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2020 Volume I: The Place of Woman: Home, Economy, and Politics

They Weren't Always Mad, Sad, or Bad: Transitions into Womanhood

Curriculum Unit 20.01.05
by Cheryl A. Canino

INTRODUCTION

This unit, entitled They Weren't Always Mad, Sad or Bad[1] : Transitions into Womanhood based on the seminar The Place of Women: Home, Economy and Politics is intended to create a body of work to present students with an opportunity to gain language to discuss issues related to the transitions from girlhood into womanhood. It is an attempt to expose students to a diversity of short fictional and nonfictional texts examining the definition and role of women. It is hoped that by providing literature and nonfiction text featuring a myriad of female characters, students will be exposed to numerous expressions of the construct of "femaleness." Using a presentation of dissimilar examples of "femaleness," students will develop language to critically analyze characters in literature as it relates to the transition experience from girlhood to womanhood. Students will be asked to re-vision a world using their new voice and language defining "femaleness" as refined by their reading, student to student discourse and writing.

How do you help students tell the story of who they are? We all know a story has a beginning, middle and an end but where are our students on this trajectory? What definitions of "female," girl or woman exactly are they bringing when they come to school? How have they processed the definitions, roles, and images they have been given and/or been exposed to? When you encounter a student how do you know where they are? What does a particular mindset look like? How will they behave if they define themselves in a particular way? As observers of students, what definitions and/or biases do we bring to the table? Are we objective? How reliable is our lens when it comes to assessing our students? And at the end of the day, what is the "correct" point of view to project to a classroom of diverse students? Is there an ideal or standard of womanhood that we should inform our students about?

This curriculum serves to assist middle schoolers develop and explore "femaleness" as a fluid construct of identity. Using literature and nonfiction text, students will be asked to critically analyze female characters, their roles and choices as presented. In New Haven, the current core text being used is *The House on Mango Street* (THOMS) by Sandra Cisneros, and while this curriculum uses THOMS as a "foundational" text, other texts could serve as viable options. The text serves as a launchpad for whole class and small group discussions. Having a common or a foundational text not only provides students with a shared literary experience from which they can develop a common language, but it also allows students to create a barrier of safety--a level of personal distancing. This personal distancing shifts classroom discussions away from

individual experiences that may subject students to judgments that sometimes accompany discussions related to topics of gender and sexuality. Negative judgments would have a deleterious and stifling effect on not only classroom discussions but run contrary to what the curriculum hopes to achieve--a nonjudgmental exploration of women and their roles in the world.

Students will gain voice and language through exploration of the fluidity of the construct of femaleness. The curriculum attempts to expand initial literature inquiries into the female construct by providing students further opportunities to explore, discuss, synthesize and refine ideas using nonfiction texts concerning women, their roles and world placement using various sociological, economic and political lenses. Exposing students to a diversity of voices of and about women through both the dramatic narrative, essays and other multimedia concerning the economics, sociological and political aspects of womanhood should serve as a contextual backdrop which for some students may be a first inquiry into unquestioned acceptance of what it means to be female. The curriculum seeks to compel students to think critically about what it means to be female, look beyond traditional binary frameworks of male versus female, single versus married ideologies and seeks to have them reevaluate what may be familiar female images. It asks students to examine and question the possibility of limitations of their constructs of "femaleness."

Using reflective writing, small and large group discussions, students will develop voice, and identity, appreciate the multi-dimensions and perspectives contained within the construct of the female and its intersections of sex, class and race. The curriculum forces students not only to gather information about women from fictional narratives and historical sociological, economic and psychological essays but it asks them expend synergistic energy to evaluate various expressions to develop agency, to not be victims and determine their role in the depicting what it means to be "female."

RATIONALE

Literature helps us cultivate an understanding that those who may appear dissimilar share many of the same problems and possibilities.[2] Through literature, we can vicariously experience what a character is experiencing, challenge our own thinking based on a characters' actions and emotions, think critically about an issue, grow as a person, and become more empathetic and educated. In the *Pedagogy of the Oppressed*, Freire defines critical literacy as the reading of texts with the intent to critically examine and question the social, political, and economic conditions of the society in which the texts were written.[3] Critical literacy practices encourage readers to examine texts deeply to identify an author's stance and include perceived themes of social justice.[4] According to Ladson-Billings, culturally responsive teaching uses students' cultural knowledge to support their learning. It empowers students by valuing the students' respective identities, experiences, and norms in ways that improve their literacy outcomes. This occurs because the dynamic transactions between reader and text, through which meaning is made are facilitated when the reader has more relevant cultural knowledge that aligns with the text. Lack of accessibility to culturally diverse children's literature privileges white students and marginalizes nonwhite students.[5]

Using culturally relevant texts (crt) is especially beneficial for culturally and linguistically diverse students.[6] According to numerous research studies, well-matched crt can help readers construct meaning because they can draw from their background knowledge to make predictions and inferences, emergent bilingual middle

school students had fewer miscues and higher comprehension when reading stories and African American middle grade students who were reading well below grade level made significant gains and contributed to the positive shaping of identities.[7]

THOMS presents a coming of age story of a protagonist's (Esperanza's) journey to become a writer within a male dominated Mexican American community. It is written in a series of standalone chapters that lend themselves to exploring aspects within a community as it relates to defining women and their roles. Teachers should emphasize that this representation does not define all women within a Latinx community, but it is an author's presentation of a community. Through discussions and electronic journal writing, students can authenticate their cultural experiences with the text by affirming and validating the experiences of the protagonist as they relate to definitions of what it means to be female within this community.

Teachers can serve as guides with questions, writing prompts, works of art modeling how to frame discussion topics for informal or formal whole and small group discussions or reflective writing. An equally important part of this authentication process is building and bridging student connections. During this phase, teachers can lead students toward avenues of possible expansion of how they define womanhood in the manner they do or examine the context in which their respective constructs were contrived. Teachers can present examples of how other women similarly situated as those in the foundational text created other opportunities, exercised choices or alternate outcomes within the various contexts. Using this methodology, students are being asked to reflect on the origins of their respective constructs of gender and appreciate the construct's malleability, reevaluate future choice implications, and create opportunities for themselves to build on their existing cultural skills.[8] ,[9] ,[10]

These student skills and networks can be thought of as forms of currency or capital. A literature review by Locke et al cites sources showing that students from traditionally marginalized groups (TMG) come to school with various forms of capital that are often not recognized or valued by schools.[11] Additionally, they cite other research that illustrates that achievement comes at significant personal and community costs for students from TMGs.[12] This curriculum unit hopes to maximize student capital while minimizing the costs to a student as a member of a particular cultural, racial, and/or linguistic group. It is hoped that this curriculum will assist in the increase of both student agency and achievement.

Often students from diverse cultural and linguistic backgrounds find their images are missing in their classrooms and the materials from which they are taught. Even when images are present, they represent a stereotypical view of their culture and position their ways of knowing and communicating as deficient or obstacles to their success These students walk a tightrope between their communities and school expectations, and teachers are responsible for helping them bridge the two. Applying asset pedagogies which are culturally sustaining and reimagining students' local knowledge as assets to their learning is necessary. It is a pedagogy focused on a student's right to their own language, keeping their community and cultural ways of communicating while allowing them to pick up mainstream communication styles without sacrificing their culture.[13]

LATINX/CRITICAL RACE THEORY (LatCrit)

Students should be treated equitably. However, structural and experiential inequities can create racial injustice. Racism and its intersections with gender, class, language, and immigration status may hinder educational experiences. Stereotypes and assumptions may lead to marginalizing policies limiting exposure to advanced curriculum causing Latinx students to be disproportionately represented in low level academic tracks.

LatCrit enhances Critical Race Theory's focus on inequality due to race, class, gender, and sexuality by integrating additional lenses such as oppression stemming from immigration status, language, ethnicity, and culture. LatCrit builds on and specifically addresses situations in which Latinx find themselves. Both CRT and LatCrit frameworks share several core tenets: a) permanence of racism, b) interest convergence, c) color blindness, and d) counter storytelling[14] . However, the tenet of permanence of racism sometimes applies differently to Latinx in that the federal court have ruled that in some instances Latinx should be considered white. However, language and racial linguistic ideologies continue to subordinate Latinx. Both CRT and LatCrit challenge the objectivity, meritocracy, racial equality and color blindness of the dominant ideology and its educational discourses.[15]

The telling of counter narratives serves to demonstrate the role of voice. Teachers assist students by providing a space for students to name their own reality and provide an outlet to create unique experiences. In this manner, teachers assist students to discover that concepts like race are socially constructed. Educators can assist students to discover ways to circumvent barriers associated with underrepresentation.[16]

TRANSITION TO WOMANHOOD

The educator of students of color must acknowledge that the qualities and practices of femininity and womanhood deemed most acceptable are often associated with white, middle-class women. Students need to explicitly examine the expression of these qualities and practices. Failing to acknowledge this lens legitimates a hierarchical expression of womanhood and guarantees the dominant position of men and the subordination of women, especially women of color."[17] Women of color are often ignored or marginalized in such discussions. Acknowledging this frame of reference surrounding gender and femininity allows qualities and practices to be examined through various contexts relative to social norms around issues of sexuality, pregnancy, abortion, and motherhood.[18]

The transition into womanhood occurs during adolescence. Adolescence is a period where middle school students are questioning who they are as well as developing emergent senses of autonomy.[19] Central to adolescence is the transition from concrete thinking to gaining the ability to understand abstract concepts and the development of a critical awareness of people and forces outside oneself.[20] The transition from girlhood to womanhood includes not only biological maturation but also involves the sociocultural process of assuming new roles and defining oneself.[21] Coming of age traditions and rites of passage rituals often serve as passageways to support and guide this transition process. An important component of this process is the

trusted adult who serves as a guide for the adolescent by presenting a more intentional and reflective passageway to adulthood. The mentor helps adolescents as they learn both new individual and community roles.[22]

MALE ARCHETYPES: MACHISMO/CABALLERISMO

Ethnic norms and traditions influence how gender among men and women is experienced. There is a hierarchal sex-based gender privilege of masculinity. The establishment of a singular masculinity is based on male prowess and physical capacities of the male body.[23] Men, who are considered disabled, unhealthy, homosexual, not white or disposed of power or the ability to exercise it are deemed less desirable and deficient along the spectrum of a masculine man.[24] Through gender-role training, men are taught to be powerful, aggressive, dominant, and forceful initiators of sexual activity.[25]

Latino male cultural patterns have been conceptualized using the notion of machismo and the set of beliefs and values related to being un hombre (a man).[26] Machismo, is a a multidimensional and gendered social construct with deep roots in Mexican and other Latin cultures.[27] ,[28] Early conceptualizations of machismo describe the term as an "exaggerated masculinity." In these "hyper-masculine" cultures, males are depicted as being in control of important decisions in the household and being able to handle most situations on his own without assistance.[29]

Machismo as a male archetype is characterized by hypermasculine traits like stoicism, aggression, sexism, and heavy drinking, which have been linked to risky behavior and interpersonal difficulties among Latino adults as well as men of other racial-ethnic backgrounds.[30] The hypermasculine trait of machismo is often attributed to those considered Latinx or Hispanic-identifying men. Latino men perceived or branded to embody hypermasculine styles, traits, and personas are positioned as rightfully masculine and potentiate legendary status among both peers and family.[31] Masculinity is defined as a form of gallantry, the domination of other males, or being the person who stands at the center of the lives of women as both protector and dominator.[32] The domination of women and children through force or "ritualized tenderness" is an expression of the archetypal story of patriarchy.[33]

Although machismo is primarily associated with negative aspects of stereotypical male characteristics and behavior.[34] The personality traits and behavioral characteristics defining the essence of machismo contain both positive and less positive qualities.[35] The research elaborating a broader range of dispositional qualities in men is important because qualities associated with one dimension of ascribed hypermasculinity in Latino men—often labeled machismo or traditional machismo—frequently are associated with poor or undesirable outcomes in men; a second dimension or factor—caballerismo—is associated with positive and desired outcomes.[36]

Machismo is a construct that promotes both hyper-masculine ideals (i.e., traditional machismo) as well as notions of family centeredness, social connectedness, and honorable behavior.[37] El hombre caballero, the gentlemen reflects the positive aspects of machismo. It also provides roles that also shape the identity and behavior among Latinx. Caballerismo is a significant tradition in Hispanic culture, dating back to medieval

codes of honor that were the strong values of Spanish horsemen (caballeros). In contemporary Latino culture, caballerismo embodies positive male images of the nurturing provider who is respectful, defends the weak, and lives by an ethical code of chivalrous values. Caballerismo is correlated with positive aspects of masculinity such as affiliation, nurturance, family protection, responsibility, wisdom, hard work, and spirituality. Caballerismo is associated with caretaking, chivalry, and family involvement.[38]

FEMALE ARCHETYPES

In *The House On Mango Street* (THOMS), Cisneros presents her characters as Mexican/Mexican-American people acting in Mexican/Mexican-American ways. Cisneros uses the quest of the protagonist to become a writer to expose the binary nature of the protagonist's world. These experiences serve as contextual references to the definitions of womanhood that surround her. The protagonist is surrounded by men and women of her community who offer her insight into what it means to be a woman and her expected role. It is through these presentations that she must create for herself a definition and her respective role within this community. The protagonist is provided with information of the importance of family in Mexican culture. She is exposed to the value of family and the penalties for violating gender-based norms. It is pointed out to her an expected position within her community. She observes that the Mexican American family is "hierarchical in structure, asymmetrical in social and gender relations, genealogical in matters of residence, and loyal to the family in its moral economy."[39] . Likewise, she observes that women are categorized by their role within society and between good and bad.

Cisneros uses three feminine archetypes significant to THOMS to present her female characters and provide information about the female protagonist, Esperanza during her transition toward womanhood.[40] The three feminine archetypes significant to THOMS include the following: la Virgen de Guadalupe, la Llorona, and la Malinche. She presents the archetypes to the reader through the protagonist, Esperanza. As the archetypes are presented, Esperanza must consider the female archetype as it relates to her quest to become a writer. It may be argued that she uses her characters as a method of protest of the dominant culture by reconfiguring these cultural icons and the exploration of the injustice of poverty.[41]

La Virgen de Guadalupe is a Mexican and Mexican American goddess figure-the Mexican manifestation of the Virgin Mary[42] said to have appeared to a Mexican peasant and performed miracles in 1531. She has been embraced by Mexicans as a loving guardian who understands them and their unique needs. Her iconography consists of both indigenous Mexican and Spanish symbols. She serves as a figure of love and unity for the diverse peoples of Mexican heritage. Viewed as spiritually pure, she is the Virgin mother who never abandons her children.

The figure of the mala madre is also an important element in the cultural fictions of some Latin American countries.[43] In the dichotomy between the good mother versus bad mother, the bad mother is relegated to a marginalized position. In a patriarchal society, the bad mother represents the extreme of motherhood based on how she raises her children.[44] La Virgen de Guadalupe is juxtaposed against historical and folkloric characters of la Malinche and la Llorona.

On the opposite end of the spectrum of motherhood of la Virgen de Guadalupe is la Malinche. La Malinche is

portrayed as a defiled indigenous concubine who is considered from a religious standpoint the bad Eve to the good Mary.[45] La Malinche served as the translator for, conqueror Hernán Cortés and mother of his child. She became known as la Chingada after the Mexican Revolution. As part of the Mexican identity, she is portrayed as the "violated" mother of the first mestizo.[46] La Malinche is often viewed as a sexual and treasonous woman who betrayed her people for self-serving, material reasons despite the fact that she was actually "a gift given to the Spanish conqueror to gain his favour."[47] Some argue that she is demonized because she fails to comply with the image of a passive and submissive Mexican woman.[48]

For every hypermasculine man there is a hyperfeminine woman. According to research on gender relations, women put up with persistent male abuse and irresponsibility because of the machismo/marianismo model of gender relations. The model suggests that (hyperfeminine) women welcome (hypermasculine) abusive male behavior as spiritual verification of their true womanhood.[49] In this model, women demonstrate moral superiority or sainthood by enduring such "suffering" at the hands of their spouses' abuse or irresponsibility. The "goodness" or the moral superiority increases with the spousal level of abuse and irresponsibility. Marianismo blames the victim by suggesting that the wives benefit from machismo. According to this "blaming the victim" model, wives/mothers are content with their domestic feminine power and do not wish to make any changes to this status so long as they are continually protected and allowed to maintain their "cultural purity." The model holds women's behavior is not merely a response to machismo but a survival strategy employed in a culture where men hold economic, political, and legal power.[50] Under this model, women are free and powerful because they are not bound by the pressures of the male oriented business world.

Marianismo has evolved into a nearly universal model of stereotypic behavior of Latin American women.[51] The tradition established by the Spanish relegated unquestioning, obedient women to the home, church, and family. It served as a way of vilifying women like La Malinche by predicting social censure for those seeking a more independent, public role.

Another problem with the marianismo concept is it based on middle-class Latin America, where women are socially segregated, discouraged from working, and exclusively identified with the home. Women in this context are isolated and exhibits of affluent men. Hence, for poor women who must work the model is not an option because if they don't work their families do not eat.[52]

La Lorona is portrayed as a bogey man figure said to wander nightly by the waters looking for her lost children. She often used by parents as a warning to be careful at night or run the risk of being abducted by La Lorona to ease her pain for her lost children. In Mexican folklore her role of mother is ambiguous. Although she is portrayed as a weeping mother in search of her children, she is often presented as a mala madre (bad mother) who is responsible for drowning her children to punish her husband for his unfaithfulness. She is both mother and murderer.

SCHOOL/CLASSROOM ENVIRONMENT AND IDENTITY

School—a place where adolescents spend a lot of time—is an important context where adolescents' identity development can be supported.[53] Different types of in depth and reflective explorative learning experiences can be organized to foster adolescents' identity development. Such experiences can stimulate adolescents to explore new understandings or investigate existing self-understandings[54]

According to McCullough, in her study of girls in an urban school found that girls use school and the classroom environments to negotiate and extend power over their relationships with boys and teachers.[55] However, she suggests that such acts of agency offer little resistance or opportunity to create systemic changes in the school environment concerning the understanding of sexism and strategies used when dealing with harassment from boys. Her study also concluded that girls' acts of agency did not improve the conditions of the girls at their school. She contends that educators need to describe experiences of pain, oppression and suffering outside of the terms of victimhood.[56]

TEACHING METHODOLOGY

The curriculum is asking students to look beyond fact finding and focus on an inquiry approach. Using an inquiry lens, students are asked to systematically question and examine issues and principles raised by the text, and articulate different points of view of the concept of womanhood. Students are asked to examine the text in terms of its representation of women and their roles in the community. What words are used to describe them? How are they included? What choices do they make or are made for them? Where are they missing? Students are asked to explore and discuss the construct of gender from both the text and how they have experienced it. It is hoped that students will gain insight as to the fluidity of the construct of gender within a community.

One way to encourage students to critically explore contemporary topics in the media and their world is to use literature. Acknowledging the social nature of learning and that middle schoolers are very social, a strategy that causes them to critically think and inquire, and discuss possible answers is a preferred methodology over a search for a superficial reading of the text. In this exploration, the role of the teacher is that of a facilitator. The teacher serves to implement strategies to target student dialogue. One such strategy is the Socratic Seminar method. By doing so, the teacher is still able to encourage students to challenge their thinking, while trying not to impose their ideas onto students.[57]

Sosa and Bhathena citing Dutro and Zenkov argue that students, especially those living in urban poverty contexts need spaces to tell their story in ways that challenge the deficiency perspective.[58] Adopting this approach suggests a deviation from a traditional approach to literature to one where students are allowed to practice required skills along a more participatory and transformative path. The curriculum seeks to allow students to discuss literature and nonfiction text in ways that allows them to draw upon "personal experiences, using linguistic and cultural knowledge, and enacting fluid identities."[59] This curriculum seeks to support student voice and make connections to students' experiences.

CLASSROOM ACTIVITIES

Classroom Activity One: Reflective Journal on the construct of gender (female)

Students will be asked to complete a daily journal entry detailing their thoughts, ideas, feelings, and their own learning about what they observe, learn, experience, and discover about women and their roles in the world.

Initial Journal Questions for Reflection entry:

What is a woman?

What is her role?

Additionally, students should generate at least 3 questions that could be used for discussion or areas for further exploration. It should be impressed that students are creating primary sources and that they should be authentic and honest. Student reflections should incorporate initial responses to readings, feedback of peers and classroom discussions. The journal may be either digital or print. (The writer admits to a preference to written reflective journals (mind-body learning connection) and this may be accomplished by having students screen shot written pages.) Group or class journals which are meant to be public conversations and especially great if original entries can be made first and then responses to others are made after an original entry—a way to ensure all voices are heard versus "group think."

Classroom Activity Two: Gallery Walk of "How You See "Her?"

The purpose of this prereading activity is to determine prior knowledge of students, generate awareness of beliefs they may possess and begin a reflective process that they will build on throughout their experience with this curriculum. It is also a way to create student ownership in the learning experience.

It is also a way to direct student focus to aspects of gender and the roles of women found in the fictional text, *The House on Mango Street* by Sandra Cisneros.

Individual students will be asked to create a digital or print poster in response to the following questions:

1. Create or post a photograph of a woman you admire?
2. Explain what role she plays in the world?
3. Comment on her limitations and strengths?
4. Describe how she became a success?
5. Pick her shoes. Why did you select those shoes? (Provide a photo of the following shoe types: a. chanclas, b. stiletto/high heels, c. sneakers, and d. cowboy boots)

Discussion Questions:

What are standards of beauty?

Do we judge women by what they wear?

What is success for a woman?

Are there strengths/limitations of a being a woman?

Classroom Activity Three: Analyzing Artwork--What does a "Good Mother" look like?

Prereading newspaper article concerning a "Llorona type" event or fiction where mother kills child to protect child.

How does culture define a "good mother?"

Students will examine and analyze paintings of la Virgin de Guadalupe by Mexican and feminist artists (Yolanda Lopez, Carlos Trujillo, Alma Lopez, Israel Rico, and Ester Hernandez).

Reflection Questions to be recorded in their daily journal with the expectation that aspects will be shared in group discussion. Observations should be supported by evidence from the visual text.

What do you see?

How did the artist do it?

What is the artist trying to say?

What do I think about the artwork?

What is going on in the painting?

How do I feel about whether the artist was successful/unsuccessful in conveying an idea?

Discussion Questions:

What is the definition of a "good mother?"

Is the definition of "good mother" fixed?

Can "good mothers" act badly?

Can "bad mothers" ever behave "good?"

Classroom Activity Four: Close Reading of fictional text of *The House on Mango Street* by Sandra Cisneros, Chapter entitled: *Boys and Girls*

Page	Quote	Analysis
p. 8	*"The boys and the girls live in separate words, The boys in their universe and we in ours. My brothers for example. They've got plenty to say to me and Nenny inside the house. But outside they can't be seen talking to girls."*	The world of boys and girls are separate and not on equal footing. Girls are considered less than. Boys and They only share the domestic sphere. They can only communicate in the domestic sphere.
Chapter Meaning: Author is describing domestic and community spheres of women as defined by gender, class, family, and cultural ties.		

Classroom Activity Five: Using *Six Thinking Hats* by Edward De Bono[60] (Parallel Thinking) as a discussion guide modality.

Students will be asked to read "*The Family of Little Feet*" and "*Chanclas*" chapters in *The House on Mango Street* and nonfiction text articles "*How Foot Binding Worked*" by Melanie Radziki McManus, "*Stiletto Stories*" by Modine Gunch, "*Objects of Desire*" by Mari Ichaso and "*These Shoes Aren't Meant For Walking*" by Ann Kingston.

Using *Six Thinking Hats* by Edward De Bono are asked to design a presentation inclusive of areas of possible research for such presentation from the point of view from one of De Bono's *Thinking Hats*. Groups may be arranged individually or might work in group pairs. One such group pairing might include: White and red, black and yellow, and green and blue. Presentation plans would be made to the whole group or recorded digitally.

Six Hats, Six Colors	Discussion Perspective[61]
White	White is neutral and objective. The white hate is concerned with objective facts and figures.
Red	Red suggests anger, rage and emotions. The red hat gives the emotional view
Black	Black is somber and serious. The black hat is cautious and careful. It points out the weaknesses in an idea.
Yellow	Yellow is sunny and positive. The yellow hat is optimistic and covers hope and positive thinking.
Green	Green is grass, vegetation, and abundant, fertile growth. The green hat indicates creativity and new ideas.
Blue	Blue is cool, and it is also the color of the sky, which is above everything else. The blue hat is concerned with control, the organization of the thinking process, and the use of the other hats.

Classroom Activity Six: Fishbowl Discussion of "What do fairy tales teach us?"

Guiding Questions: Are women passive by nature or are they taught to be?

Do fairy tales teach children how to behave?

What do they learn?

How would you change the chapters/fairy tales to reflect girls who become women who control of their lives?

Read, reflect, and prepare for class discussion

"*Rafaela Who Drinks Coconut & Papaya Juice on Tuesdays*" and the fairy tale, "*Rapunzel*" OR "*A Smart Cookie*" and fairy tale, "*Cinderella*". Rewrite the fairy tales changing the actions of the protagonist.

Classroom Activity Seven: What's in a Name?

Close Reading of fictional text of *The House on Mango Street* by Sandra Cisneros, Chapter entitled: *My Name.*

Students will be asked to listen to U. S. Representative Alexandria Ocasio-Cortez's speech (https://www.youtube.com/watch?v=Q3Xjv03Qrtc&feature=emb_rel_end)

Discussion Questions:

How is the significance of a/your name?

What does it matter what you are called?

How would the old adage, "Sticks and stones can break your bones, but words can never hurt you" apply to either of the aforementioned questions or to U.S. Representative Alexandria Ocasio-Cortez?

Appendix: Addressing Common Core State Standards

CCSS.ELA-LITERACY.SL.7.1/CCSS.ELA-LITERACY.SL.8.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7/8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.7.1.A/CSS.ELA-LITERACY.SL.8.1.A
Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

CCSS.ELA-LITERACY.SL.7.1.B/CCSS.ELA-LITERACY.SL.8.1.B
Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.

CCSS.ELA-LITERACY.SL.7.1.C
Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.

CCSS.ELA-LITERACY.SL.8.1.C
Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

CCSS.ELA-LITERACY.SL.7.1. D
Acknowledge new information expressed by others and, when warranted, modify their own views.

CCSS.ELA-LITERACY.SL.8.1. D
Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

Notes

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