

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Introduction



Outcomes for Today

Common Core Standards Focus: Standards for Reading

R3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

R5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

R6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

R10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

The House on Mango Street by Sandra Cisneros is a series of *vignettes* about a young Latina who grows up on the streets of Chicago. The stories are telling, daring, and filled with reality as Esperanza grows up. She chooses not to belong and we learn of her struggles as she strives to move out and to become her own person.

Pre-Read Day, Activity 1: Ask students to look at the front and back cover of the book. Ask them to predict what the book will be about. Give them index cards to write their predictions on and save them for the end of the book.

Pre-Read Day Activity 2: Have students create a Cube on Sandra Cisneros. The cube template is attached. They can use the book and following website for information to help them fill out their cubes.

For information on the author and her writings, visit:

<http://www.sandrakisneros.com/>

10c12 Cubing Biography

Who is person? Date of birth? Death?		
Where did this person grow up?		
What relationships did this person have?	What did this person do?	What was this person like?
Why is this person important?		

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 1



Outcomes for Today

Common Core Standards Focus: Standards for Reading

R5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Introduce the theme: Courage Requires Fortitude

Fortitude defined: Courage in pain or adversity.

Synonyms: courage, bravery, endurance, resilience, moral fiber, strength of mind, grit, "guts".

Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What are vignettes?

The format of *The House on Mango Street* is different than the typical book. Instead of traditionally-structured chapters, *The House on Mango Street* is written in **vignettes**. Be prepared to read the **vignettes**. Let's take a moment to understand what a **vignette** is-- its origin and its purpose.

"**Vignette**" is a word that originally meant "something that may be written on a vine leaf." This image makes us think: small, special, delicate, and perhaps not for everyone to see.



[Note to teacher: If you are familiar with *Vines*, popular viewing for young adults today, this can be used to make it more relevant. Address **Vines** and **Vignettes** and how they are related.]

A **vignette** is what you call a snapshot in words. It differs from a short story in that it doesn't use traditional structure or plot. Instead, the **vignette** focuses on one element, mood, character, setting, object, or a unique and smooth blend of them all. It is the perfect form of writing for poetic descriptions, excellent for character or theme exploration.

The main rule of the vignette is: create an atmosphere, not a story. A successful vignette must evoke emotion. If a vignette makes us feel, it has done its job. While we read each of the vignettes that make up *The House on Mango Street*, note which ones touched you, what type of emotion did you feel, what type of emotion do you think the author, Sandra Cisneros, intended. This is what we shall consider as we begin to read, and throughout this uniquely written book.

In the first few vignettes in *The House on Mango Street*, we meet the narrator and she is describing her family, their likes, and their differences.

Source: <http://www.vineleavesliteraryjournal.com/vignette-writing-tips.html>

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

Introduce 5 important, useful words from today's reading. Each day will also include a literary term bonus.

flat (4)	basement (4)	barrettes (6)	rosettes (6)	separate (8)
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Literary Term: Vignette

- Post on Word Wall.
- Define the word quickly and add to the Word Wall.
- Show, say, explain, expand, explode, or buzz about the word briefly.

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

The House on Mango Street by Sandra Cisneros, p. 3-13

Setting	Characters	Pages
The House on Mango Street	Mama, Papa, Carlos, Kiki, Nenny, narrator	3-7
The House on Mango Street	Carlos, Kiki, Nenny, narrator	8-9
The House on Mango Street	narrator	10-11
The House on Mango Street	Cathy, narrator	12-13

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Discuss the reading and add 3-5 events to the timeline.* *Fix the facts*: who, what, when, where, and why.

- Esperanza describes the houses she has lived in and all of the places that she comes from.
- She describes the house that she wants and what it should look like.
- She then describes Mango Street and why it isn't the house she dreams about.
- She talks about her and her family. She describes their looks, their likes, and their differences.
- Esperanza describes her relationship with her brothers and sister. She talks about their differences and how you don't get to choose your family.
- The narrator describes her name and talks of its meaning.
- We meet Cathy, the Queen of Cats; Esperanza describes her neighbor and what she is like.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Map

Class or Group Project (can be done in Day School or institution classes)

Throughout the novel, students will be asked to map the locations as they occur in the reading. Create a map of Mango Street. This is an on-going project and you will be asked to add locations to it daily. Have students create a 3D version of Mango St.

Materials needed:

- Poster board
- Index cards
- Tape
- Markers, colored pencils, or crayons

Using poster board as a base, students can draw their version of Mango St. As they read about locations and descriptions of Mango St., have them build 3D versions of the houses and stores using index cards and tape. Locations can be labeled and colored to represent the reading.

Visual Sketch/Timeline

A visual timeline can be used alongside the class timeline.

*Visual Sketch Directions: (20-30 minute activity)

Materials: blank sheet of copy paper, and preferably colored pencils.

1. You will need a blank sheet of paper, no lines.
2. Create a six-box diagram, by folding the paper in a hotdog/hamburger fashion.
3. Refer back to the Timeline items; select the 3-5 vignettes/ moments from today's reading you would like to sketch. [This can also be done for 3 events by doing a tri-fold of your paper.]
4. Label accordingly (be creative) and color, draw.
5. Each day a different student's sketch shall be selected and posted in class, preferably in a linear fashion.
6. Every day we would just add additional sketches, creating a **Timeline** effect.

Character Profile Charts

This can be done in addition to the other Map choices; it would complement the visual timeline and could be posted sequentially. Complete the attached graphic for each new character we meet (or one per day's reading). Be sure to include their relation to

Esperanza and whether or not courage and fortitude would be traits you could use to describe each.

The following are characters from the book:

Esperanza Cordero The narrator and central character.

Nenny (Magdalena) Esperanza's younger sister.

Papa, Mama, Carlos and Kiki Esperanza's parents (Mr. and Mrs. E. Cordero) and her two younger brothers.

Cathy A neighbor girl.

Edna The woman who owns and lives in the apartment building next door; the mother of Ruthie, a childlike woman.

Lucy and Rachel Two girls who live across the street; Lucy is the older sister, Rachel the younger.

Meme Ortiz The boy who moves into Cathy's house.

Marin A neighborhood girl, older than Esperanza.

The Vargas family Rosa and her children, who are many and out of control.

Alicia One of Esperanza's neighbors; Alicia is a university student and becomes a friend to Esperanza.

Darius A neighborhood boy.

Sister Superior Esperanza's school principal.

Aunt Lupe (Guadalupe) One of Esperanza's aunts.

Elenita A witch woman.

Geraldo A man Marin meets at a dance.

Earl A man who lives in Edna's basement apartment.

Sire A boy Esperanza is attracted to.

Mamacita A woman who never leaves her apartment.

Rafaela Another married neighborhood woman.

Sally A friend of Esperanza's.

Minerva A young woman whose husband beats her.

The three sisters Lucy and Rachel's great-aunts.

EXPLORE

Discussion Ask discussion questions of all 9 types.

Key Questions

1. How does moving to a new neighborhood take courage?
2. How have the characters demonstrated the theme: courage requires fortitude?
3. What is Mango Street like? Does Esperanza like where she is living? Why or why not?
4. Why did they move to the house on Mango Street?
5. How can the other side of town feel like a million miles away?
6. Do you think that the characters in the story have a good relationship?
7. Based on your limited knowledge of Esperanza so far, what do you think she wants?
8. If you could dream of your house on Mango Street, what would it look like?

9. How is this text different from other novels? Do you like the format?
10. Could the author have written her stories all together or do they need to be separate? Why?
11. Why is having a house important to Esperanza? Is having a house important to you? Why?
12. Esperanza describes her Mama's hair. Why is that description so vivid for her?
13. Why is having a best friend important to Esperanza?
14. What is your responsibility to your siblings? Is caring for another child in the family too much for a child?

Analyze Analyze the key paragraph.

Key Passage, p. 5

"I knew then I had to have a house. A real house. One I could point to. But this isn't it. The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa. But I know how those things go" (p. 5).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

What makes a place you live a home? Does a home feel safe? Do you think families in bigger homes (with separate bedrooms) are closer versus a smaller house/apartment/home where rooms are shared? Does having extended family in the home offer increased safety? How can a solid home help build a person's fortitude? Does it guarantee it?

Referring to the Common Core standards, **write a narrative paragraph describing what a home means to you.** (Bonus: incorporate a word wall word effectively and accurately.)

Close Close by extending today's lesson to life and the world

Current Event: Identify someone in the news today that is facing adversity. How have they faced the obstacle with courage? Or how are they demonstrating courage? Discuss as a class.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 2



Outcomes for Today

Common Core Standards Focus: Standards for Reading

R5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

SL1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

a.) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b.) Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What is moral courage?

Moral courage involves the strength to do the right thing in the face of your fears.

- How can unchecked emotions hinder making courageous decisions?
- Why can it feel so difficult at times to do the right thing?
- What's the difference between what you already knew about courage and how it has been defined for this unit?
- Can you think of anyone historically who epitomizes courage?
- What do you think is crucial to understanding and demonstrating courage?

Create a class definition of courage (placing special emphasis on moral courage). Post in class.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

pedals (15)	sassy (16)	aisles (19)	crooked (14)	marimbas (20)
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Literary Term: Imagery—Verbal pictures or other sensory details. The vignette "Hairs" is rich in sensory imagery, especially the paragraph about her mother's hair, "like little rosettes, like little candy circles ... " (6-7).

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

The House on Mango Street by Sandra Cisneros, p. 14-20

Setting	Characters	Pages
Mango St.	Esperanza, Cathy, Lucy, Rachel	14-16
Mango St.	Esperanza, Nenny	17-18
Gil's Furniture Shop	Esperanza, Nenny	19-20

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Two girls offer to be Esperanza's friend forever if she gives them \$5.00.
- Together, the girls chip in to buy a bike.
- They think of different ways to share the bike, but for the first day they all ride it together.
- Esperanza shares how she and Nenny do not look alike, but they think alike.
- Esperanza and Nenny visit a furniture store and look at all the things the man has.
- They ask how much things are but they all know they are not going to spend money.

Map Add to ongoing class activity.

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Who demonstrated courage in today's reading?
2. Can you recall an incident of courage in today's reading?

3. How are the sets of sisters Nenny and Esperanza alike/different from the sisters Rachel and Lucy?
4. Would you give \$5.00 to someone you don't know so you could have a friend?
5. What makes Lucy and Rachel better friends than Cathy?
6. Why do you think Esperanza gave the girls the money?
7. How is the bike "three-ways" ours?
8. Why is Cathy's family about to move?
9. What can you tell about the neighborhood based on the girls, the bike, Gil's Furniture Store, and the Tarzan Jumping Contest?
10. Infer: Why doesn't Gil turn on the lights?
11. What isn't for sale in Gil's shop?
12. Who is Meme?

Analyze Analyze the key paragraph.

Key Passage, p. 20

"Nenny who thinks she is smart and talks to any old man, asks a lot of questions. Me, I never said nothing to him except once when I bought the statue of liberty for a dime" (p. 20).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

To speak your mind or not to speak your mind. Think about a time you were faced with a moral dilemma. Depending on the situation it may require us to exercise moral courage to speak our mind (ex: someone is being mistreated and you are a bystander) or to "hold our tongue" (ex: you are being accused of something by an authority figure).

In a narrative paragraph, write about an act that required moral courage. Describe a situation you experienced that helped you build strength and courage. It may be that you didn't like how you handled the situation; how could you have handled it differently? How can experiencing adversity help build a person's character and fortitude? Do you think someone who has never faced hardships can have courage—how so?

Close Close by extending today's lesson to life and the world.

Current Event: Identify someone in the news today that is facing adversity. How have they faced the obstacle with courage? Or how are they demonstrating courage? Discuss as a class.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 3



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What is the poverty cycle?

The poverty cycle is a multi-generational level of poverty. Once a person or family is at the poverty level, it is extremely hard for them to leave. Some factors for poverty include but are not limited to the following:

- Family size
- Education
- Location
- Environmental factors
- Health and wellness
- Substance abuse

When we meet the Vargas family in today's reading, we realize they are living at the poverty level. Mother is so focused on survival that she cannot give enough attention and guidance to the children, which will most likely further the cycle of poverty.

Can you think of other factors that contribute to poverty? What are some solutions or ways to break the poverty cycle?

<http://www.npr.org/templates/story/story.php?storyId=5300726>

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

fleck (27)	buttoning (29)	bottling (29)	bologna (29)	slats (30)
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Literary Term: Narrator—The "voice" that speaks or tells a story.

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict* Cycle of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 21-30**

Setting	Characters	Pages
Meme's House	Esperanza, Meme, Louie, Marin, Louie's Cousin	20-25
outside Marin's house	Marin, Davey and baby sister, Marin's boyfriend, Marin's aunt	26-28
the neighborhood	Eddie V., Fat Boy, Rosa Vargas, Mr. Benny, Efren Vargas, Refugia Vargas, Angel Vargas	28-30

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Meme (Juan) Ortiz lives down the street—there is a dirt yard where the kids go to swing off the tree. Meme competed in the first annual Tarzan Jumping Contest and won. He broke both arms.
- Louie's cousin came to the neighborhood driving a yellow Cadillac—he drove everyone around the neighborhood and the kids were playing with all of the gadgets. He heard sirens, stopped, told the kids to get out, and drove away crashing into a lamppost—he was arrested.
- Marin has goals to get married and have a job.
- She is saving her money and looking for the next place to work. Sadly, she gets sent back to Puerto Rico with a note saying, "she is too much trouble."
- She knows a lot of things and teaches the girls. When her aunt gets home, she gets to come outside. She smokes, listens to the radio, and dances.
- She talks about being safe where she lives, but if she went to another neighborhood she would not feel the same.
- Rosa Vargas has many children—the children have very little respect for living things.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

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Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Who's Meme? Is that his real name? Would you describe him as having a strong character? Is he courageous?
2. Why does Louie's cousin have to stay inside watching the kids?
3. If you were Esperanza, would you have gotten in the car with Louie's cousin?
4. Marin gets sent back to Puerto Rico for being too much trouble. Do you see her as being a problem or an asset to the family? Why?
5. Why do Esperanza and her friends admire Marin?
6. "Marin is waiting for a car to stop, a star to fall, someone to change her life" (p. 27). Do you think that someone will come by to change Marin's life or does she need to do it herself? What will happen to you if you wait for stuff to happen to you?
7. Does Esperanza have a reason to be scared going to other streets or is her decision based on things she has heard from others? Is that a valid way to make a decision? What could she be missing?
8. Why do the Vargas kids have little respect for living things?
9. Where does respect for yourself and others come from?
10. What factors contribute to the kids' behavior?
11. Does the community have an obligation to the children?
12. What happened in today's reading that was a demonstration of courage?

Analyze Analyze the key paragraph.

Key Passage, p. 27

"Marin, under the streetlight, dancing by herself, is singing the same song somewhere. I know. Is waiting for a car to stop, a star to fall, someone to change her life" (p. 27).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

Think of an area in your city with families living in poverty; also identify the area in your community known for being affluent. How do these two areas differ? In appearance? Services offered? House sizes? Visible homeless individuals? Discuss the reasons why? Do we have a responsibility to all members of our community (such as the homeless, Veterans, children, individuals with disabilities)?

In a narrative paragraph you will take on the role of a member of the community—the bus driver, a home-owner, a shop owner, or resident. As that person you will describe what you would like to do to improve the conditions of poverty in your community. Remember to tie into the theme of the unit: Courage Requires Fortitude.

Close Close by extending today's lesson to life and the world.

View this picture regarding happiness in poverty and discuss: can happiness occur in poverty? Why or why not? Describe picture and determine if they are experiencing

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happiness. How is happiness and courage related? Does it take courage and fortitude to be happy?



Source: <https://w-dog.net/wallpaper/children-fire-poverty-boys-grubby-smile-happiness-heat-are-heated-box-children-kids-flame-poor-warm-boys-smile-happiness-box/id/344200/>

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 4



Outcomes for Today

Common Core Standards Focus:

W3 b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

A Woman's Role: How has the role of women changed historically in the United States?

In the 1950's, for example, was it expected for the woman to work? View Progressive car insurance commercial as a class: <https://www.youtube.com/watch?v=ST0cR2-JcZ0>. Do these beliefs still exist today? Do you agree/disagree? Does it take courage to overcome being treated as less than in society? What groups are marginalized in society? Do marginalized groups develop more courage and fortitude? Explain/discuss as a class.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

floorboards (31)	Eskimos (35)	cumulus (36)	frijoles (37)	hind (31)
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Literary Term: Dialogue—A dialogue is a literary technique in which writers employ two or more characters to be engaged in conversation with each other. In literature, it is a conversational passage or a spoken or written exchange of conversation in a group or between two persons directed towards a particular subject.

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 31-38**

Alicia's house	Alicia, Alicia's father	31-32
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the neighborhood	Darius	33-34
Esperanza's yard	Rachel, Lucy, Esperanza, Nenny	35-38

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Alicia lost her mother and has assumed the role of mother at home.
- She studies at the university because she doesn't want to work in a factory or get stuck in the neighborhood.
- She is afraid of nothing but four legged fur (mice) and her father.
- Darius likes to daydream and watch the clouds.
- Esperanza and the girls get into a fight in the back yard. Like many fights, they may not know how it got started or what they are fighting over.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. How will Alicia's determination to study impact her? Will it impact others in the neighborhood? How?
2. What is Alicia afraid of?
3. Have you ever looked up at the sky and really studied it? What did you see? Why is that important to do?
4. What does Darius see in the clouds?
5. Based on the exchange between the girls, have you ever had an exchange of words and not known how it all started? What ended up happening? Do you treat people different to avoid things like that now?
6. What is dialogue?
7. Does the author use a lot of back and forth dialogue?
8. What specific characters are used when using dialogue?
9. What is the tone of today's key paragraph? What does it reveal about Mango Street?
10. How can apologizing be an act of courage? Does it take courage to admit when we are wrong?

Analyze Analyze the key paragraph.

Key Passage, p. 33

"You can never have too much sky. You can fall asleep and wake up drunk on sky, and sky can keep you safe when you are sad. Here there is too much sadness and

not enough sky. Butterflies too are few and so are flowers and most things that are beautiful. Still, we take what we can get and make the best of it" (p. 33).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

The girls argue in today's reading. Think of how many friendships are lost due to arguments and stubbornness. How can apologizing be an act of courage? It takes courage to admit when we are wrong.

Create a dialogue between you and a younger person. You must explain what you do to feel safe, to relax, and how you demonstrate courage. Anticipate what questions a younger, less experienced person may ask you or say. Include that in the dialogue. The dialogue must illustrate the theme: Courage Requires Fortitude. Be sure the dialogue is punctuated correctly.

Share with a partner and have each take a role and speak dialogue aloud.

Sample:

You: "Hey little cousin; how was your day today?"

Little Cousin: "At school..."

Close Close by extending today's lesson to life and the world.

Class movie: *Suffragette*. Discuss how the film illustrates the theme Courage Requires Fortitude.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 5



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

R3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Why is it important to accept the things we cannot change?

As people, we are always trying to change things. We change locations, homes, teachers, and grades. There are many things that we have control over and if we take steps to make wise choices, change is good and we can be in control.

It is important to realize that there are things we cannot change. For those things, it is important to accept that we are powerless over certain situations and certain things.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

wobble (39)	salamander (40)	linoleum (40)	invisible (41)	canteen (43)
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Literary Term: Hyperbole—Intentional exaggeration for effect. In the vignette "And Some More," Nenny insists that there are "a million zillion" (35) kinds of snow. Overstatement, or exaggeration, is often used for humor.

READ

Character Education at the Markkula Center for Applied Ethics

www.scu.edu/character

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Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 39-48**

Setting	Characters	Pages
the neighborhood	Grandma and Grandpa Little Feet, Mother Little Feet, Rachel, Lucy, Esperanza, Mr. Benny, a bum	39-42
school	Mrs. E Cordero, Nenny, Kiki, Carlos, Gloria, Sister Superior	43-45
church basement	Uncle Nacho	46-48

Page 41-42 has material that may be sensitive to some students. Please pre-read prior to reading with the class.

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- The woman from the Family of Little Feet gives the girls some of her high heeled shoes.
- Esperanza and the girls take them. They realize they are special, have legs, and are beautiful.
- They learn to walk in the shoes and tour the neighborhood—they feel like Cinderella.
- They pass the grocery store. Mr. Benny tells them the shoes are dangerous.
- They pass the laundromat, where six girls watch them and give them looks; they think the girls are jealous.
- They meet a bum—he tells them they are beautiful and asks their name. He makes them feel uncomfortable. They run home and hide the shoes.
- Lucy's mother finds them and throws them away. None of the girls complain.
- Esperanza wants to stay at school and eat in the canteen.
- She begs her mother for three days.
- Finally, her mother gives in and packs her a lunch.
- Once in the canteen, the nun tells her she cannot stay until she speaks to Sister Superior. The sister yells at her and tells her she can only eat at school that day. In the canteen she eats, cries, and the other kids stare at her.
- Mama brings Esperanza new clothes for the baptism party. She gets a new dress, but Mama forgets the shoes.
- At the party, she is self-conscious because of her feet. She is asked to dance, but she stays sitting and is still ashamed.
- Her Uncle Nacho tells her she is beautiful and asks her to dance. They dance together and everyone watches and claps when they are done. She is thrilled that the men watched *her* dance.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Why are the girls amazed when they realize they have legs?
2. What do you think the girls are thinking as they walk through town?
3. What do the shoes symbolize? Womanhood? Are they too young to wear them?
4. Why does Mr. Benny tell them they are going to get in trouble?
5. What do you think they learn after their encounter with the bum?
6. Why does Esperanza want to stay in the canteen? Is the canteen a desirable place?
7. What is the conflict and who is it between in “A Rice Sandwich”? Why does the sister react to Esperanza the way she does?
8. How would you feel if you had a nice new outfit but had to wear old grungy shoes?
9. What characteristic does Uncle Nacho display when he encourages Esperanza to dance? Why is that significant to Esperanza?
10. Why was it important for Esperanza to be *seen*? How will that affect her? When was the first time you were seen?
11. What type of relationship does Esperanza have with her mom? (p. 44).

Analyze Analyze the key paragraph.

Key Passage, p. 45

“In the canteen, which was nothing special, lots of boys and girls watched while I cried and ate my sandwich, the bread already greasy and the rice cold” (p. 45).

EXTEND

Write Have each student write a short product based on today’s prompt to connect to the unit theme.

In today’s reading, the girls dress up in more grown-up clothes. During this coming-of-age time in our life we often do things to try to be older or speed the process along. What stage in the life cycle do you believe requires the most courage and fortitude—childhood, teenage years, or adulthood?

In a narrative paragraph write about a time you did something to “try to be older.” What did you do? How did you feel? What stage in the life cycle do you believe requires the most courage and fortitude—childhood, teenage years, adulthood?

Close Close by extending today’s lesson to life and the world.

Ostracism: What is it? Is it harmful? How do the girls demonstrate the act of ostracism in today’s reading? Have you ever faced ostracism? If so, how did you handle it, and did it take courage to overcome it? How can experiencing ostracism help build courage and fortitude?

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 6



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Why should you not take responsibility for the action of others?

In order to live a life with courage, it is important to take responsibility for your own actions, both positive and negative. If you take the blame for someone or take their accolades, you are living a life under false pretense. A courageous person is able to be true to themselves and stand up for their strengths and weaknesses.

An assault occurs in today's reading. We advise defining assault and discussing the level of seriousness as this act was done against a minor.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

authority (50)	hydrant (53)	negatives (54)	crumples (56)	tomb (56)
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Literary Term: Figurative Language—Language used in suggestive rather than literal ways. Figurative language in poetry includes simile, metaphor, and personification. For example, "Abuelito who throws coins like rain."

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 49-57**

Setting	Characters	Pages
Mango St.	Lucy, Rachel, Esperanza, Nenny, Alicia	49-52
Peter Pan Photo Finishers	Tito, Aunt Lala	53-55

Esperanza's bedroom	Papa, Esperanza	56-57
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RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- The girls are Double Dutch jump roping. They are talking about the merits of hips for women.
- Each girl has their own theory—"they are good to hold babies on," says one. Esperanza gives the "scientific" reason for hips: so you can tell the difference between a man and woman.
- The girls continue their discussion, making up new jump rope rhymes about hips.
- It is Nenny's turn and she sings an old "childish" rhyme. The girls put up with it because she is Esperanza's sister.
- They try to tell her to sing her own song and she continues with the old songs. It is then that Esperanza knows that she is growing up and she and Nenny are in different worlds.
- Esperanza needs to get a job to help pay for school.
- Her Aunt Lala gets her a job at Peter Pan Photo finisher. She has to lie about her age. She isn't sure what she could and couldn't do, so some ladies give her some pointers. At lunch, she is too shy to eat with everyone else.
- She meets a man who befriends her. He says she can sit with him. He lies and says it is his birthday and she should give him a kiss. He grabs her face and kisses her on the lips.
- Esperanza's grandfather dies. Her father tells her. He is upset. Because she is the oldest, she has to tell the other kids.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Esperanza seems to be able to report on "hips" with authority. This is how many children skew fact and fiction on big topics like drugs, alcohol, sex, and growing up. Why don't kids ask their parents or a trusted adult for guidance when these types of topics arise?
2. What do the rhymes tell you about the girls' ages?
3. Esperanza realizes that she and Nenny no longer belong in the same world. How do you think she reacts and accepts that? What world is Esperanza in? What about Nenny? Can Esperanza go back?
4. Esperanza has to get a job to help pay for her schooling. Do you think she will value her education more or less if she has to work for it? Why?

5. Based on Esperanza's first day at her new job, do you think she is prepared to enter the world? What character traits and qualities do you think she needs to better be able to adapt in new situations?
6. What would you be thinking if you had to inform your siblings that someone had died? What would you do to prepare to answer their questions?
7. When the old man kisses her, do you think it would take courage for Esperanza to report it? Do you think it is likely or unlikely that Esperanza reported it; why or why not?
8. How does Esperanza demonstrate courage with her grandfather's passing?
9. Does Esperanza's ability to be strong during this time surprise you? How is it consistent or inconsistent with the child-like behavior she often demonstrates?

Analyze Analyze the key paragraph.

Key Passage, p. 57

"And I think if my own Papa died, what would I do. I hold my Papa in my arms. I hold and hold and hold him" (p. 57).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

Sticking up for yourself can take courage! Especially when we are young, in the face of a violation or threat, one can become "frozen in fear", embarrassed, scared and many other factors that can make such a situation leaving one feeling helpless. Think of Esperanza's situation when the man violated her—would it take courage to tell someone?

In a narrative paragraph describe a time your strength and courage got you through a difficult time. How did it help you build courage and fortitude? Was there anything you would or could have done differently?

Close Close by extending today's lesson to life and the world.

Loss: A Time of Reflection

Esperanza experiences a loss in today's reading. Take time to explore with the class "loss".

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 7



Outcomes for Today

Common Core Standards Focus:

W6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of information flexibly and dynamically.

W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

SL1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What are Archetypes?

Review the different archetypes commonly used in literature. An internet image search of *archetypes* provides several examples. Two examples are attached. Review graphics.

What archetypes has Esperanza encountered in the vignettes so far? Does Esperanza fit an archetype as discussed?

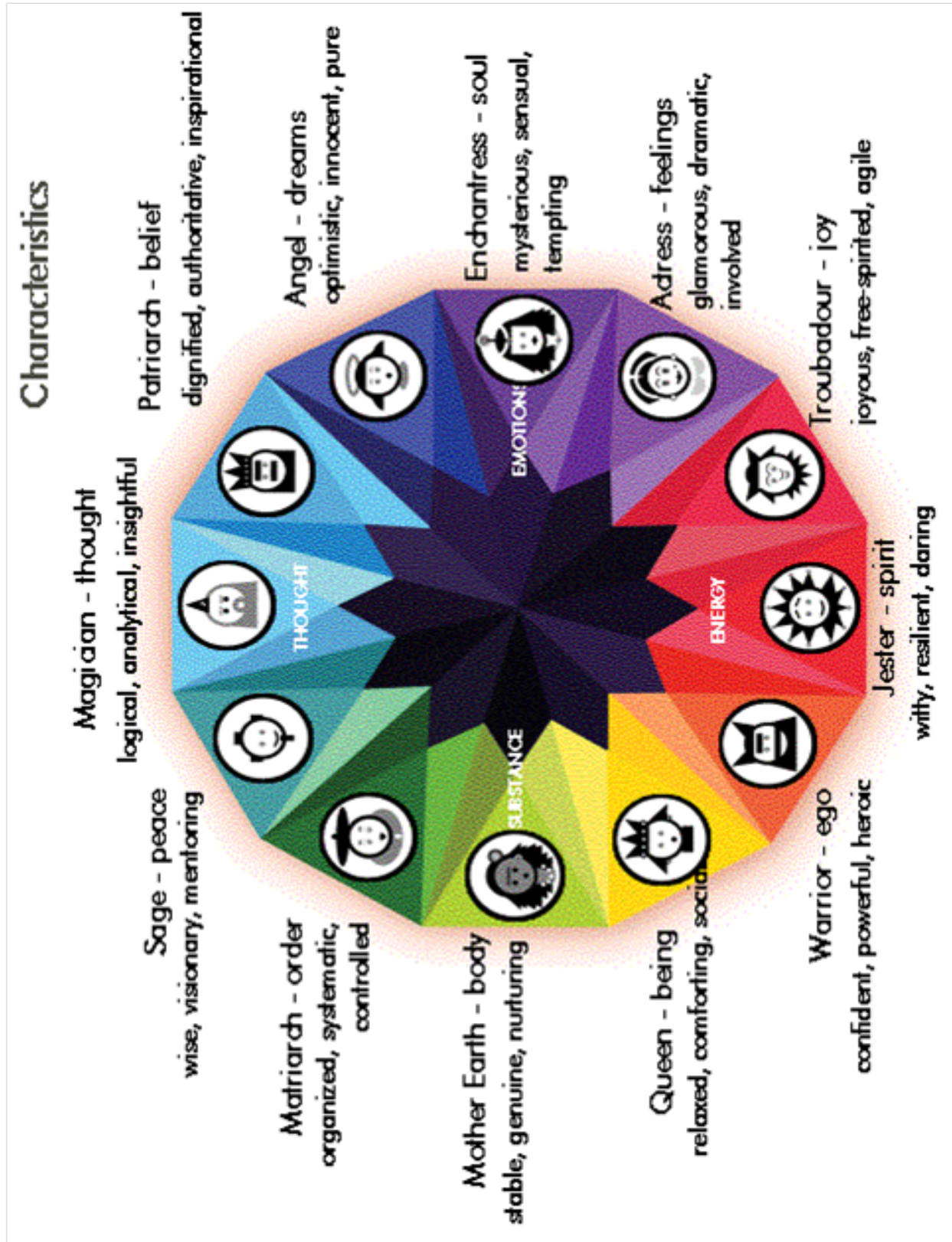
Word Wall Here are five vocabulary words to teach and add to the Word Wall.

wicked (59)	ashamed (60)	carnivals (62)	ordinary (63)	scarcely (69)
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Literary Term: Archetype—A prototype on which characters, images, stories, or themes are modeled.

Archetype	Motivation	Motto	Core Desire
Creator	Stability & Control	If it can be imagined, it can be created.	Create something of enduring value.
Caregiver	Stability & Control	Love your neighbor as yourself.	Protect people from harm.
Ruler	Stability & Control	Power isn't everything. It's the only thing.	Control
Jester	Belonging & enjoyment	If I can't dance I don't want to be part of your revolution.	To live in the moment with full enjoyment.
Regular Gal/Guy	Belonging & enjoyment	All mean and women are created equal.	Connection with others.
Lover	Belonging & enjoyment	I only have eyes for you.	Attain intimacy and experience sexual pleasure.
Hero	Risk & mastery	Where there's a will, there's a way.	To prove one's worth through courageous and difficult action.
Outlaw	Risk & mastery	Rules are meant to be broken.	Revenge or revolution.
Magician	Risk & mastery	It can happen!	Knowledge of the fundamental laws of how the world or universe works
Innocent	Independence & fulfillment	Free to be you and me.	To experience paradise.
Explorer	Independence & fulfillment	Don't Fence Me In.	The freedom to find out who you are through exploring the world.
Sage	Independence & fulfillment	The truth will set you free.	The discovery of truth.

Source: http://bethbarany.com/sparks_jun08.html



READ

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Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 58-69**

Setting	Characters	Pages
Aunt Lupe's apartment	Aunt Lupe	58-61
Elenita's house	Elenita, Ernie	62-64
the hospital	Geraldo, Marin	65-66
Edna's apartment building	Edna, Angel Vargas	67-69

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Esperanza was born on an "evil" day. Her mother prays for her.
- Her Aunt Guadalupe was strong and beautiful. She is sick and dying now.
- Esperanza doesn't know why diseases hit some people and miss others.
- Esperanza goes and reads to her. She doesn't realize her aunt is blind until she tries to show her a picture. She reads her one of her own poems. Her aunt likes it. She encourages Esperanza to keep writing. She tells her it will keep her free.
- Esperanza meets Elenita (a fortune teller). She has Esperanza look in beer suds for her future and then gets out the fortune cards. Esperanza hears cartoons on the TV in the front room and would rather be there with Ernie and the baby.
- Marin meets Geraldo at a dance. He is not the type of man she "waited" for. But, she meets a man. They dance and he dies in an accident. She never gets the life she waited for.
- Ruthie walks her dog and talks to herself. Edna cannot kick her out of the apartment because she is her daughter.
- Ruthie is the girls' friend. She goes places with them, but never goes inside. She sees nice things wherever they are.
- Ruthie can sing and is talented. She used to be married and live in the city. She is waiting for her husband to come and get her. He never comes.
- Ruthie is talented and beautiful; Esperanza cannot figure out why she is living on Mango St.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Can someone be born "bad"? If you were told you were born bad, what would you do?

2. Esperanza believes “diseases have no eyes. They pick with a dizzy finger anyone just anyone.” Do you think that people are destined to have things happen to them or can you make your own future?
3. Aunt Guadalupe tells Esperanza to “keep writing” because it will keep her free. What do you think her aunt meant? What freedoms can you find in writing?
4. The fortune teller tells Esperanza that she will get a home in the heart. What is a home in the heart? What is home to you? How do you know if you are home?
5. Why is it significant that Geraldo has no last name?
6. What makes Ruthie unique?
7. Why do you think Ruthie never enters the store when she goes shopping with the girls?
8. What lesson do you think Esperanza learns from Ruthie?
9. Have you ever had a friend like Ruthie? What makes them special?
10. What do you think happened to Ruthie to bring her back to Mango St. sleeping on a couch at her mother’s house?

Analyze Analyze the key paragraph.

Key Passage, p. 68-69

“There were many things Ruthie could have been if she wanted to. Not only is she a good whistler, but she can sing and dance too. She had lots of job offers when she was young, but never took them. She got married instead and moved away to a pretty house outside the city. Only thing I can’t understand is why Ruthie is living on Mango Street if she doesn’t have to, why is she sleeping on a couch in her mother’s living room when she has a real house all her own, but she says she’s just visiting and next week her husband’s going to take her home. But the weekends come and go and Ruthie stays. No matter. We are glad because Ruthie is our friend” (p. 68-69).

EXTEND

Write Have each student write a short product based on today’s prompt to connect to the unit theme.

What archetype does Ruthie fit? **In a narrative paragraph write about her fate. What happened to Ruthie in your vision?**

Or, It’s the first day of school; **write a narrative paragraph as an assigned archetype.**

Or, select a character from today’s reading who embodies courage. **Write a narrative story continuing where the story left off.**

Reiterate.

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well- structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

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- c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Close Close by extending today's lesson to life and the world.

How can labels ascribed to us by society (teachers, parents, friends) help or hurt us? Do those labels require us to develop fortitude? Does it take courage to overcome stereotypes? Share a role that has been ascribed to you; what assumptions are made about people in that role? Do you agree or disagree?

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 8



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What are hardships that immigrants face?

<http://search.discoveryeducation.com/>

Immigrants face many challenges to enter a new country. Not only are there stereotypes as you enter a new place, there are basic struggles. Language barriers, economic hardships, and health concerns are faced by many immigrants as they enter a new country.

There is a struggle to balance keeping old country transitions and customs with accepting the new customs and traditions.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

geraniums (70)	wedged (70)	ordinary (71)	raggedy (74)	ferocious (74)
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Literary Term: Personification—In the vignette “Four Skinny Trees” Esperanza says that the trees “grab the earth between their hairy toes and bite the sky with violent teeth and never quite their anger.”

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 70-78**

Setting	Characters	Pages
Edna's basement	Earl	70-71

in front of Sire's house	Sire, Papa, Mama, Esperanza, Lois	72-73
four skinny trees on Mango St.	Esperanza, Nenny	74-75
Sally's home and school	Mamacita, Rachel, Rafaela	76-78

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Earl is a jukebox repairman and lives in Edna's basement.
- He gives the kids 45's and is always wearing a felt hat.
- He has a wife who sometimes comes to visit. However, the kids in the neighborhood can't agree on what she looks like.
- Sire is a neighborhood bully. He stares down Esperanza whenever he sees her.
- She tried to stare back at him once. He was so surprised he hit a car with his bike.
- Esperanza is envious because Lois is free, has someone, and doesn't seem to be afraid of anything.
- Four skinny trees are on Mango Street. Esperanza understands them. They don't belong, but they are strong and resilient. The trees give Esperanza hope.
- Mamacita has moved into the building across the street. She doesn't speak English.
- Her man has brought her and their son here. She stays inside. Esperanza doesn't know if she stays because she doesn't speak English, is too big to get out, or if it is the three flights of stairs.
- She misses her homeland and cries often about wanting to go back.
- Her husband says she is at home now. She cries.
- Her son speaks English. She cries and tells him not to.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Who demonstrated courage in today's reading?
2. Why is Earl so fascinating to Esperanza?
3. Who is the woman in Earl's apartment?
4. Esperanza finally tries to "stare down" Sire. Why is the act of looking someone in the eye significant for Esperanza?
5. What is the tone of today's selected reading? Can you find a quote from today's reading that supports your position?
6. She feels as if "everything is holding its breath inside me. Everything is waiting to explode like Christmas" (p. 73). What do you think Esperanza is referring to? What is she waiting for?

7. How can Esperanza relate to the Four Skinny Trees? What about the trees and their circumstances help to motivate her?
8. If you were Mamacita, would you stay inside? What do you think she is waiting for?
9. In Mamacita's story, who or what do you think the conflict is between? Why?
10. Does it take courage to attempt to speak a language foreign to you?
11. The simile, "sounds like a seagull" (p. 77) implies what?

Analyze Analyze the key paragraph.

Key Passage, p. 72 and 78

"I don't cross the street like other girls. Straight ahead, straight eyes." (p. 72)

"And then to break her heart forever, the baby boy, who has begun to talk, starts to sing the Pepsi commercial he heard on T.V." (p. 78)

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

Re-read the selected passage (p. 72). Is this an act of courage as we have defined for the class theme? Is this a dangerous choice Esperanza is making? What does this act tell you about Esperanza's character? Does it take courage to face fear? **In a narrative paragraph describe how this act is or is not a courageous act and infer the reasoning behind her decision. Can you relate?**

Close Close by extending today's lesson to life and the world.

Re-read the selected passage (p. 78). Many Americans have a dual-consciousness or identify strongly with two different cultures; for example, a native Mexican and American culture, or many other combinations of cultures. What cultures do you identify with? Think of the traditions and customs even food you grew up with. Can you relate to the mother's concern in today's reading. What is she grieving? Why?

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 9



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Why is courage important, especially during hardships?

Some would claim that courage is the most important virtue of all. We are faced with decisions on a daily basis. Those with courage have the ability to face the decisions, think through them clearly, and make a decision with integrity. A courageous person is prepared to act on their decision and stand up for what they believe in. During hardships, courageous people will do the right thing regardless of what people around them say.

"You gain strength, courage, and confidence by every experience in which you really stop to look fear in the face. You must do the thing which you think you cannot do."
- E. Roosevelt

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

bitter (80)	raven (81)	satin (81)	nylons (81)	papaya (79)
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Literary Term: Simile—In the vignette "Laughter" Esperanza states, "Our laughter for example...all of a sudden and surprised like a pile of dishes breaking."

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 79-85**

Setting	Characters	Pages
Rafaela's house	Rafaela, Rafaela's husband, Rapunzel	79-80
front of Sally's House and the schoolyard	Sally, Sally's father	81-83
Minerva's house	Minerva	84-85

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Rafaela is home on Tuesdays. Her husband is playing dominoes. He locks her in because she is so beautiful.
- She is old from leaning out the window, waiting. She pretends to be Rapunzel. She gives the kids money to buy her coconut and papaya juice.
- Sally is beautiful and her father knows that beauty can be trouble.
- She never gets to go out, but is admired by Esperanza because she is exotic.
- She seems to be preoccupied and wishing she could be somewhere else.
- Esperanza feels connected to her because neither belong.
- Minerva writes poems after she is done taking care of the kids.
- She is always fighting with her husband and throws him out. The next week, he comes back and she is black and blue.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Who is Rafaela? Would it take courage for Rafaela to change her situation?
2. Would you describe Rafaela as a courageous person?
3. Do you think that dreaming helps Rafaela cope with being stuck at home? How?
4. How can being beautiful be just as difficult as being ordinary?
5. What is Esperanza trying to do or convey as she tells Sally's story?
6. Minerva always says that there is something wrong at home. Can people create their own craziness at home or do you think it just happens?
7. Would you describe Minerva as courageous?
8. If you were Esperanza, what would you tell Minerva to do?

9. What similes can you identify from today's reading?

Analyze Analyze the key paragraph.

Key Passage, p. 85

"One day, she is through and lets him know enough is enough. Out the door he goes. Clothes, records, shoes. Out the window and the door locked. But that night he comes back and sends a big rock through the window. Then he is sorry and she opens the door again. Same story.

Next week she comes over black and blue and asks what can she do? Minerva. I don't know which way she'll go. There is nothing I can do" (p. 85).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

Does it take courage to "close the door permanently"? Think of Minerva, and in a **narrative paragraph continue the story by writing a paragraph in which Minerva takes the courageous step to close the door permanently. Be specific. What does she do? Where does she go? Use your imagination, resources, and be brave in your response.**

Close Close by extending today's lesson to life and the world.

Identify Domestic Violence resources in your city. Discuss how a person can escape domestic violence. Discuss warning signs of domestic violence, shown below.
https://www.google.com/search?q=domestic+violence+warning+signs&safe=strict&rls=c om.microsoft:en-US:IE-Address&source=Inms&tbn=isch&sa=X&ved=0ahUKEwic_8GD9crKAhVP9GMKHd4mDXQQ_AUIBygB&biw=1280&bih=855#imgsrc=o9Z_QdVeBZANWM%3A

1 INTENSITY

Someone you just met exhibits the following behavior: **LYING** or exaggerating; **INSISTING** you move in/get married/have kids immediately; trying to win over friends and family; **OVER THE TOP** gestures like expensive gifts/dates, extreme love letters; sweeping you off your feet; **BOMBARDING** you with texts and emails; behaving obsessively and non stop calls.

2 JEALOUSY

Behaving **IRRATIONALLY** when you get a promotion, job or new friend; becoming **ANGRY** when you speak to the opposite sex; persistently **ACCUSING** you of cheating; resenting your time with friends, family, coworkers or activities; **DEMANDING** to know private details of your life.

3 CONTROL

TELLING you how to dress, when to speak or what to think; showing up **UNINVITED** at your home, school, or job; **CHECKING** your cell phone, emails, Facebook; going through your belongings; timing/following you; controlling/withholding money; sexually coercing you.

4 ISOLATION

INSISTING you only spend time with them; making you emotionally, psychologically or financially **DEPENDENT**; preventing you from seeing your friends, family or children; **FORBIDDING** you from going anywhere or speaking to anyone; keeping you home.

5 CRITICISM

Calling you overweight, **UGLY**, **STUPID** or crazy; ridiculing your beliefs, ambitions or friends; claiming they're the only one who really cares about you; making you feel bad about yourself; **BRAINWASHING** you to feel worthless; accusing you of being a bad parent.

6 SABOTAGE

Making you **MISS** work or school by starting a fight or having a **MELTDOWN**; being needy when you're busy or doing well; making you believe you're crazy, alone or helpless; **HIDING** your money, keys or phone; stealing your belongings; **DESTROYING** your self-esteem.

7 BLAME

Making you feel **GUILTY** and responsible for their aggressive or **DESTRUCTIVE** behavior; blaming the world or you for their **PROBLEMS**; always saying, "This is your **FAULT**" or "You made me do this."

8 ANGER

OVERREACTING to small problems; frequently losing control; violent **OUTBURSTS** or severe mood swings; drinking excessively; **THREATENING** to hurt/kill you or loved ones; **FIGHTING**; sexually abusing you; making you feel **AFRAID** for your life/your children's lives.

If your partner either threatens or physically abuses you, which includes pushing or shoving, there is no justification and it will only get worse. Tell your family and call the national domestic abuse hotline immediately
FOR HELP: 1-800-799-SAFE.

www.BeautyCares.org

Beauty Cares.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 10



Outcomes for Today

Common Core Standards Focus:

W3 b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

a.) Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

L1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Read: "The Story of an Hour"

Kate Chopin Bio

<http://archive.vcu.edu/english/engweb/webtexts/hour/storyofhour.html>

The Story of An Hour

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will -- as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door-- you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease --of the joy that kills.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

ashamed (86)	tame (88)	threshold (88)	cruel (89)	opera (90)
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Literary Term: Connotation

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 86-93**

Setting	Characters	Pages
the neighborhood on the hill	Esperanza, Nenny, Mama, Papa	86-87
Mango St.	Mama, Nenny, Esperanza	88-89
the kitchen	Mother, Esperanza	90-91
school	Sally	92-93

Pages 92-93 contain sensitive material for some students. Please pre-read those pages.

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- The family goes to the neighborhood where Papa works on his day off. Esperanza wants a house in that area.

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www.scu.edu/character

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- After a while, she stops going—they think she is too stuck up. She is just tired of wanting something she can't have.
- Nenny is discontent, too. She vows to do things differently. She wants to do things on her own and succeed by making good choices—not by waiting for a man or by having a baby.
- Mother could have been somebody—she can sing an opera and draw.
- She could have been somebody, but she quit school because she was ashamed of not having nice clothes. But, she did have brains.
- Sally's dad hits her and leaves bruises.
- She goes to Esperanza's house to stay there. Her dad comes and apologizes, so she goes back home.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Why does the family go to look at the houses on the hill?
2. Do you think it is important for the girls to see places outside of Mango St.? Why?
3. Esperanza doesn't want to forget where she came from. Why do you think that is important for her?
4. Nenny wants things, but she wants to pick and choose. Do you think she has a valid plan to leave Mango St.? If you were her, what would you plan to do?
5. Mother left school because she was ashamed of not having nice clothes even though she is talented and has brains. She lives on Mango St. Do you think she has any regrets? Why?
6. Sally is being beaten by her father. Esperanza is shocked because she is so beautiful. Why is it important to not judge people by their looks?
7. What does it tell us about Esperanza's character when she states she will not "forget where she came from"?
8. Does it take courage to go to school? Why or why not?
9. Does Esperanza demonstrate courage in today's reading?

Analyze Analyze the key paragraph.

Key Passage, p. 91

"Shame is a bad thing, you know. It keeps you down. You want to know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains" (p. 91).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

In a narrative paragraph describe the similarities and differences of the two pieces of literature: Kate Chopin's "The Story of an Hour" with *The House on Mango Street*.

***Mango Street*. What do they have in common? What are their differences? Use the Venn diagram and class discussion.**

Close Close by extending today's lesson to life and the world.

Both authors share about their communities. Discuss as a class the community you live in. Are there similarities and differences to the ones depicted in the readings? Describe the geography, climate, etc. What values are demonstrated in your community?

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 11



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

What is the purpose of gardens?

<http://www.ngb.org/gardening/todays/article.cfm?ID=55>

There are many reasons to garden. In a fast paced world and in areas that do not have much green space, gardens play an important role. They give people a chance to slow down and experience daily beauty. They provide mental relaxation and healthy food choices. Gardens can be used as tools to meet people and to learn about the earth and your surroundings. Gardens give people an opportunity to be themselves and to be creative.

The kids on Mango St. use the Monkey Garden as a place to get away and just be kids. They can run and play and use their imaginations. The garden is their opportunity to hang on to being a kid.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

porcelain (94)	fringe (94)	whirl (100)	bazaar (101)	permission (102)
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Literary Term: Protagonist

READ

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Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 94-102**

Setting	Characters	Pages
the Monkey Garden	the monkey people, Sally, Tito & friends	94-98
Carnival	Sally	99-100
by the red clown's mouth	Sally	101-102

Pages 99-100 contain sensitive materials. Please pre-read prior to reading with your kids. It is okay to skip this section if needed.

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- The monkey and the monkey people move from the neighborhood.
- Once they leave, they begin to go into the garden.
- The garden is beautiful, but as time goes on, it becomes unruly.
- Things get dumped but also disappear as it grows and grows.
- The kids like to go there since they, too, would disappear from their parents.
- Esperanza likes going and being a kid. Sally is more interested in the boys and won't play anymore.
- Sally and Esperanza go to a carnival.
- Sally is on a ride with a boy and Esperanza waits. While she is waiting, a boy grabs her and forces himself on her. Her experience is horrible and frightening. She wonders why everyone lied to her about how special it was suppose to be.
- Sally gets married to a marshmallow salesman in a state that you can marry before you're in 8th grade. She says she is in love.
- Her husband is controlling; she is not allowed to go outside or talk on the phone.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Why do you think all of the kids come to the garden?
2. Have you ever had a place like the garden to go to? Why is it important?
3. Esperanza seems to be trapped between being a kid and struggling to be a teen/adult. Have you ever been in this position? What was it like for you?
4. Can Esperanza relate to Sally anymore?
5. Did Sally let Esperanza down as a friend? How?
6. Do you think you would be prepared to get married in 8th grade?

7. Sally got married in order to leave Mango St. Based on today's reading, do you think she is in a better position now? Give examples from today's reading.

Analyze Analyze the key paragraph.

Key Passage, p. 101

"She say's she is in love, but I think she did it to escape" (p. 101).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

As individuals, we want to make good choices and decisions. **In a narrative paragraph write about a time that you made a good decision. What did you have to decide? What process did you go through to make your decision? How did you feel once you made a good decision?**

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 12



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Why is it important to give back?

In today's reading, Esperanza is encouraged to leave Mango St. but to return to help others. It is important for all people to "give back" to others. Giving back helps others see that there are options. It helps you experience life in a fulfilled way. It shows that you have reached a certain amount of success to help lead others when they need it.

Film Reference *Pay it Forward* (2000)

Show the first and last scene of *Pay it Forward*.

Word Wall Here are five vocabulary words to teach and add to the Word Wall.

veined (104)	selfish (105)	mayor (107)	porcelain (103)	cinnamon (105)
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Literary Term: Repetition

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict* Cycle of 2-3 pages.

The House on Mango Street by Sandra Cisneros, p. 103-107

Setting	Characters	Pages
Lucy and Rachel's house	the three sisters	103-105
Edna's steps	Alicia	106-107

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Rachel and Lucy's sister dies. Their aunts come to stay at the house.
- They have the memorial at the house; Esperanza had never seen a dead person before. The aunts help her by giving her Kleenex and gum.
- They seem to be able to "see" things and live by "old wives tales."
- They encourage her to return to Mango St. once she leaves.
- Esperanza explains to Alicia how she doesn't fit in and how she wants a house.
- Esperanza describes the house she wants.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Why did the three sisters come to Lucy and Rachel's house?
2. Do you think the three sisters helped Esperanza work toward her future? How?
3. "When you leave you must remember to come back for the others. A circle, understand?" (p. 105). What do you think the three sisters meant by coming back? How can Esperanza help others and complete the circle?
4. Who do you think can make Mango St. better? How?
5. Identify an act of courage from today's reading.
6. Does Esperanza demonstrate courage in her attitude toward her circumstances?

Analyze Analyze the key paragraph.

Key Passage, p. 107

"No, Alicia says. Like it or not you are Mango Street, and one day you'll come back too. Not me. Not until somebody makes it better. Who's going to do it? The Mayor? And the thought of the Mayor coming to Mango Street makes me laugh out loud. Who's going to do it? Not the Mayor" (p. 107).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

In a narrative paragraph write a political address: Pretend you are the mayor visiting the area where Mango Street is located. What promises do you make? What impressions do you have of the community? Be sure to use courage and fortitude in your address. View a few political campaign speeches for motivation and tone.

Close Close by extending today's lesson to life and the world.

View a campaign speech. What promises do political candidates make in communities living in poverty in the United States? Why do you think these promises are made?

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Day 13



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Word Wall Here are vocabulary words to teach and add to the Word Wall.

trudged (109)	petunias (108)	march (109)	belong (110)
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Literary Term: Foreshadowing—In the vignette “Alicia and I Talking on Edna's Steps,” Esperanza wonders who is going to make Mango Street better. She says, “Who's going to do it? Not the Mayor.”

READ

Review Review the timeline from the beginning everyday.

Read Read the selection, usually in a Shared Reading *Read React Predict Cycle* of 2-3 pages.

***The House on Mango Street* by Sandra Cisneros, p. 108-110**

Setting	Characters	Pages
Esperanza's future home	Esperanza	108-109

RESPOND

Timeline Agree on the facts in today's reading and list the 3-5 most important on the timeline.

Students might mention:

- Esperanza explains to Alicia how she doesn't fit in and how she wants a house.
- Esperanza describes the house she wants.
- Esperanza is telling her story. She wants it to be a story about a girl that doesn't want to belong.
- She tells her story so she can be free. She will leave so she can come back.

Map Add to ongoing class activities like a KWL chart or map: where did the characters go?

Continue Map, Visual Timeline, or Character Profile Charts

EXPLORE

Discussion Ask discussion questions of all 9 types (see Day 1).

Key Questions

1. Esperanza is going to tell a story about a “girl who doesn't want to belong” (p. 109). Is it important that she doesn't *want* to belong? How will that help her as she tries to leave?
2. Esperanza is always working on her future dream. Is it important to always have a dream? Why?
3. How does the story end?
4. What emotions do you think the author intended the audience to experience?
5. How did Esperanza's character develop throughout the story?
6. In the end, would you describe Esperanza as courageous? Why?
7. Does a desire for independence demonstrate courage?
8. How can you “belong but not belong”?
9. Esperanza claims she likes to tell stories; she narrates even the mundane moments of life? Do you think she does this as a coping mechanism? A hobby? Why do you think she does this?

Analyze Analyze the key paragraph.

Key Passage, p. 109-110

“...What I remember most is Mango Street, sad red house, the house I belong but I do not belong to...One day I will say good-bye to Mango. I am too strong for her to keep me here forever. One day I will go away” (p. 109-110).

EXTEND

Write Have each student write a short product based on today's prompt to connect to the unit theme.

Many people stay in the same state, same county, same neighborhood the majority of their lives. Why do you think that is? Think of your own life and family—have you branched out to new communities? Do you see yourself moving to an entirely new state, new county, or new neighborhood? Does it take courage to venture out to new areas? Does it take courage to move away from family? What are the benefits of going “abroad”?

In a narrative paragraph describe a time you ventured out to somewhere new. Perhaps you moved or perhaps you spent an afternoon somewhere out of your comfort zone. You choose. Share with great detail and appeal to all the senses. Did it take courage to venture out of your comfort zone?

Close Close by extending today's lesson to life and the world.

Discuss places you could venture out to over the weekend that could prove to be new and different. Provide example by researching the official city websites of surrounding areas.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Final Writing Day 14



Outcomes for Today

Common Core Standards Focus:

W3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- a.) Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- b.) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- c.) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- d.) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- e.) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



Courage Requires Fortitude. Courage is risk for a reason, not for a thrill. Courage requires we moderate our impulses and emotions. Courage leads me to consider the Heroic Journey in which people live for purposes bigger than themselves and their wants and needs.

Review the writing process: prewrite, first draft, 2nd draft, editing revising, peer revising, and final copy.

Terms to know: prewriting, draft, introduction, body paragraphs, conclusion, editing and revising, and peer edit.

The Final Writing Assignment: An autobiographical narrative.

(This activity may need to be split into two days depending on your class.)

An autobiographical narrative is the true story of your life from your point of view. The requirement for this autobiographical narrative is to focus on acts of courage and fortitude. It will be helpful to use any of your previous paragraphs to help build your essay. You must cover all parts of the writing process. This is your chance to demonstrate the Common Core Standards.

PREWRITE: Create a Graphic Timeline with your students. As a class, brainstorm life's moments that should go on the graph. This timeline will be in the form of a (horizontal) line graph. The high points of your life should be on the positive side and the bad times should be on the negative side. OR Use the autobiographical timeline created on Day 4. For every moment that is on the graph, add a graphic with it. For example, on the first

Character Education at the Markkula Center for Applied Ethics

day of school you could have a picture of a school building. The graphics will help students recall significant moments in their lives.

WRITING A DRAFT:

Introduction paragraph: Have students write an “I Am” Poem (lesson plan structure is attached).

http://score.rims.k12.ca.us/score_lessons/symbols_freedom/pages/i_am_poem.html

Have students use this format to help them construct their introductory paragraph.

Body Paragraphs: Have students review their previous writing assignments. Select at least three of the previous writing assignments where they discussed their memorable and courageous acts. These three entries should be three significant moments from their life. Students need to pick their moments, put them in a logical order, and edit and revise them. Students may need to add connecting sentences to help the paragraph flow.

Conclusion Paragraph: Students should conclude their narrative with their future plans and goals.

Character Based Literacy Program 60-Minute Lesson Plan

The House on Mango Street, Final Writing Day 15



Outcomes for Today

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Standards for Language

L1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

- a.) Use parallel structure.
- b.) Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

L5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a.) Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- b.) Analyze nuances in the meaning of words with similar denotations.

PREPARE

Background Gather background knowledge about a place, time, event, person, or thing.



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Review the writing process: prewrite, first draft, revising, 2nd draft, editing, peer revising, and final copy.

The Final Writing Assignment—Continued:

REVISE: Read your first draft of your essay from start to finish. Make changes according to this checklist:

The following guidelines are designed to give students a checklist to use, whether they are revising individually or as part of a peer review team.

Organization

- ✓ Is there a clear introduction, body, and conclusion?
- ✓ Does the introduction provide sufficient background for the reader? Are the "who," "where," "why," "what," and "how" questions addressed?
- ✓ Is there a thesis sentence? Is the purpose of the essay clear? Do you mention courage and fortitude in your introduction?
- ✓ Does the essay move from general to specific?
- ✓ Are there sufficient transitions (furthermore, in addition to, lastly, also) between related ideas?
- ✓ Is the overall organization murky or clean? In other words, do you avoid introducing new material in the conclusion or switching subjects in the middle of a paragraph in the body?
- ✓ Does every paragraph address the subject matter (courage and fortitude) of the thesis in some way?

Content and Style

- ✓ Does the essay show that you have a knowledge of the audience?
- ✓ Is the length appropriate and adequate?
- ✓ Have you used sufficient examples and detail to make his or her points clearly?
- ✓ Has the assignment been addressed?
- ✓ Is the tone of the essay appropriate?
- ✓ Have you avoided insulting the reader?
- ✓ Is the tone of the essay professional and appropriate?
- ✓ Is the language convincing, clear, and concise?
- ✓ Have you used fresh language and a creative approach?

WRITE A SECOND DRAFT

Peer edit and revise: Work with a partner to finalize your essay. Exchange papers. Revise and edit using the previous checklist.

Final checklist:

Proofreading

- ✓ Has the writer checked grammar and punctuation?
- ✓ Has the writer spell checked the essay?
- ✓ Has the writer checked for his or her particular pattern of error?
- ✓ Are the page numbers correct?
- ✓ Is the title capitalized correctly?
- ✓ Has the writer used the correct margin and font?

FINAL Essay: Pair and Share.

Type and make any final revisions and editing. Final essay should be typed using Times New Roman 12 pt font. Pair and share. Each of you present your essay to each other. Listen for content (no more revising and editing at this time). Focus on the theme of the unit. Discuss it. Compare and contrast life experiences using a Venn diagram. Present to the class together.