-Enter the Amazons

- 85. Why can't Minerva hang out the morning that Maverick goes over to the house? What has happened? Who does she ask Maverick about?
- 86. What does Minerva finally get the chance to talk to Mamá about? What does Mamá apologize for?

87. What does Minerva decide to do after she goes over the *Peter Pan and Wendy* book? Why does Minerva identify with Tiger Lily? What does she realize after reading the book so many times?

Chapter 17: Not Even Magic Can Fix This

88. How is Mamá's health? What does Minerva notice about her?

89. Who does Minerva offer the role of Tiger Lily to? What does Minerva accept about giving up her role?

90. What does the school principal talk to Minerva about? How does this make her feel?

91. What does Minerva encourage Jasmine to connect to when she is playing Tiger Lily?

92. What has happened to Mamá? Who is helping the girls? Who shows up to their house?

Chapter 18: Miracles

93. How does Mamá react when she sees Abuela? What does Abuela explain to Minerva?

94. What realization does Minerva make about Mamá's health?

95. How does Abuela help the girls get into a routine?

96. What does Abuela tell Minerva about why her mother never forgave her? What connection does Minerva make to what her Abuela is telling her? What decision does Minerva make?

97. What happens to Wendy on the 3rd showing of the play? Who plays Wendy? What happens during the play?

98. Who are the girls received by in Argentina? What did Maverick tell her the day she left?

Epilogue

99. What does Maverick share in his letter to Minerva?

100. What does Minerva share in her letter to Maverick?

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 the disappearance of Mamá affect Minerva? Do you think it is fair that Minerva had to take on the responsibilities of Mamá?
2. How does the responsibilities of Minerva as the oldest sibling impact her character? Cite specific examples from the text.
3. Why does Minerva reread *Peter Pan and Wendy*? Why is the story by J.M Barrie problematic?
4. Which character from *Peter Pan and Wendy* does Minerva most resemble? Justify your reasons for this claim.
5. Which character from *Peter Pan and Wendy* does Maverick most resemble? Justify your reasons for this claim.
6. How does Minerva change over the course of the book? What is she like at the beginning

versus at the end of the story?

7. How does Maverick and Minerva's relationship evolve over the course of the book?
8. What do the peques represent or symbolize throughout the story?
9. Why is it important to stand up for one believes in? How does Minerva do that throughout the story?
10. How can traditions sometimes be harmful? Why does Minerva push back at Maverick's comment of "it's tradition" to include the Indians in *Peter Pan and Wendy*? How can you challenge harmful traditions?
11. What happens when Minerva is stopped by the police officer? What is the police officer's interaction with Maverick and Blessing? Why is this an instance of racial profiling? Why is racial profiling harmful?
12. Forgiveness is a recurring theme in *On These Magic Shores*. Identify two examples where forgiveness is asked for and granted.
13. Why does Mamá apologize to Minerva in Chapter 16? What does she say to her?
14. Why are the updates that Minerva suggest to Mrs. Santos important? What does it represent?
15. Why does Minerva give up her role as Tiger Lily? What does Minerva reflect on? Why does she select Jasmine as her replacement?
16. Why is the interaction Minerva has with the principal important? What does Minerva mean when she says, "My mom says sometimes people do things out of habit. Even when they affect us, we go with the flow because ignoring things is easier than working to fix them. I didn't want to go with the flow."? How is this mindset important for creating change?
17. What does Minerva tell Miguel to tell Jasmine to envision when she is trying to get her to channel her facial expressions? How do Miguel and Jasmine identify with the scene from *Peter Pan and Wendy* where the pirate is forcing them off their land?
18. What does Abuela explain to Minerva in Chapter 18 when they are at the hospital with Mamá? Who do you ask for help? Why?
19. Why did Mamá resent Abuela for so long? How does Minerva's life compare to that of Mamá's? What decision does Minerva have to make?
20. What lesson(s) did you take away from reading *On These Magic Shores*? What does the title mean to you after reading?
21. Why do you think the author, Yamilé Saied Méndez, chose the classic *Peter Pan* in this book?
22. Why do you think the author, Yamilé Saied Méndez, includes an epilogue? What questions do you still have?
23. Do you think author Yamilé Saied Méndez wants readers to see Minerva as a role model? Why or why not? What about Minerva most resonates with you? Why?
24. The school is putting on a production of *Peter Pan*. Do you think it is a relevant text to teach

students today? Why or why not? Why do you think this classic story resonates with readers still? What is out of date or problematic in the original version to you? What questions do you have about *Peter Pan*?

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. Select one of the characters from the book and analyze the character. How does this character contribute to the story? What characteristics do they have? Students may select any of the characters (regardless of their real or perceived importance to the storyline).
2. Imagine you were hired to write a "what happens next" book about one of the main characters in the book. Write a draft of your ideas, including a graphic organizer to help outline your ideas.
3. Identify at least one cultural connection you found in the book and compare it to something in your life.
4. Tell a story about a lesson you learned from your family. You might pick a story about discrimination, identity, or family as shared in the book.
5. Have students make a text-to-text connection. Did you think of any other books while you read *On These Magic Shores*? Why did you make those connections?
6. 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, such as on television or in a newspaper? Why did this book make you think of that?
7. 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?
8. What do you think author Yamile Saied Méndez's message is to the reader? Think about possible motivations behind her intentions to write the book. What do you think he wanted to tell his readers?

Multilingual Learners 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 multilingual learners (ML).

1. Assign ML 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 the sections of the book in order and have students summarize what is happening in each section.
 - Have students work in pairs to retell either the plot of the story or key details. Then ask students to write a short summary, synopsis, or opinion about what they have read.
4. Have students give a short talk about what they think author Yamile Saied Méndez's message is in *On These Magic Shores* or what they admire about a character.
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 the vocabulary. Expose Multilingual 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 a 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. Consider consulting <https://www.multilinguallearningtoolkit.org/> for more ideas on how to support Multilingual Learners.
7. For further support, the book is available in Spanish: *En estas tierras mágicas* (<https://www.leeandlow.com/books/en-estas-tierras-magicas/>) and audio (<https://rbmediaglobal.com/audiobook/9798350845846/>).

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. Choose a scene from *On These Magic Shores* and use silent acting to act out the emotion that go along with the scene. Have students guess the emotion you portray, the character it is attributed to, and the related scene. Discuss other possible emotions related to the scene.
2. How does Minerva demonstrate persistence and resilience throughout *On These Magic Shores*? Identify a scene from the story that exemplifies how Minerva is persistent. What made you choose this scene? How did it affect you and what did you learn from Minerva after reading *On These Magic Shores*?
3. Loss is a theme in this story. Have you ever dealt with a loss of someone you love? Why do some people become angry during times of sadness or trauma? What are some other grieving

processes people usually go through when dealing with the loss of someone they love?

4. What are some things you feel responsible for in your household? How do these responsibilities make you feel? Write a journal entry explaining these feelings.
5. How does your family history inform your sense of self and the choices you make? What patterns do you notice in your family? Are there similar experiences you share?
6. Coping mechanisms are the strategies people often use in the face of stress and/or trauma to help manage painful or difficult emotions. Coping mechanisms can help people adjust to stressful events while helping them maintain their emotional well-being. What coping mechanism does Minerva use to manage her difficult feelings and circumstances? What are your coping mechanisms?

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)

- **Encourage students to watch the book trailer (<https://www.youtube.com/watch?v=b4qEqKGiVi8>) for *On These Magic Shores*.** If the necessary equipment is available at school or in students' homes, encourage students to record and edit their own book trailers for *On These Magic Shores*. For ideas, check out this Creating Reading Excitement with Book Trailers lesson plan (<http://www.readwritethink.org/classroomresources/lesson-plans/book-report-alternativecreating-c-30914.html>) by ReadWriteThink.org.
- **Minerva reads and references *Peter Pan and Wendy* by J.M. Barrie as she prepares for the school play.** If time allows, have students read *Peter Pan and Wendy* by J.M. Barrie and compare it to *On These Magic Shores*. How are these texts similar? How are they different? Identify common and differing themes, characters, settings, plot points, and literary devices.
- **Examine the different literary elements that author Yamile Saied Méndez uses throughout *On These Magic Shores*.** Have students come up with a list and select portions of the text that showcase a specific literary device (i.e. foreshadowing, flashback, metaphor, etc). How do literary elements look different in a novel? How does the artwork help convey the literary elements, such as foreshadowing or a flashback? Afterward, students can select one literary device and write about how that was impactful when reading *On These Magic Shores*. How do literary devices make the story engaging, and how do they contribute

to the story overall? Discuss how the artwork and literary elements work together to support the story's themes and messages. See PBS's "Literary Elements and Techniques" video for more information about how to teach about literary devices (<https://ny.pbslearningmedia.org/resource/litel18-fig/literary-elements-and-techniques-figurative-language/>).

- **Have students discuss the elements of fantasy in *On These Magic Shores*.** Students can generate their ideas in a graphic organizer about the different parts of the book that incorporate fantasy. How do the fantastical elements add to the book? How does it affect you as a reader? Consider using this compare and contrast organizer from Read Write Think (<https://www.readwritethink.org/classroom-resources/printouts/compare-contrast-chart>)
- **Tell students to imagine they will be interviewing author Yamile Saied Méndez for a local newspaper or talk show.** Ask students to develop a list of interview questions they want to ask. What do they want to learn about in terms of Yamile Saied Méndez's process of writing this novel and how she got inspired to write *On These Magic Shores*? Lead a class discussion, creating a combined list of questions and then narrowing that list down to ten questions. Consider contacting Yamile Saied Méndez for an in-person or virtual visit at <https://yamilemendez.com/>.
- **Have students identify a place in the story where Minerva's character changes in *On These Magic Shores*.** Why do students think that was a point where Minerva changed? How does Minerva feel before the change, what causes the change, and then how does he feel and act after? Create a graphic organizer with a column on the left that says "Before," a column in the middle that says "During," and a column on the right that says "After."
- **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 have also done good things in the book, and ultimately what they learned from that character. Have students share 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?

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)

- **In Chapter 18, Abuela shares with Minerva what she and her family sacrificed to move between the United States and Argentina.** Interview a family member about what sacrifices they have had to make to accomplish something difficult or that was life changing? Why did they have to make that sacrifice?

- **Mate is a part of the story in *On These Magic Shores*.** Have students learn more about what Mate is and why it is an important part of Argentinian culture. Consider consulting the follow resource for additional information (https://artsandculture.google.com/story/the-very-argentinian-ritual-of-mate-gustar/_wXxvEA0gNxa_g?hl=en)
- **Create a cookbook using different traditional Argentinian dishes.** What dishes are you including? Is this dish similar to something you have had before? Have students illustrate their cookbook with images from magazines, illustrations or photos. If time allows, have students share their cookbook with the class.
- **Conduct research on the history of the novel, *Peter Pan and Wendy*.** Have students read the following article from the Smithsonian Magazine, "The Racist History of Peter Pan's Indian Tribe" (<https://www.smithsonianmag.com/arts-culture/racist-history-peter-pan-indian-tribe-180953500/>). What are their big takeaways after reading this article? How is the representation of Native Americans harmful? How can we challenge those harmful representations? Students can research additional resources and share their findings with the class.
- **In Chapter 13, Minerva, Maverick and Blessings are racially profiled by an officer.** What is racial profiling? The ACLU provides a definition on racial profiling (<https://www.aclu.org/documents/racial-profiling-definition>). Discuss the impacts racial profiling had on the characters. The NEA has a Racial Justice in Education Resource Guide to help facilitate conversations about race, racism, and racial justice (<https://www.nea.org/resource-library/racial-justice-education-resource-guide>).
- **Learn more about what it is like to go to school in Argentina.** How long does the school year run? What does the school day look like? How does it compare to school in the United States?
- **Identify each mythical creature mentioned in this book (Tooth Fairy, Ratón Pérez, La Llorona, El Cuco, Peques).** Draw or find an online picture of the creature and provide historical details. What is their origin? What is their cultural significance? How has it been adapted or evolved over time?

Arts/Performing Arts

(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)

- **Envision a sequel to *On These Magic Shores* and have students title the second book.** What do they think it would be called? Write a synopsis and create a cover for the book. What kind of materials do they want to use for the cover? Encourage students to consider 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?
- **There are many fairies throughout the book that only Avi has the ability to see.** Draw your own interpretation of what you think a fairy might look like. Share with the class.
- **Have students reimagine the cover to *On These Magic Shores*.** What would they change? What would they keep? If time allows, have students illustrate a new book cover.

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.
- **Similarly, ask students to speak with family members about their traditions how their traditions are special to them.** What is unique about each family's traditions? How did it influence them throughout their lives?
- **Connecting with family history.** Students can be encouraged to speak with family members about tough times when the family had to come together to overcome obstacles and/or emotionally difficult times.
- **Storytelling plays a huge role in the life of the Miranda family.** Encourage students to ask their family or community members about stories or tales that have been passed down from generations such as the one's Mamá shares with the girls about the peques.



Ordering Information

General Order Information:

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ABOUT THE AUTHOR

Yamile Saied Méndez is the award-winning author of many books for young readers and adults, including *Furia*, *Where Are You From?*, the Horse Country series, and *On These Magic Shores*, among others. She was born and raised in Rosario, Argentina, but has lived most of her life in a lovely valley surrounded by mountains in Utah. She's a graduate of the Vermont College of Fine Arts MFA Writing program, and a founding member of Las Musas, a marketing collective of Latine writers. Connect with her at yamilesmendez.com.

REVIEWS & AWARDS

New Visions Award Honor, Lee & Low Books

Whitney Award Finalist, Storymakers Author Guild

"Mendez manages to successfully weave multiple story lines and characters throughout the novel, and each is satisfactorily resolved at the end. Minerva's predicament will reach many readers grappling with similar insecurities or uncertainties in this timely, emotionally charged story." – **School Library Journal**

"Fast-paced chapters are driven by the mystery of Mamá's whereabouts and the suspense of Minerva's struggle to maintain all of her responsibilities. Distinctive characters will delight readers, who will find themselves laughing at the cleverness of Minerva's little sisters. A strong addition to middle-grade collections, with a unique point of view and memorable characters." – **Booklist**

"Méndez tackles problems of racism, discrimination, income inequality, immigration, and ethnic and cultural stereotypes. . . . There is much to like, and readers will find a strong and resilient character they can root for in this story." – **Kirkus Reviews**

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