



# Boulder County Latino History Project

## Lesson Plans

### Title: Juxtaposing *House on Mango Street*, Local Latinx History, and Personal Experience through Student Writing

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### Overview

<b>Lesson Overview</b>	<p>This lesson encourages students to draw connections between an interview with a local Latina, Marta Moreno and three vignettes from Sandra Cisneros' <i>House on Mango Street</i> with similar themes in order to help students ultimately produce their own vignette mirroring Cisneros' writing style.</p> <p>Drawing text-to-text and text-to-self connections is essential when asking secondary students to read and analyze a variety of literature and informational material. Common Core State Standards and state initiatives encourage students to be able to synthesize and draw connections between texts that are printed, analog, and multimedia; through these mediums, there are an assortment of ways students can practice the aforementioned connections which ultimately inspire empathy and self-awareness.</p> <p>The following lesson prompts students to listen to an oral history told by a prominent figure, Marta Moreno --one of the founding members of El Comit�e --, uncover "big ideas", or overarching themes (which mainly involve self-esteem, challenges with dual identity, and family roles), of that interview, then read an excerpt of vignettes from <i>House on Mango Street</i> where the narrator of that fictional text experiences similar obstacles or occurrences which will lead them to constructing their own narratives around a similar theme.</p> <p>Once students have read and understood both mediums (the interview along with its transcript, as well as the vignettes from <i>House on Mango Street</i>) through text annotations and discussion procedures, they will compare and contrast the experience of both individuals through a venn diagram.</p> <p>Finally, the venn diagram will be used as a point of inspiration for a short piece of personal narrative writing (a vignette) where students, poetically, write about a personal obstacle in their lives regarding self-esteem which can be compared to <i>The House on Mango Street</i> and Marta Moreno's oral history.</p> <p>The ultimate goal is that students will compose their own vignette using a parallel structure to Sandra Cisneros' writing style.</p> <p>*Note: Students, before this lesson, should be aware of text annotation techniques and what a vignette is as well as major poetic devices.</p>
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<b>Grade Level/</b>	<p>High School English</p>



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<b>Course</b>	
<b>Standards</b>	<b>CCSS W.9-10.3:</b> “[SWBAT] Write narratives to develop real and imagined experiences or events using effective technique...” <b>CCSS RL.9-10.6:</b> “[SWBAT] Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States...”
<b>Time Required</b>	Multiple class periods
<b>Topic</b>	Families; Culture/identity issues
<b>Time Period</b>	1966-1970s; 1980s-90s; 2000-2013
<b>Tags (key words)</b>	El Comite, Marta Moreno, <i>House on Mango Street</i> , Self-Esteem, Family, Identity, Latina

### Preparation *(Links to worksheets, primary sources and other materials):*

<b>Materials</b>	Notebooks Audio streaming device and speakers
<b>Resources/Links</b>	<a href="#">Interview with Moreno</a> <a href="#">House on Mango Street PDF</a> <a href="#">AB Partner Talk Protocol</a> <a href="#">Moreno Interview Note-catcher</a> <a href="#">Venn Diagram Chart</a> <a href="#">Vignette Rubric</a> <a href="#">El Comite Background Video</a>

### Lesson Procedure *(Step by Step Instructions):*

<p><b>Anticipatory Set</b></p> <ol style="list-style-type: none"> <li>Students will complete one of the following writing prompts in their notebooks to connect thematically to the lesson for the day: <ol style="list-style-type: none"> <li>How is your family both different and similar to your understanding of the “typical” family? Be specific about what you believe is “typical”.</li> <li>How has your family influenced who you are today? Be specific. Which family members have affected you the most? How?</li> <li>Describe a time you were in a situation where you did not fit in. What did it feel like? What made you feel like you didn’t belong?</li> </ol> </li> <li>Next, students will share their writing using the pair-share <a href="#">A-B partner protocol</a>. In partners, the teacher will decide who is partner “A” and who is “B”, then let students know which student will share their writing first. Students can either turn and talk or choose to read what they wrote verbatim.</li> </ol>
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3. After students share with one another, ask volunteers to share out with the whole class. Make sure to encourage students to share. Perhaps, share your own response to one of the prompts to help the conversation get started. (Refer to [this document](#) for more information regarding the benefits of sharing your writing with students).

### Background/Context for Students

4. Before moving into Moreno's interview, explain what El Comité is. Use [this video](#) as a means of providing context for students.

### Activities

5. Students will listen to the first 15 minutes of Moreno's interview (Stop interview at 10:16) during which they will complete a [note-catcher](#) (graphic organizer). Students may also read along with the [transcript](#) as a form of differentiation.
6. Ask students to now transition and read these vignettes from House on Mango Street: "[The House on Mango Street](#)", (pg 3-5) "[My Name](#)" (pg 10-11), and "[Chanclas](#)" (pg. 46-47) (options: have students read to themselves, read the vignettes aloud, or something in-between). While reading, have students annotate for specific lines or sections which demonstrate a struggle with self-esteem, identity, or family. Have the directions written somewhere students can easily reference. Emphasize all three themes (identity, family, and self-esteem) in each vignette and how they are presented in several ways.
7. Once students have listened to Moreno's interview and read the excerpts from House On Mango Street, explain that they will compare and contrast themes and "big ideas", as well as seemingly smaller details, from both mediums. Students should be comfortable with a venn-diagram; if necessary, draw on on the board. Begin the [venn-diagram](#) with students, and ask them to complete on their own or with a partner.
8. While students work on their venn-diagrams, walk around and assist as necessary.
9. Ask students to share out to the whole class. Make suggestions or slight corrections as necessary. Students should make both general and specific connections between the interview and vignettes as well as distinct differences.

### Assessment/Vignette Writing

10. Next, give students the following prompt and discuss the [rubric](#) in which they will be assessed:

*Write a vignette about a memory that captures a unique "slice" of your experience regarding either your identity, family, or self-esteem. You may find that some of these overlap; that is okay. Your vignette must mirror Cisneros' writing style. Keep in mind the specific poetic and creative writing techniques we have studied thus far.*

11. After an appropriate amount of work time (class time or homework), have students divide into [clock partners](#) so that they may peer edit and revise their writing. Ask students to find a 12 o'clock appointment, 3, 6, and 9' o'clock appointment. For their 12 o'clock appointment, make the focus editing. For the 3 o'clock appointment, make the focus on style. For the 6 o'clock appointment, make the focus on poetic and creative writing techniques. For the final appointment, make the focus on [the rubric](#) (ask students to "grade" one another based on the vignette rubric).
12. Before students turn in their final vignettes -- with evidence of revision -- ask them to give themselves a grade, using the rubric, and write a short justification of the grade they believe they deserve. Then, ask students to explain the similarities between their vignette and Moreno's interview as well as the vignettes from *House on Mango Street*.

### Closing

13. Close the lesson by asking students to read their vignettes. I have had good experiences hosting "food days" where students bring snacks and we sit in a circle while students read their work to the class.

## Evaluation/Assessment: *(Methods for collecting evidence of student learning)*



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**Interview Notecatcher**

**Venn Diagram**

**Student-written Vignette**

*\*View above instructions for copies of all assessment/evaluation tools*



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