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Writing Object(ive)s: Items as Inspiration for Literacy Work

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by Dan Croteau

Introduction

As society has changed rapidly in the last several decades, education continues to work hard to catch up and meet the demands of the modern world. One area, in particular, that has developed is communication. The advent and efficiency of the Internet and growth and affordability of cell phone technology have led to major shifts in how we exchange thoughts and ideas with one another. Young people today have adapted to sharing themselves in 280 characters or less, brief exchanges of abbreviations, and now through the use of photography. In order to meet the needs of today's students, we must work to redesign writing instruction with the intent purpose to not only prepare, but introduce students, to the possibility and benefits of longer writing. As artificial intelligence continues to expand, it will be important for people to demonstrate the ability to form text independent of technology as a measure of one's own capabilities.

To meet students where they are in their writing, it is important to identify what strategies work for them. One way students consistently access writing is through social media. As of 2024, 432 million people worldwide use SnapChat daily in addition to two billion people who post on Instagram at least once a month.[1] Today's communication includes more and more visuals. Considering how we can use visual images is critical to expanding students' writing ability. In order to help ground students living in the modern digital world, we should bring them back into the physical world not just through visual material, but through the use of object study. This will allow students to access more hands-on learning experiences.

In developing literary instruction, I believe it is important to provide students not only written models generated by the instructor, but to utilize the work of acclaimed authors whose work will not only spark student interest, but inspire them. For this unit, I have chosen Sandra Cisneros's coming-of-age novel *The House on Mango Street*. Set in an urban environment with a young person growing up and told through short vignettes, students in my classes tend to gravitate to this work as they find it accessible not only from a content perspective, but also from a structural perspective. While reading, students will examine how the author uses objects to provide an entry point into the world she has envisioned. In addition, students will examine the role material culture plays in developing symbolism in Cisneros's work.

The House on Mango Street is written in the form of a series of vignettes. This short form will provide students

the ability to examine descriptive writing, which is a significant component of vignettes. Throughout their reading, students will be provided the opportunity to stop and develop descriptive writing assignments based on the objects that they and the characters in the novel have encountered through the text. To do so, students will also be provided with a series of physical objects to choose from to inspire their writing. At the end of the unit, students will have the opportunity to develop one of their writing assignments into a longer, more polished piece in the form of an object biography. By providing this level of choice, it is my hope that all students will be able to access writing, no matter their level of literacy proficiency or confidence.

In my time working with middle school students, writing instruction has consistently been an underserved area in our curriculum, which is often reflected in the data on state testing. In fairness, writing instruction is difficult because it often involves a level of personal choice that is hard to measure with a rubric or a grading scale. In order to combat this, it is my hope that by expanding on the work that is already in our curriculum, I will be able to find ways to grow my students as writers.

In order to connect object study to our reading, students will be asked to design their own house on Mango Street at the end of the unit, utilizing the object Ssudy process they will be engaging throughout the unit. After completing their material representations of the text, they will examine their peers' projects the same way they examined other materials throughout the course of the unit.

Rationale

In developing this unit, I am keeping my future eighth graders in mind. I work in a Pre-K to grade 8 magnet school on the New Haven / West Haven line. The beauty of working in a school of this type is that I will have had my eighth graders for a year already. In my eighth year, I have had the pleasure of watching these kids grow up, which provides me an awareness of what type of literacy instruction they have received and enables me to make adjustments to my instruction to fill in any gaps or to address any areas of need.

Since my arrival, my school has seen a significant boom in multilingual learners, as we continue to see an influx of new families from around the world into our community who arrive with varying levels of English proficiency. As a result, language can become a barrier to learning in a mostly English-language classroom, which is the reason why it is important to find ways that all students have access to instruction. In addition, I also tend to have a good number of students who are special education students, as well as students who have additional needs that are serviced through 504s. For these students, too many text-based materials can be a problem as well.

When instructing, I have historically used a lot of visual material. Visuals not only allow access to all students with vision, but they also tend to be highly engaging. With middle school students, engagement is important, not only for content acquisition, but for classroom management. In considering these elements, I think by expanding my existing teaching toolkit into the area of the tangible material culture, I will be inviting more students into the academic conversation. By expanding to objects, students will have the ability to utilize more of their senses, beyond the visual, in the writing process.

Understanding Object Study & Writing

In this unit, there are several key areas of understanding the instructor must feel comfortable with before executing the core components of the unit. In this unit, students will be using object-based writing and object study in order to enhance their understanding of writing with detail. A smaller core goal is to develop a stronger sense of symbolism through object study. Students will be demonstrating their understanding through journaling, object biographies, and the creation of a visual representation of the key symbol from Sandra Cisneros's *The House on Mango Street*, the house itself.

Definition of Text Types & Material

In the language arts classroom, text is traditionally a book, a short story, a play, or some other form of paper-based or digital work that includes writing developed with a purpose in mind. For many students, traditional text can be overwhelming as a starting place for literary analysis as they are asked often to comprehend and analyze at the same time. From my experience as a public-school educator for over a decade, the introduction of less word-heavy text allows students of all ability levels more equitable access to learning skill. I find my students engage more in this style of learning than when I don't use visuals. I would now like to take it one step further.

For the purpose of this unit, it will be important to distinguish between three categories of material: (a) images, (b) video, and (c) objects. Images are a visual representation of an object that can be either presented to someone digitally or as an actual photograph. When images are combined together involving motion, then it becomes video. When the image becomes tangible, then it crosses over into the space of being object. This means the study of physical images (photographs) and the study of digital images (photographs) become two separate, though related, procedures. Both are a good way to start the process of examining non-traditional text.

Material culture is comprised of physical objects that are often observed as artifacts. Material culture is made up these artifacts and the value that we associate with these objects. Material culture uses the objects themselves as primary sources for study. It is connected to other fields of study, such as art history, but it is not just art. It is a tenet of material culture theory that humans shape material in the way they do to reflect the values of their culture. In studying material, the researcher studies the beliefs and expressions of a people.[2]

Object Writing

Poet Pat Pattison believes that one of the best ways to generate ideas is through object writing. In object writing, the student chooses an object and focuses on their reaction to the material through their five senses: sight, touch, smell, taste, and sound. By engaging in all five senses, the writer moves past just the physical description and into much deeper layers of understanding. For this process, Pattison suggests that the writer only engage in this work for about ten minutes and encourages free writing.[3]

In Jennifer Stanchfield's work with objects in the classroom, she emphasizes the importance of student choice in choosing objects that are used to engage in intellectual work.[4] This can easily be applied to Pattison's object writing. Stanchfield cites the research of Willis to suggest the correlation between picture, symbols, and metaphors in enhanced learning.[5] Additionally, student choice allows the student to be more engaged in the

process of their learning, which pushes the classroom from teacher-centered to student-centered.

In considering my students, I would add a graphic organizer after the free writing, involving all five senses to encourage students to see an object from many dimensions. From there, students can engage in their pre-writing (the free write) and their planning (the Object Study Process graphic organizer) to engage in much deeper, more meaningful writing.

Pattison also suggests that by doing this early in the morning it activates a writer's brain in a way that will trigger deeper thought throughout the day.[6] For the purpose of this unit, it would be smart to consider practicing object writing over the course of multiple days. In terms of my personal teaching schedule, I have hour-long classes, so I have the flexibility of providing ten minutes, but I would suggest that starting off at ten and reducing down to five might be more practical in certain settings, especially if repetition leads to students actively engaging in more senses without the need of a graphic organizer.

Object Analysis

For this unit, students will be using a modified form of Jules Prown's method of examining material culture. It is important to acknowledge that shifts need to be made to make this an appropriate approach for students in a middle school language arts class. For the purposes of drawing individual conclusions, I will include Prown's unfiltered methodology, followed by a brief description of the modifications made. I will go deeper into an explanation of the filtered theory in the lessons section of this unit.

In his work, Prown develops a methodology for examining material culture as the need for such a concept arose after years of academic inquiry. Prown describes the connection between object study and the extraction of cultural values and beliefs. In studying objects, people are able to determine how values are expressed by the individuals in a given culture, while also being able to consider the implications of contradictions and complements to what can be found in literature from the culture. In Prown's three-step approach, an individual is to examine an artifact to determine what the senses tell us about the object, what the response of the individual to the object is, and what the purpose of the object may be. Each stage comes with several layers of inquiry.[7]

Prown's Description, Deduction, and Speculation

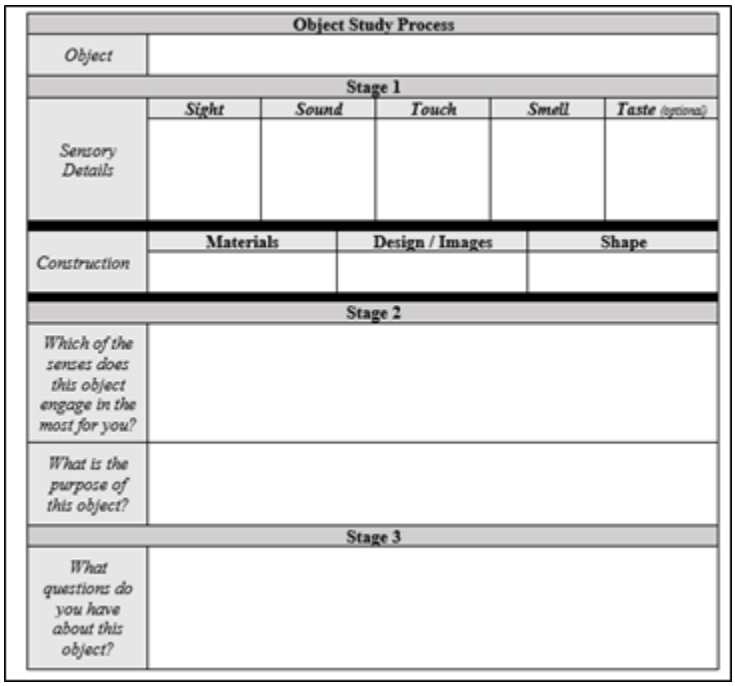
In the first stage, description, the researcher considers substantial and formal analysis, in addition to content, without providing opinion. In the first layer of the process, (1) substantial analysis, one should consider what the item looks, feels, sounds, and smells like, what material is used in construction of the object, and how it is constructed. In the second layer, (2) content, the researcher considers what designs are used on the object. In the third layer, (3) formal analysis investigates the shape of the objects.[8] After all three steps have been completed, the researcher moves on to the next stage.

In the second stage, deduction, the researcher considers their own relationship to the object by keeping in mind sensory and intellectual engagement as well as emotional response. At the level of sensory engagement, the researcher considers what the physical sensation is of engaging with the object, touching a physical artifact or viewing a picture. During the next level, intellectual engagement, the researcher considers the function of the object by determining what it can do. At the final layer, emotional response, a researcher considers what feeling develops within them upon engaging with the object.[9]

In the third stage, speculation, the researcher considers what the object could be. With theories and

hypotheses, the researcher considers all previous data and determines the possibilities surrounding the object. In program of research, the researcher develops questions that still remain about the object and the steps to determine answers.[10]

Prown's Approach with Consideration of a Middle School Audience



Object Study Process					
Object					
Stage 1					
Sensory Details	*Sight*	*Sound*	*Touch*	*Smell*	*Taste* (optional)
Construction	**Materials**	**Design / Images**	**Shape**		
Stage 2					
Which of the senses does this object engage in the most for you?					
What is the purpose of this object?					
Stage 3					
What questions do you have about this object?					

Image 1: The Object Study graphic organizer

To make this more accessible to students, it was important to identify the critical areas of Prown's approach that were most adaptable and applicable to middle school students studying symbolism and writing. For this, the three areas were maintained and used to develop a graphic organizer seen above.

In the first stage, the student will still examine the object with at least one to two of their senses. By the end of the unit, students should be able to identify elements of at least 2 to 3 senses. For constructions, students would work to identify at least 1 or 2 of the categories: materials, design/images, and shape. By the end of the unit, they should be able to complete all three.

In the second level, the student would be able to engage by answering the two questions. When considering which senses they engaged the most with, I will encourage students to consider what they wrote the most about. For the second question, the purpose of the object can be explored deeper once the students have a better understanding of symbolism. Instead of asking what the purpose of this object is, I will ask why the object was chosen as a symbol.

In the final level, students will be encouraged to consider what questions they have about an object. Students should start to question the object, but this is a higher-level skill that could take time and may not always be relevant to the work being done in individual assignments.

Symbolism

Symbolism is the concept where an object is used as an expression for something more, typically a deeper

meaning. In creating a symbol, the writer is expanding an image beyond its literal meaning.[11] In this way, symbolism helps to create context.[12] Symbols can have one or more meanings and are developed through emphasis, repetition, and/or position.[13] Symbolism can be used to add emotion, develop themes, define characters, and add imagery.[14]

Colors can be symbolic of such things as emotions. [15]

There are many ways to categorize symbols.[16] Three of the major types of symbolism are religious, romantic, and emotional symbolism.[17] In addition, some symbols are contextual and some are universal. Contextual symbols exist within the space of a singular text, whereas universal symbols repeat across texts and over time. Symbols can also be culturally specific, relating to a particular tradition among a group of people, such as the shamrock for luck among the Irish. There may also be symbolic characters who are often related to the text's main idea or theme. [18]

The Life of Sandra Cisneros

Biography is the story of one's life. Since the core text of the unit will be Sandra Cisneros's *The House on Mango Street*, it will be important to have a working knowledge of Cisneros's background.

Born on December 20, 1954, author Sandra Cisernos was raised in a Mexican-American family in Chicago.[19] Cisneros was born the third of seven children and is the only daughter.[20] While Cisneros was growing up, her family often travelled back and forth between Chicago and Mexico, returning to a new home in Chicago most of the time.

Due to access to the public library system, Cisneros was an avid reader in her youth, escaping into the world of the written word.[21]

She wrote her first poem when she was ten years old.[22] In high school, she was encouraged to explore her creativity and write poetry, as well as being the editor of her school's newspaper.[23] Cisneros earned a Bachelor of Arts in English from Loyola University in 1976 and her Masters of Fine Arts from University of Iowa in 1978.[24]

Her work experience includes working to prevent high schoolers from dropping out in addition to being a creative writing teacher to students of many different ages.[25] Her first published work was a book of poetry, *Bad Boys*, printed in 1980.[26] Cisneros was awarded a fellowship from the National Endowment of the Arts in 1982, which allowed her to work on *The House on Mango Street*.[27] Her best known prose is the 1985 Before Columbus Award-winning work *The House on Mango Street*, which was published in 1984. It has since become a significant piece in the contemporary American literary canon, taught in schools throughout the United States.[28]

In 1995, Cisneros was recognized for her contributions with a MacArthur Fellowship. Cisneros's work expands beyond just the novel. Further works include a poetry book *My Wicked, Wicked Ways*, a children's book *Have*

You Seen Marie?, and a collection of short fiction *Woman Hollering Creek and Other Stories.*[29] Cisneros has also published a collection of essays, *A House of My Own: Stories from My Life*. Barack Obama awarded Sandra Cisneros a National Medal of Arts on September 22, 2016.[30] Cisneros is the founder of the Macondo Foundation, an organization that promotes social engagement among writers.[31] As the director of the Alfredo Cisneros del Moral Foundation, Sandra Cisneros is able to provide grants to Texas writers.[32]

A proud dog mom of four, Cisneros currently resides in San Miguel de Allende, Mexico.[33]

Teaching Plan

Lesson 1: Connecting across the Curriculum

Based on my planned scope and sequence for the year, this unit would follow a unit I would be doing on the fight for freedom and equality for African Americans during the Civil War and the Civil Rights Movement. To bridge this work, I am starting this unit with an excerpt from Tim O'Brien's highly regarded Vietnam novel, *The Things They Carried*. Using the opening chapter of the same name, students will be introduced to elements of the object study process by considering the list of items included in the text.

Prior to reading, students will be asked to journal their thoughts about the topic: what objects are important to you and why are they important? After giving students a few minutes, students will be offered the opportunity to share with the class. Then, the teacher will explain to the students they will be reading the first chapter of a book where the author writes about important things carried by soldiers during the Vietnam War.

While reading, students will be asked to generate a list of objects, giving a brief description. After reading, the teacher will provide them with several of the items from the text and ask them to practice using the Object Study graphic organizer. Since this will be the first time students have experienced the process, students should be guided through this once with the teacher. Then, in small groups, students should choose a new object from the story and repeat the process.

Students will then use their notes to write a 1-2 paragraph description of the object, followed by their own explanation of why this object might be deemed significant.

For homework, the students should go home and spend time with the Object Study graphic organizer, filling it out for the object they chose. The students should be told they need to have the object with them as they fill out the organizer. Either that night, or another night, students should revise their original response with details based on the notes they took on the organizer. In addition, students should be asked to consider how the organizer helped them improve their writing.

Lesson # 2: A Writing Routine

Throughout the unit, students will build the practice of writing about objects daily (or several times a week due to time constraints), utilizing a collection of objects from the *The House on Mango Street*. I will try to align the objects with where the class is in the novel. Utilizing the work of Jennifer Stanchfield, students will write about objects through the lens of their senses. In preparation, the teacher should generate a list of objects that are focused on in the book and gather examples from a variety of places. If not possible, I would suggest

utilizing pictures, but be aware this isn't ideal as pictures of objects are not the same as the objects themselves and some of the process is lost. Modifications to the organizer should be considered.

Students will then be given time (5 to 8 minutes) to free write about the object, describing it from a sensory lens. Students will be encouraged to ignore (at least initially) grammar and sentence structure as the importance is writing itself and examining for detail.

If time permits, students should be provided the opportunity to revise these written responses as examples of informational/descriptive writing that can be utilized in other writing for this unit.

Lesson #3: House on Mango Street – Object as a Symbol

As students begin to read *The House on Mango Street*, the teacher will direct the students to the sensory details in the text. Using the Object Study graphic organizer, students will examine the first chapter of *The House on Mango Street*, giving special consideration to the house itself. While reading, students will fill out the information for the senses with, or without, the teacher.

Before they start reading, students will be asked to journal about where they live and how they feel about this location. To initiate some thoughts, students may use Google maps to locate their home to refer to a visual image of their home. Once students have had time to journal, students can share with the class their responses if they would like.

Afterwards, students will read the first chapter. While reading, students should consider what our senses may tell us about objects and how this may help us make a deeper meaning connection to the writer's work. As a part of this, it will be important to link the writing between the journaling done throughout the unit, examining the objects that are symbolic in the story.

Alternatively, students could be expected to do this work independently as a pre-assessment for the unit. At the end of the unit, the teacher could have students refer back to this graphic organizer and compare it to the one completed on the material houses on Mango Street that they and their classmates have created. It would also be an opportunity to engage in some metacognition work by considering how much easier it was to fill the organizer out for a material object in comparison to just written text.

Lesson #4: Object Study

After examining the house itself, students should repeat this progress throughout the book considering significant symbols like (a) shoes, (b) the woman in the window, (c) clouds, (d) home, (e) cars, and others pre-generated by the teacher or gathered by the class as time goes on. To further embed material in their study, students should be provided access to the objects they are studying. For this sample lesson, the focus will just be on the woman in the window and shoes.

In Chapter 4, "My Name," students should examine the image of the woman in the mirror, represented by Esperanza's grandmother, and other women who have had their freedom controlled. This image is also on the cover of the editions of the book my class uses. Students will first be directed to consider why the author chose to put this image on the cover of the book. We will then fill out the graphic organizer while using the classroom windows. In addition, weather permitting, students will go outside and stare outside and see how their perspective of the window, whether indoors or outdoors, changes their understanding of the window as a symbol.

Throughout the book, there are several more times where there are women in windows, either directly ("Rafaela Who Drinks Coconut & Papaya Juice on Tuesdays") or indirectly ("No Speak English," "Marin"). This initial work should be referred back to when considering those moments when the image of a woman in the window returns.

Later, students should examine how the shoe as a symbol can take on different meanings in different parts of the story. Students should repeat the object study notes and response for the chapters "The Family of Little Feet" and "Chanclas."

For "The Family of Little Feet," students should consider what objects are important for coming of age. Students will be familiar with high heels as a rite of passage as many girls will wear them for the first time to graduation. Additionally, driver's licenses, confirmation gifts, diplomas, etc. will be recognized as important symbols that someone is an adult. The teacher should provide objects listed above for students to hold while they write about it.

After reading "Chanclas," students should compare their original notes on the Object Study graphic organizer for "The Family of Little Feet" to their new one. Students should write a 1-2 paragraph response explaining how the author used the symbols differently and what techniques were employed to achieve this difference.

Over the course of the unit, students will do this 2 to 3 times with other objects they choose. They will use the Object Study graphic organizer and write descriptive paragraphs about the object in addition to an explanation of why this object may be important.

Lesson #5: Dangers of Object Collection

When students approach the chapter "Gil's Furniture Bought & Sold," they will pause reading *The House on Mango Street*. Instead, they should read the September 1, 2013, *Scientific American* article "Hoarding Can Be a Deadly Business." In a modern world where influencers like Marie Kondo advocate for a simpler life, examining the very real condition of hoarding and applying their understanding to the owner of "Gil's Furniture Bought & Sold" will allow students to see another side of material culture.

Before reading the article, students will describe what they think hoarding is in 1-2 minutes. Afterwards, students will be provided with 3-6 images and asked to write down what they see in each image. Students will then utilize these new notes to expand upon what they initially wrote about in their original response about hoarding.

If time permits, the teacher can show a short clip from the show *Hoarders*.

After reading, students will respond to the prompt: do you think hoarding is a serious issue? In their response, they will utilize the writing they already did in the opening activity as well as the article to write their argumentative response. The images used in the opening activity can also be used as evidence in their response.

Lesson # 6: Object Biography

For the first part of this lesson, students will generate a biography of Sandra Cisneros by examining multiple resources, mostly other biographies about the author. Students will access information on Sandra Cisneros from the Chicago Public Library, Women's History, and Cisneros's own website. These can be found under the student readings below. Students will identify key details about her life and generate their own biography of

her. This should be either guided by the teacher or done in small groups in order to allow students time to develop their understanding of biographical writing.

Once they have written Cisneros's biography, students will generate an object biography for one of the objects in the book. Utilizing details from Object Study graphic organizers generated throughout the unit, students should choose one object to write a longer biography of. They should consider the history of the object and how it was used. They can choose from a variety of options: (a) first-person perspective of the object, (b) first-person perspective of someone who used the object, (c) third-person, as in a true biography, or (d) a creative option that they generate themselves.

When writing, they should utilize some of the details from their earlier writing. As a part of this lesson, it will be important to review the differences between descriptive writing and biographical writing as students tends to get stuck in one mode.

Upon completing the activity where the students compare the two types, they will then write their object biography. Students will generate 1-2 pages of a biography for their object and consider descriptive language.

After a first draft is done, students should be provided the opportunity to peer review their writing, identifying 1-2 places where their fellow student could expand upon an idea with more details.

Lesson # 7: Creating the House on Mango Street

As a creative cumulating project, students will be encouraged to create a model of the house on Mango Street. Using a basic shoe box, students will build the rooms in the house, taking into consideration the personality of the characters and important symbols. Students will be provided time in class, in addition to outside class time, to create this material representation of the house on Mango Street.

After the students complete the tangible project, they will be required to write a one-page paper on their object, describing what they included, how they created it, and why they felt it was important to include this in their project.

Lesson # 8: Gallery Walk

Students will display their houses in a large enough area so that they can comfortably walk around to view others. Then, students will use their Object Study graphic organizer to examine their classmates' work. A deeper intention of this type of assignment is to show students that their work should be examined the same way we examine the work of the writers we read in class. They should do this for 2-3 projects so that everyone's project receives similar feedback.

Once the students are done, they should use the graphic organizer to explain in what ways their classmates did well on generating the houses on Mango Street. Students should consider what symbols were used by their peers in generating these physical representations as well as why the writer thinks they are important. It will be an opportunity for the creators of the houses to see if their message came through with the materials they created.

Projects and graphic organizers should both be submitted for final grading.

Extension Lesson #1: Object Study in Real Life

I will more than likely be engaging in this work towards the end of the year when my school arranges field trips to the Peabody Museum of Natural History in New Haven, Connecticut. It will be important to link that trip to the work being done in class by reaching out to the museum to see how they can engage in object study as it relates to immigrant communities, especially to the Mexican-American community central to *TheHouse on Mango Street*. On the trip, students will engage in using the Object Study graphic organizer to determine the use and purpose of the objects on display.

Reading & Material Lists

In this section, the sources are broken down into two parts. In the first part, there is a list of resources that would help the teacher develop a better understanding of the core concepts. In the second section, there are materials that would benefit the student or are directly linked to the lessons.

Teacher's Reading List

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"Teaching With Objects." Traveling Museum Project, 2014. https://umfa.utah.edu/sites/default/files/2017-07/teaching%20with%20objects.pdf.

"Types of Symbols in Literature: What Is Symbolism + Examples." Custom Writing, June 2, 2025.

https://custom-writing.org/blog/symbols-in-literature.

“Writing 101: What Is Symbolism?.” MasterClass, August 30, 2021. https://www.masterclass.com/articles/writing-101-what-is-symbolism-symbolism-definition-and-examples-in-literature.

Students’ Reading List

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“Sandra Cisneros.” Chicago Public Library, April 30, 2009. https://www.chipublib.org/sandra-cisneros-biography/.

Appendix on Implementing District Standards

CCSS.ELA-Literacy.RI.8.2

Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

CCSS.ELA-Literacy.RI.8.6

Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

CCSS.ELA-Literacy.RI.8.8

Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

CCSS.ELA-Literacy.RL.8.10v Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.8.10

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.

CCSS.ELA-Literacy.W.8.1

Write arguments to support claims with clear reasons and relevant evidence

CCSS.ELA-Literacy.W.8.2

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

CCSS.ELA-Literacy.W.8.3

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

CCSS.ELA-Literacy.W.8.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.W.8.5

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

CCSS.ELA-Literacy.W.8.9.b

Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").

CCSS.ELA-Literacy.W.8.10

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 discipline-specific tasks, purposes, and audiences.

Notes

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