

HOME & HOMELAND

Grade 7 Module 2 Study Guide

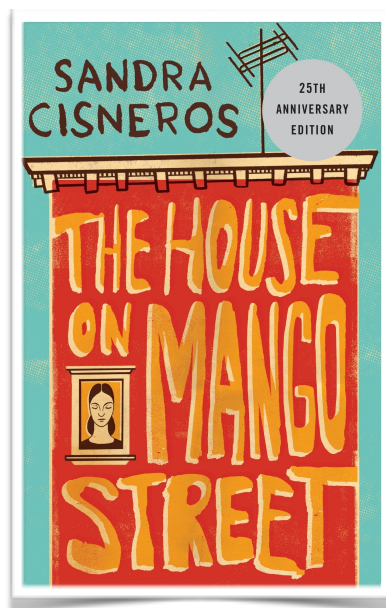
What factors shape children's identities?

The House on Mango Street by Sandra Cisneros

This American Book Award-winning novel relates stories about Esperanza Cordero, a young Mexican-American girl growing up on Chicago's South Side. Together, the short vignettes follow her as she grows up, revealing her struggles as a girl and a Latinx. Some vignettes contain violent episodes of abuse.

Cool Salsa Edited by Lori M. Carlson

This collection of poems features work by contemporary poets, including Gary Soto, Sandra Cisneros, Pat Mora, and Oscar Hijuelos, all on the theme of living as Latinos in America. The poems appear in English and Spanish



When you immigrate to a new country, what happens to your cultural identity? In this module, students continue to consider identity – this time through the lens of young Latinos in contemporary urban America.

Students are drawn in by Gina Valdes' "Where You From" from *Cool Salsa* – a playful, sharp poem written partially in Spanish that captures this module's theme of tension between home and homeland. Then, for several weeks, students alternately read poems from *Cool Salsa* and vignettes from Sandra Cisneros' iconic coming-of-age novel, *The House on Mango Street*. Finally, students read more formal poems by Latin poets, along with literary criticism of *The House on Mango Street*. Students also view videotaped scenes of a dramatization of Cisneros' novel by Steppenwolf Theatre.



Skills students learn during this module

- Write arguments to support claims with clear reasons and relevant evidence
- Analyze how setting shapes characters or plot
- Analyze how characters interact with the plot
- Analyze how poetic structure contributes to meaning
- Compare and contrast two mediums' effects on the reader /viewer
- Explain how as series of parts form and overall structure
- Connect structure to the development of ideas in a text

How to Help at Home:

Beyond ensuring your student completes any assigned ELA homework, the best way to support your student in ELA is to **discuss the books they are reading in school and at home!**

Your student will be asked to read 2-3 times a week at home. As they read, they should practice naming **who** the text is about, **what happened**, and **why** it happened.

Reading with your student and helping them generate their who, what, and why responses is a great way to support them in class.

You could also:

- Review important vocabulary from the texts (attached)
- Review Comprehension questions with your students (attached)
- Have students practice writing essays at home!

Sample Writing Task

Over the course of this module, students will be practicing writing **informative essays**. Below, find a sample task. While students benefit from more opportunities to write, they also learn a great deal from **reflecting** on what they wrote and **reviewing and revising** what they wrote with others.

If you want to support your student's writing, you could have them try this practice task and review their writing together. The texts are linked in the underlined titles.

You have read two poems, "If" by Rudyard Kipling and "Wild Goose" by Curtis Heath. Write an essay in which you analyze how the structure of each poem impacts the meaning. Be sure to include specific details from each text.

New Vocabulary from the texts

As students read the texts, they will encounter many new words. The more opportunities they get to hear, discuss, and think about these terms, the more likely they are to remember and use them in their own speaking and writing. **You can help your student by reviewing vocabulary from class!**

Term	Definition
<i>abandon</i>	left behind, not taken care of
<i>temporary</i>	lasting a brief or short time
<i>flat</i>	an apartment
<i>Vying</i>	competing
<i>baffled</i>	confused, bewildered
<i>sternly</i>	firmly
<i>descended</i>	moved downward
<i>summon</i>	to call up; rouse to call to appear for a particular purpose
<i>neglected</i>	to pay too little or no attention to
<i>intact</i>	staying complete, whole, or without damage; not changed or harmed
<i>intimacy</i>	a close and detailed knowledge of something
<i>ferocious</i>	intense, strong, or fierce.
<i>tame</i>	: dull or without adventure
<i>threshold</i>	the point when something starts to happen
<i>contemporar</i>	modern
<i>renaissance</i>	a rebirth, renewal, or revival
<i>evolution</i>	the process of changing and adapting to an environment over time
<i>highbrow</i>	one who has or pretends to have highly sophisticated intellectual and cultural interests and tastes
<i>poignant</i>	deeply touching; arousing strong emotion, esp. sadness or sympathy
<i>endearing</i>	inspiring or expressing warm affection
<i>enigmatic</i>	puzzling; mysterious
<i>deft</i>	skillful, quick, and clever in action.
<i>economical</i>	using only a small amount; without waste; frugal
<i>restrained</i>	not yielding to excess or extremity

*Questions about the texts***Question****Answer****(be sure to ask students to cite evidence to support their answers :))**

Write a two- to three-sentence description of how the setting shapes the narrator on pp. 3–5 of *The House on Mango Street*. Explain how the setting impacts the narrator’s opportunities, feelings, and/or actions. Cite evidence from the text for support.

The narrator wants to live in a “real” house, but she lives in a house that is too small and not as nice as she would like. Because of this house, she feels like she is not good enough. She sets a goal to one day have a “real house” (p. 5).

Write a paragraph to answer these questions: How is the meaning of “Our Good Day” similar in both versions of *The House on Mango Street*? How was your experience different as a reader and viewer? What techniques of the staged version added to or changed your experience of the text? Cite textual evidence from each version to support your claims.

Both the written and staged versions of “Our Good Day” depict the good day the girls have riding the bike. In the staged version, the text comes to life because the director turned the text into a song. The same joke about the “load” is there, but the staged version made me feel more excited and energized than reading the text because of the music and the girls’ happy facial expressions. The staged version also includes many characters, which made the scene very lively.

Explain how the author develops and contrasts points of view in “The Changeling.” Cite evidence from the text for support.

In “The Changeling,” the author contrasts the points of view of the speaker’s mother and father. The speaker reveals the characters’ points of view through their reactions to the speaker’s dressing up as a male military leader. The speaker’s father would look up from his reading “both baffled and amused.” This suggests that he is confused yet entertained by his daughter’s actions. The speaker’s mother “was not amused” and forbade the speaker “from sitting down with them as a man.” She forced her to transform back into herself, someone invisible. The author puts these views in the same paragraph, one after the other, to help readers notice the contrast.

Question

Answer

(be sure to ask students to cite evidence to support their answers :)

<p>Write a paragraph to explain how two structural elements of "Harlem Hopscotch" contribute to the poem's mood and meaning. Cite and explain two pieces of evidence for support.</p>	<p>"Harlem Hopscotch" discusses serious topics, but the rhyme and meter help create a playful mood to show that people can still enjoy life despite problems. Most lines have seven syllables with a rhythm that feels bouncy, such as the first line, "One foot down, then hop. It's hot!" The rhyme in the couplet, "Both feet flat, the game is done./They think I lost. I think I won" is also light-hearted. This shows that even though other people only see the speaker's struggles and loss, she has a positive outlook and still enjoys life.</p>
<p>What do Esperanza's and her mother's contrasting points of view reveal in "Beautiful & Cruel"?</p> <p>Which detail from the text best supports the answer</p>	<p>Esperanza's developing voice and confidence</p> <p>"I have decided not to grow up tame..." (p. 88)</p>
<p><i>Esperanza describes the house on Mango Street as the house where she "belong[s] but did not belong to." How does this sentence help develop a theme of the novel? What idea does it build on? Cite evidence from the text for support.</i></p>	<p>This sentence help develops the theme that home is not always a place that we can choose. We are influenced by our environments whether we wish to be or not, so in a way home chooses us. We know that Esperanza "didn't want to belong" on Mango Street, but this line adds the idea that it was a part of her identity, even if she didn't feel that she belonged (p. 109).</p>