**Curriculum Area Project**

**East Meadow School District**

**Multiculturalism in Literature**

**Grades 10 and 11**

**School Year 2010-2011**

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**Abstract**

**There are countless works of literature which focus on the multitude of cultures in our and other societies. While many of the works our students study in their English core curriculums include various cultures, there is much that is left unexplored. *Multiculturalism in Literature* is a complete unit plan devised for students in grades 10 and 11 that will thoroughly examine literature from a variety of cultures including Irish, Jewish, Chicano, and Buddhist.**

**Students will become aware of the diverse cultural influences that shape the characters in the stories; identify traditions and customs of a specific culture; analyze the cultural and religious influences that affect a character’s actions; recognize the author’s language and vocabulary to enhance the overall understanding of the story; and identify and analyze the author’s use of literary elements and techniques.**

**Additionally, the lessons in the unit incorporate the NYS Learning Standards:**

**1. Language for information and understanding**

**2. Language for literary response**

**3. Language for critical analysis and evaluation**

**4. Language for social interaction**

**Rationale**

**Multiculturalism in Literature is designed to be a supplemental unit of study to be utilized in either the 10th or 11th grade English classroom. This course will enable students to describe and critically examine the various cultures written about in literature over time and analyze the way in which authors define different cultures and experiences in terms of language. The students will read a wide variety of works in prose which will cover the Irish, Jewish, Chicano, and Buddhist cultures. Students will gain insight and understanding on these diverse cultures and be able to connect the units studied to their core curriculum.**

***Angela’s Ashes***

**By Frank McCourt**

**Multiculturalism in Literature**

**Culture Studied: Irish**

***Angela’s Ashes***

**By Frank McCourt**

**Study Guide**

**Chapter #1**

**1. What is the name of the main character in the novel?**

**2. Where do the McCourt’s live? What significant event is going on in American history at this time? How does this affect their lives?**

**3. When does Malachy quite drinking? Why specifically then?**

**4. Why are the twins constantly crying? What do they really need?**

**5. Why does Francis claim that the story of Chuchulain is his and no one else?**

**6. Where does Francis get the bananas and fruit? Why is he providing for his family?**

**7. Who is Margaret? What happens to Margaret? How does Francis find out?**

**8. What is in Malachy Sr.’s bed that haunts him?**

**9. What does the playground represent/symbolize?**

**10. What is so special about the mashed potatoes, soup, and fruit from the neighbors?**

**11. What is the “Irish Disease”?**

**12. Where is Margaret buried? What happens to her body?**

**13. Describe how the closing paragraph from chapter #1 is a representation of Angela’s time in the United States?**

**14. Why does the story of Chuchulain symbolize for Francis?**

**Chapter #2**

**1. What are two techniques that the McCourts use for getting rid of bed lice?**

**2. Which Child is lost?**

**3. Why does Angela go to the hospital?**

**4. How does Angela get food for her family?**

**5. What trick does the woman at the grocery store try and pull on Angela?**

**6. Why won’t Malachy Sr. pick up coal off of the road but Angela will?**

**7. What medicine does Angela make for Oliver when he is sick?**

**8. How does Angela’s grandmother show her love – does she show love?**

**9. What happens to Oliver?**

**10. How does Malachy Sr. tell Francis about his brother?**

**11. How does Malachy go about getting food for his family after this event? Why is this so significant?**

**12. How does Angela make sure that Malachy Sr. does not spend their dole money at the pub?**

**13. How does the Lemay National School discipline their students? What kind of things are they punished for?**

**14. Does Eugene understand what happens to Oliver?**

**15. On page 81, Malachy Sr. talks about Eugene having, “no memory of Oliver at all.” Why is this a significant look into the soul of Malachy Sr.?**

**16. How long does Eugene live after Oliver dies?**

**17. What is the point of Pa Keating’s story about him making money in the war?**

**Chapter #3**

**1. Why is there blood on the Pope’s face?**

**2. Where does Malachy get his pub money?**

**3. Why do the McCourts move up stairs? What do they name the upstairs?**

**4. List two excuses Malachy uses for not getting a job?**

**5. What object does Malachy Sr. blame for the death of his twin boys?**

**6. What do Malachy Jr. and Francis spend their Christmas morning doing?**

**7. Where do Malachy Jr. and Francis get “real coal,” and why is this significant?**

**8. How does Malachy Sr. convince Malachy Jr. to eat the Christmas pig?**

**9. Why does Angela go to the hospital again?**

**10. How does Malachy Sr. save Michael’s life?**

**11. What job does Malachy Sr. get?**

**12. Why does the family believe that this job is going to be any different from the other jobs Malachy Sr. has worked?**

**13. How does Malachy Sr. lose his job once again?**

**Chapter #4**

**1. Who does Angela blame for the death of her children?**

**2. How does Malachy escape his responsibilities?**

**3. How does Mikey Molley earn money for his family?**

**4. What about dying is confusing Francis? How long does he expect to live?**

**5. What is wrong with Nora Molley? How does she deal with reality?**

**6. Why does Francis want to be like his uncle Pa Keating? What is wrong with his role models?**

**7. According to Mr. Benson, why are the souls of the boys in jeopardy?**

**8. What does Francis give Paddy?**

**9. What is the physical description of Paddy?**

**10. What happens if the wafer falls on the ground during the boy’s first communion?**

**11. How does Chuchulain acquire a wife?**

**12. What does the Angel on the 7th Step say to Francis?**

**13. Who is the Angel on the 7th Step?**

**14. What does the priest think of Francis’ confession about Chuchulain?**

**15. What is the priests’ reaction during Francis second confession?**

**16. Why does Francis’ grandmother make Francis go back into the confessional booth?**

**17. Why can’t Francis make his collection after his First Communion?**

**18. How does Francis get into the movie after his First Communion?**

**19. Was his First Communion everything he expected it to be? Why or why not?**

**Chapter #5**

**1. What is a “souper”?**

**2. Why is Aunt Aggie always angry?**

**3. Who is Bridey? What does she do at the McCourts’ house?**

**4. Why won’t Malachy accept the six pence for writing letters?**

**5. Why doesn’t Francis want to deliver Bill Glavin’s dinner? Who is he acting like?**

**6. What does Francis do with Bill Glavin’s dinner? What is his chain of reasoning? What is his punishment?**

**7. What happens with Malachy Sr.’s teeth?**

**8. Why are the teeth the reason that Francis has to have surgery? Why does Francis need surgery?**

**9. Where does Angela send Francis for lessons?**

**10. Why is Francis embarrassed by these lessons?**

**11. What does Francis start to use the six pence for? How does he keep it a secret?**

**12. How does Francis get caught in his lie?**

**13. What is the confraternity? Why does Francis have to join?**

**14. Why does Malachy want Francis to be an altar boy? Is Francis ready to be an altar boy?**

**15. Why does the priest turn Francis down? Is there a hidden reason?**

**Chapter #6**

**1. What portion of the apple does Mr. O’Neil give to his students? Why only this portion?**

**2. What is Finton’s flat like? How is it decorated?**

**3. What happens when Paddy uses the restroom at Finton’s house?**

**4. How does Finton get Francis and Paddy to come to his house the second time?**

**5. Why didn’t Finton share his lunch with Paddy and Francis?**

**6. What do Paddy and Francis do after lunch when they skip school?**

**7. How do Angela and Malachy Sr. find out that Francis skipped school?**

**8. What is Paddy’s dream in life? How does this relate to Pa Keating’s story about the war?**

**9. Where does Francis go the night he skips school?**

**10. Is this place better or worse than his house? Why?**

**11. What does Mr. Clossey say that Angela was good at in her youth?**

**12. What does Angela do for Mr. Clossey before she leaves?**

**13. Why is Angela crying when she leaves the Clossey house at the end of chapter #6?**

**Chapter #7**

**1. How old is Francis now?**

**2. Why does Mickey Spellancy want Francis to pray for his sister?**

**3. How does Angela make Malachy Sr. suffer for doing the “bad thing”?**

**4. How does Mickey bribe Francis into praying for Barbara?**

**5. How does Francis help his uncle Ab Keating?**

**6. What is Ab Keating know for in Limerick?**

**7. What does Francis do for Mr. Timoney?**

**8. Where does Mr. Timoney go? What is the reasoning for him going to this place?**

**9. Why does Angela move her bed downstairs?**

**10. What does Bridey notice about the baby that Angela does not when they are talking by the fire?**

**11. Who is Alphonsus Joseph?**

**12. Why is it significant that Frank McCourt does not tell us everything that happens, rather he leaves the reader to infer the actions, events, and reasons for the scenes he puts into the memoir?**

**Chapter #8**

**1. How old is Francis?**

**2. What is Quasimodo selling to his friends?**

**3. What does Quasimodo say that he is going to use the money for?**

**4. How do the kids end-up getting caught “in the act”?**

**5. Who makes the disturbance?**

**6. Why doesn’t Angela take Francis to Confession right away?**

**7. What is grandma’s reason for Francis’ nosebleed?**

**8. What is Malachy Sr.’s reasoning for Francis’ nosebleed?**

**9. How is this a repetitive scene from the earlier in the book?**

**10. What ailment does Francis really have?**

**11. Where is Francis taken?**

**12. How does Francis know that he is not going to die?**

**13. Who is the girl next door?**

**14. Why is she in the hospital?**

**15. What reason does the nurse give for not letting the two children talk? What is the real reason they do not what the two children to talk?**

**16. What does Francis see in the beds upstairs in the hospital?**

**17. Who brings Francis the books to read? Why are these books a turning point in Francis’ life?**

**18. How long does Francis spend in the hospital?**

**19. Why does Francis mood change when he finally arrives home?**

**20. Where does Francis long to be – why?**

**21. How does Francis get out of Mr. O’Dea’s class? What does Francis attribute to his promotion?**

**22. What surprising thing does Francis learn in Mr. Thomas L. O’Halloran’s class?**

**23. Where does Francis go for Christmas Dinner?**

**24. Why does he eat alone? Does Francis mind the solitude and cleanliness of the hospital?**

**25. What does the death of the neighborhood horse represent in the life of the McCourt’s?**

**Chapter #9**

**1. Why does Malachy finally decide to go to England for work?**

**2. List three hopes that the McCourt’s have about their father’s job in England?**

**3. What is different about this job from Malachy’s previous jobs? Will it be different from his other jobs?**

**4. Why is going to the Dispensary worse than going on the dole or going the St. Vincent DePaul Society?**

**5. Why does Francis go to the Dispensary?**

**6. What criteria do Mr. Coffey and Mr. Cane use to determine who gets help and who does not?**

**7. Where does Francis meet Seamus again? What amazing and beautiful thing does Seamus do for Francis? Why is this so impressive?**

**8. What new “thing” does Seamus bring to Francis every day?**

**9. How long is Francis in the hospital? What recommendation does the doctor give Francis and why can’t Francis follow the doctor’s advice?**

**10. What news about Malachy does Mr. Downey bring back from England?**

**11. Why does the family go to the Dispensary?**

**12. How do the men at the Dispensary treat Angela?**

**13. What did Mr. Kane do to Angela to cause her children to sit quietly when they return home with food?**

**14. What did Mr. Kane take from her? Why is this so significant?**

**Chapter #10**

**1. What is wrong with Angela? What does she repeatedly call out for?**

**2. Where does Francis acquire the item his mother repeatedly calls out for?**

**3. Where does Francis get more supplies later in the same day? Why is this a significant moment in Francis’ life? Hint: Think back to right after his sister Margaret died and the promise Francis made to himself in his bed while he watched his mother smoke a cigarette at the kitchen table.**

**4. How do the boys scheme to get food?**

**5. How do the police find out that the boys are taking care of themselves?**

**6. Who comes to the McCourt’s house to check on the well-being of the children?**

**7. Where do the doctors take Angela? What is wrong with her?**

**8. Where do the boys stay while their mother is gone?**

**9. When the boys are washing themselves in the backyard they use the same kind of soap that was used on Finn the Horse – why does Frank McCourt use this simile? What does it tell us about is thinking process and his realization of self?**

**10. Why doesn’t Francis know how to build a fire in the stove?**

**11. What does Francis do in his attempt to escape from his aunt? How/Why does it backfire on him?**

**12. Why does Malachy run away? Who did he learn this strategy from?**

**Chapter #11**

**1. What does Francis find in his mother’s trunk that perplexes him?**

**2. When was the last time that Mickey Molley had a seizure?**

**3. What does Mickey Molley tell Francis about his “miracle birth”?**

**4. Who are the “Red Hearts of Limerick”? What do the win and against whom do they win? Why is this an important moment in Francis’ life?**

**5. What does Francis do for Mr. Hannon? Is Francis excited about this opportunity – why?**

**6. Why is Angela worried about Francis helping Mr. Hannon?**

**7. What is Mr. Hannon’s advice to Francis?**

**8. How does Francis think/feel about his place in the world? How does he think others are now looking at him?**

**9. Why does Mr. Hannon need Francis’ help?**

**10. What is Angela’s reason for Francis cessation of work with Mr. Hannon?**

**11. What does the doctor tell Mr. Hannon?**

**12. What kind of job does Mrs. Hannon tell Francis to take seriously?**

**Chapter #12**

**1. What promise does Malachy make to his family in his letter home?**

**2. When does Malachy finally show-up? What is his condition?**

**3. What do the McCourt’s have for Christmas Dinner this year?**

**4. What reason does Malachy give for leaving on Christmas day? What is the real reason that he leaves that day?**

**5. Why do the schoolboys take the back streets to school? Why are they ashamed?**

**6. Why does Michael bring home stray animals and people? From whom did he learn this type of nurturing?**

**7. Why does Francis sit outside Mrs. Purcell’s on Sunday nights? What/Who does he love?**

**8. Where do they get firewood?**

**9. What does Michael tell the rent collector that everyone else is trying to deny?**

**10. Where does grandma find the McCourt’s shelter?**

**11. Who is Leman Griffin?**

**12. What is the condition of Leman’s house?**

**13. Why does Angela empty the chamber pot?**

**14. What happens to grandma? What was the cause?**

**15. Where does Malachy go? Where did he learn this strategy?**

**Chapter #13**

**1. What deal does Leman strike with Francis for the use of the bicycle?**

**2. What book enraptures Francis on the rainy day in the Library? How long does he read?**

**3. Why does Mr. O’Halloran call Angela to the school?**

**4. Who closes the door in Angela’s and Francis’ face?**

**5. What direct command does Angela give Francis after the door is shut in their faces?**

**6. What job does Francis get?**

**7. Why is Francis told that he cannot go on the mission? What is the real reason that he cannot on the mission?**

**8. What is Leman’s and Angela’s relationship?**

**9. Why can’t Francis use the bike?**

**10. Why does Francis leave the house? How does his mother betray him?**

**11. Where does Francis go after leaving Leman’s house?**

**12. What does Francis eat the evening he runs away?**

**13. In whose bed does Francis stay the night?**

**14. Does Francis have any guilt over his grandmother’s death?**

**Chapter #14**

**1. How many more years of school does Francis have?**

**2. Why is Michael upset about Francis not returning to Leman’s? What is the reasoning behind his given reason?**

**3. What does Francis do early in the morning like his father?**

**4. Where does Francis borrow food?**

**5. How does Francis justify his actions?**

**6. Where does Francis get his fish & chips?**

**7. What draws Francis to the book “Lives of the Saints”?**

**8. Why does Francis get kicked out of the library?**

**9. How does Francis describe his own appearance the day before he turns 14?**

**10. What is the story about Francis’ grandmother’s dress?**

**11. What is Francis’ aunt’s response to his reason for the dress, sleeping in his grandma’s bed, and for staying in the Abbots’ house?**

**Chapter #15**

**1. Why is Francis excited about it being his 14th Birthday?**

**2. Who walks Francis to the Post office on his birthday?**

**3. Why does Aunt Aggie say that she is buying Francis new clothes on his birthday? What might be another reason?**

**4. Why does Francis cry when he stands by the River Shannon after his shopping trip? What is he struggling with?**

**5. How has Mrs. Clohessey changed?**

**6. What happened to Mr. Clohessey? What do you think motivated this change?**

**7. How does Francis celebrate after his first pay check?**

**8. What does Francis do for Michael? What has Francis become?**

**9. What is Francis’ new dream?**

**10. What does Francis discover about the streets that he lived on as a child?**

**11. Why does Francis help people when delivering telegrams even when he is told specifically not to?**

**12. Why does Michael start staying the night with Francis?**

**13. Who else moves in with Michael and Francis?**

**14. Why does Malachy come home? What is the problem when he does come home – what has he forgotten about?**

**15. Where does Francis like to go and deliver telegrams?**

**16. Why does everyone like to deliver telegrams to Theresa Carmody’s house? What is wrong with Theresa?**

**17. What is Francis and Theresa’s relationship?**

**18. What happens to Theresa?**

**19. Why does Francis hurt so much in side?**

**20. What part of Theresa’s condition does Francis blame himself for?**

**Chapter #16**

**1. Who does Mr. Harrington Blame for Mrs. Harrington’s death?**

**2. Why does Mr. Harrington invite Francis in to his home?**

**3. What does Francis do to Mrs. Harrington’s body? What is Mr. Harrington’s retaliation?**

**4. What story does Mr. Harrington tell Mrs. O’Connell?**

**5. How does Francis get his job back?**

**6. What is haunting Francis? What does he compare his aping to?**

**7. What does Mrs. Finucane have Francis do for her? Is Francis good at it?**

**8. List two ways that Francis gets a few extra shillings from Mrs. Finucane?**

**9. Where does Francis keep his “Escape” money?**

**10. Why does Francis decide to not take the Postal Exam? Who influences his decision?**

**11. Where does Francis go instead of the exam?**

**12. What is Francis’ new job?**

**13. Why do the ladies at the Post Office belittle Francis after he gives his notice?**

**Chapter #17**

**1. Who buys Francis his first pint? Who should be buying Francis his first pint?**

**2. What is Francis’ condition when he arrives at the Priest’s house?**

**3. Who does Angela compare Francis to in his modified condition? Why does Francis take offense to this comparison?**

**4. Why won’t Francis leave the conversation alone? Why does he “have” to follow Angela upstairs to continue the argument?**

**5. What does Francis do to his mother?**

**6. Why can’t Francis apologize to his mother?**

**7. Who helps Francis with his breakdown?**

**8. What is the significance of a Father helping Francis? How is Father Gregory’s technique of helping Francis similar to Malachy Sr.’s technique of helping his son?**

**9. Why is it important for people to love themselves and forgive themselves before they can love and forgive others?**

**10. Why is Francis happy when he leaves the church?**

**11. Does the boss know that Eamon and Peter are not good workers?**

**12. What excuse does Peter give for not having the magazines packed?**

**13. What test does Garry Halvery say will determine if Rose was faithful to him?**

**14. Why does Garry run away? What may be his real reason for running away?**

**15. Why do they have to tear page 16 out of all of the already delivered magazines?**

**16. Why do Francis and Eamon keep some of the advertisements?**

**17. What is Mr. Sliney’s advice to Francis? (teeth)**

**18. Why does Malachy Sr. get fired from his job in England?**

**Chapter #18**

**1. Define the “American Success Myth”.**

**2. How is old is Francis now?**

**3. Analyze Francis’ reasoning behind stealing Mrs. Finucane’s money.**

**4. Why does Francis steal Mrs. Finucane’s ledger?**

**5. Describe Francis’ apology to the “poor” people he has been writing letters to?**

**6. Why do the McCourt’s call an American going away party an “American Wake”?**

**7. Describe Francis’ emotions about going to the U.S.A.**

**8. What is the Abbot’s advice for Francis?**

**9. Where does Francis go the evening that he arrives in the U.S.?**

**10. Why won’t the men look at the priest?**

**♣How to write Limerick Poetry♣**

A limerick is a short form of poetry known for its humor. To write a limerick, follow these simple steps:

First, read this sample limerick that demonstrates the syllabic and rhyme pattern.

There was a large lady from Perth   
Who wanted to travel the earth   
But her wish was in vain   
For the door of the plane   
Was not wide enough for her girth.

Note that the first, second and fifth lines each have eight syllables, and rhyme with each other, while the middle lines have only six syllables and a separate rhyme.

Now, to write your own limerick, begin by choosing a character and a place name. (Note here that if your place name is longer than one syllable you may expand your lines to nine instead of eight syllables.)

Think of some words which rhyme with your place name. Because the limerick is meant to be humorous, your rhymes may be silly - for example:

Sydney; kidney; didn' he.

Use two of these words to end the first two lines of your limerick, which introduce your character.

There was a young man from Sydney   
Who only would eat steak and kidney.

Next, think of a problem for your character, and present it in your two short lines:

When the kidney ran out,   
Though he started to shout,

Finally, finish with a resolution (ending) to your limerick, which should make your reader laugh.

He had to go hungry, didn' he?

Try this process to write limericks of your own. You will also find there are other ways of beginning your limerick:

A man with a very large nose . . .   
While travelling one day in Peru . . .   
I was startled one day by a hen . . .

Despite these differences, the basic limerick pattern remains the same.

***Night***

**By Elie Wiesel**

**Multiculturalism in Literature**

**Culture Studied: Jewish**

*Night*

by Elie Wiesel

THE AUTHOR AND HIS BOOK



\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Elie Wiesel is an author, a scholar, and a Holocaust survivor. He witnessed unspeakable horrors during World War II as six million Jews were wiped off the face of this Earth, including his own family. In Night, Wiesel recalls his childhood before the Nazis ripped him from his hometown and the daily terrors he endured inside the German death camps. However painful this autobiographical work is to read, Night is a testament to memories, wounds and losses. Each chapter raises questions that have haunted the world since Hitler's rise: How could the world allow such a staggering number of innocents to be persecuted and executed? Why does one man survive when his body, mind, and spirit are brutalized for months, even years, when his neighbor—or father—does not? Night is essential reading for anyone seeking a deeper understanding of the Holocaust and the legacy it left behind.

Elie (short for Eliezer) Wiesel was born on September 30, 1928, in Sighet, Transylvania (a town in northern modern-day Romania near the meeting of the Hungarian and Ukrainian borders.) He was 15 years old when he and his family were deported by the Gestapo to Auschwitz and separated.

After the war, Wiesel spent a few years in a French orphanage. In 1948 began his studies at the Sorbonne in Paris and began to work for the French newspaper L'arche. Though he had become involved in journalism, Wiesel had never shared his own personal experiences during the war. Over time, Wiesel became acquainted with the distinguished French Catholic writer and Nobel laureate Francois Mauriac, who finally inspired Wiesel to break his self-imposed vow of silence and write about surviving the Nazi concentration camps.

The result was a nearly 900-page personal account, And the World Remained Silent, written in Yiddish and published in Buenos Aires, Argentina, in 1956. Two years later, a compressed, 127-page French version called La Nuit (Night) was published. In 1960, the first English translation was published. Since then, Night has been translated into more than 30 languages. A new 2006 edition, translated by his wife, Marion Wiesel, offers the most accurate English translation of the work to date. And in a substantive new preface, Elie Wiesel reflects on the enduring importance of Night and his lifelong, passionate dedication to ensuring that the world never forgets man's capacity for inhumanity to man.

Winner of the Nobel Peace Prize in 1986, Wiesel has dedicated his life to speaking out against hatred, bigotry and genocide. In 1978, President Jimmy Carter appointed Elie Wiesel as Chairman of the President's Commission on the Holocaust. In 1980, he became the Founding Chairman of the United States Holocaust Memorial Council and was instrumental in the creation of the United States Holocaust Memorial Museum. Considered one of the premier humanists of modern times, he has received numerous awards including the Presidential Medal of Freedom, the U.S. Congressional Gold Medal and the Medal of Liberty Award and the rank of Grand-Croix in the French Legion of Honor.

In 1963, Wiesel became a U.S. citizen and he has been the Andrew W. Mellon Professor in the Humanities at Boston University since 1976. Wiesel and his wife have one son, Shlomo-Elisha, named after his father.

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Photo Credit: Elie Wiesel by Sergey Bermeniev

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English Night by Elie Wiesel

Chapter One

Homework questions

1. How does Wiesel describe himself as a boy of twelve?

2. How does Wiesel describe his father? Why did Elie’s father prohibit him from studying the Cabbala?

3. Who is Moshe the Beadle and what story does he tell when he returns to Sighet? What did he experience?

4. As the Germans arrived in Sighet, what were the residents’ reactions?

5. What is the irony of Wiesel’s father’s comment regarding the wearing of the yellow star?

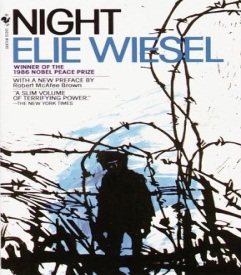
6. What did the Germans establish in Sighet? (Describe the ghettos)

7. How did the Jews of Sighet react to this?

8. Despite all that happened, even after the German’s entered the capital of Budapest, Wiesel tells us that people still remained optimistic about their future. How can you explain their optimism?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_

*Night* by Elie Wiesel



Chapter One continued (pages 11-20)

Important Questions and Notes

**AIM:** What does the news of deportation mean for the Jews of Sighet?

**DO NOW:** What was the worst news you have ever received? Recall your feelings and emotions.

-------------------------------------------------------------------------------------------------

1. What news does Elie’s father return with? (11)

2. What rumors are circulating about where they may be going? (11)

3. What minimal items can the Jews of Sighet bring with them? (11)

4. Who is knocking at the Wiesel’s window? When does Elie find this out? How do you think he felt? (12)

5. Even as they are getting ready for deportation, how does the community feel? (13)

6. Describe the situation in the ghetto when the Hungarian police arrive. (13-14)

7. When the signal comes to leave, how does everyone feel? Why? (14)

8. Explain what it is like for Elie and his family when they leave. (16-17)

9. How does Elie feel about the officers from this moment on? What is it that links them to this day? (17)

10. The Wiesel family was among the last to leave the large ghetto. Where were they sent from there and what was it like? (17)

11. Despite all that had happened, Wiesel says that people remained optimistic about their future. What did they think? How can you explain this optimism? (18)

12. Explain what happens with Martha, the Wiesel’s former servant. (18)

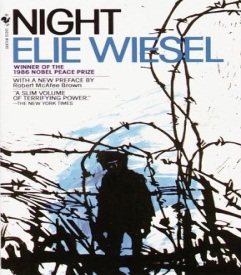
13. Re-read the excerpt on page 18 about “Night.” What does the imagery of night suggest? (18)

14. Where are the remaining Jews of Sighet taken on Saturday? Describe the conditions there. (19-20)

15. Explain what happens the following morning and what the conditions are like. (20)

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Chapter Two (pages 23-28)

Important Questions and Notes

AIM: How does Wiesel use the literary device of foreshadowing in this section?

DO NOW: What noise or sound terrifies you? What sounds tormented the prisoners on the train? Why?

---------------------------------------------------------------------------------------------------------------------

1. Explain the conditions of the Jewish people on the cattle cars of the train.

2. Why does Wiesel point out the countryside outside the train?

3. What happened to Madame Schachter and what did she do?

4. What might have been the source of Madame Schachter’s visions of fire?

5. Madame Schachter’s hysterical screaming of, “Fire! Fire!” is an example of what literary device?

6. How do Madame Schachter’s cries affect the others in the cattle car with her? What do some of them do?

7. What does the treatment of Madame Schachter reveal about what was happening to the community?

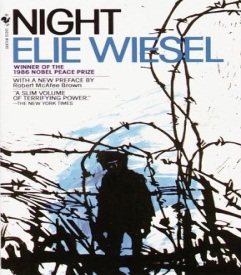
8. Where does the train stop? Why is it significant that no one on the train had ever heard of Auschwitz?

9. What is significant about the time that they arrive at Birkenau?

10. What do the Jewish prisoners notice about the camp? How do you suppose they felt?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Chapter Three

Important Questions and Notes

AIM: What immense difficulties does Elie have to face?

DO NOW: Think of your closest family member. How would you feel if you were no longer able to see that person? Among the difficulties Elie faces, do you think the separation of his family is the most difficult? Explain your response.

---------------------------------------------------------------------------------------------------------------------

1. Immediately after the Jews were unloaded from the train, what do the German officers do?

2. What happens to Elie and his family?

3. The men were then marched before Dr. Josef Mengele. What did he do?

4. What does one of the prisoners tell Elie and his father to lie about and why?

5. What did another prisoner say would happen to Elie and his group?

6. What did Elie’s determination to remain with his father reveal?

7. Some of the younger men want to revolt against the guards. What do the older men advise them to do instead?

8. What did Elie witness while he was standing in line that shocked him? Explain his reaction.

9. When Elie realized that he and his father may be marching toward their death to the crematorium, what plan did he devise and why?

10. While they are in line, some of the other prisoners begin to pray. What prayer are they reciting? What is Elie’s response to the prayers?

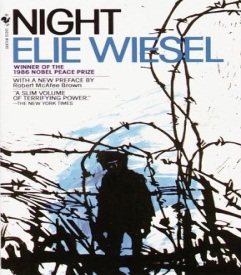
11. List the things that Wiesel says he shall never forget. Why is it effective for an author to repeat a certain word or phrase?

12. We learn that Elie and his father are spared from the flames. What happened to them next?

13. How does Elie describe himself on the morning after his first night at Auschwitz?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Chapter Three (continued)

Important Questions and Notes

AIM: What is happening to Elie’s faith and his relationship with God?

DO NOW: Think of a difficult time in your life. What did you question? Is it “normal” for people to have doubts during times of turmoil or strife?

---------------------------------------------------------------------------------------------------------------------

14. What happens to Elie’s father right in front of him? Why? How does Elie react to this? Why?

15. Where were Elie, his father, and other prisoners forced to march to?

16. Explain Elie’s initial impression of Auschwitz. What does he notice about the kapo in charge of their barracks?

17. What is the last step of the prisoners’ admission process?

18. Describe the situation that occurs between Elie, his father, and Stein. Why does Elie lie? What eventually happens with Stein?

19. How do Elie and his father avoid further transportation?

20. Explain what happens with the prisoner in charge of their block. What is ironic about Elie’s statement?

21. What eventually happens with Stein?

22. How do some of the more religious Jews view their situation? How does Elie feel about God and religion at this point?

23. When they are moved from their barracks, where are Elie and his father taken?

24. The Germans spoke to their prisoners with indifference, or lack of sympathy. In what ways is indifference worse than open anger or hatred?

25. What was the significance of the inscription, “Work is Liberty”? Explain the irony.

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Selection process at Birkaneau

Chapter Four

Important Questions and Notes

AIM: What does Elie try to hold on to, both physically and emotionally?

DO NOW: Make a list of what Elie attempts to hold on to.

---------------------------------------------------------------------------------------------------------------------

1. Define the following important terms:

• Aryan –

• Buna –

• Gallows –

• Heinrich Himmler –

2. Describe the new camp from Elie’s point of view.

3. As the prisoners are examined, what is the dentist specifically looking for?

4. What job is given to Elie and his father? Explain their responsibilities.

5. Who is Idek? What is he like?

6. Explain the situation that occurs with Elie at the dentist.

7. How does Elie avoid having his gold crown removed?

8. Why is Elie determined to maintain his gold crown?

9. What eventually happened to the dentist? Why?

10. Explain what happens to Elie at the factory one day.

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Selection process at Birkaneau

Chapter Four (Continued)

Important Questions and Notes

AIM: How does Wiesel’s flash-forward relieve tension in this section?

DO NOW: Literary Device: flash-forward – a flash-forward occurs when a future event is interjected into the chronological sequence of events in a literary work. This device is used to provide information that would otherwise not be available to the reader, and it is sometimes used to relieve tension.

What is the flash-forward in this section of the memoir?

---------------------------------------------------------------------------------------------------------------------

11. Explain what happened after Elie was beaten. Who cleaned his wounds and soothed him? What does she say to him?

12. Elie tells of meeting this same woman many years later in Paris. What important question does he ask her? What is significant about her response and what she did?

13. What does Idek do to Elie? What does he do to his father? How does Elie respond?

14. What did the Polish foreman, Franek, want from Elie? Explain Elie’s reaction.

15. How did the foreman get revenge on Elie for refusing to hand over his gold crown?

16. How did Elie try to stop the beatings? Was he successful?

17. Ultimately, what did Elie do? What is the irony of the situation?

18. All of the Kapos were also prisoners, and most were Jewish. How do you explain, then, their immense cruelty and greed?

19. What did Elie witness that made him laugh out loud? What was his punishment?

20. Clarify why a prisoner was shot during an air raid on the prison camp.

21. Despite the fact that they could have been killed by the bombs, the Jewish prisoners seemed happy during the air raid. Explain why they were happy.

22. Why will the prisoners receive soup after roll call?

23. Explain the public executions Wiesel writes about.

24. What is a pipel? How does Elie describe him?

25. Why is the execution of this boy particularly cruel?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Auschwitz I in winter

Chapter Five

Important Questions and Notes

AIM: What “gifts” does Elie receive in this section?

DO NOW: Think of your most cherished possession. What is it? Who gave it to you? What does it symbolize to you? How would you feel if you lost it? What treasured possessions does Elie receive?

---------------------------------------------------------------------------------------------------------------------

1. What decision do the prisoners have to make during Yom Kippur? (Day of Atonement)

2. What do the Germans do for the Jewish prisoners for Rosh Hashanah? (Jewish New Year)

3. How do Elie and the other prisoners benefit from the advice given to them by the Blockalteste? (head of their block) What is his advice?

4. How does the Blockalteste try to keep everyone calm after the selection process is over?

5. What were the men whose numbers were written down told?

6. What “inheritance” does Elie receive? What do these items symbolize and mean to Elie?

7. How is Elie’s father able to escape the second selection?

8. According to Elie, why was Akiba Drumer chosen for the second selection?

9. Identify what Akiba Drumer asked of his fellow prisoners and why.

10. What do his fellow prisoners do three days later?

11. Describe what happens to Elie in the winter. Include the doctor’s diagnosis and details about the operation.

12. What rumors do the prisoners hear going around? Why is this good news to them?

13. Describe Elie’s hospital neighbor. What does he say about Hitler and why is it ironic?

14. What is the outcome of the situation that the Blockalteste reports to the prisoners?

15. Explain the difficult decision Elie and his father had to make.

16. What happened to those left behind in the hospital?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Buchenwald, 1945 - Wiesel is on the second

row from the bottom, seventh from the left.

Chapter Six

Important Questions and Notes

AIM: Why does Juliek have such an impact on Elie?

DO NOW: Think of your favorite song. What memories do you associate with it? Can you remember who you were with? Where you were? What you were wearing? What does this song mean to you? What song does Elie say he will never forget? Why?

---------------------------------------------------------------------------------------------------------------------

This chapter describes one of the infamous Death Marches. Toward the end of the war, when the Nazi’s realized that defeat was imminent, they moved tens of thousands of prisoners from the concentration camps in an attempt to cover up the atrocities Germany had committed. Thousands of prisoners, already severely weakened by disease and starvation, perished during these brutal forced marches made during the extremely cold winter months.

1. Describe the Death Marches. What dangers did the prisoners face?

2. What motivated Elie to continue to run? What does he contemplate?

3. How many miles do the prisoners march in one day?

4. Why is it important for Elie to stay awake? What do he and his father agree to do?

5. Describe the relationship between Rabbi Eliahou and his son.

6. Explain what happened between Rabbi Eliahou and his son. What does Elie remember seeing?

7. Although Elie has questioned God and his faith, he finds himself praying. What does he say in his prayer?

8. How is the march on the next night different?

9. What happens at Gleiwitz that poses a new danger of death?

10. Who is the boy underneath Elie?

11. What haunting sound does Elie hear in the middle of the night?

12. What happens over the next three days?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel

Year Admissions Deaths

1937 2,912 48

1938 20,122 771

1939 9,553 1,235

1940 2,525 1,772

1941 5,890 1,522

1942 14,111 2,898

1943 42,177 3,516

1944 97,867 8,644

1945 (3 months) 43,823 13,056

TOTAL 238,980 33,462

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Source: Hackett, David. (Translator) The Buchenwald Report. CO: Westview Press, 1997.

Chapter Seven

Important Questions and Notes

AIM: What do we learn about father-son relationships in this section?

DO NOW: Identify the three pairs of fathers and sons from the memoir, Night. Compare and contrast the relationships between these fathers and sons. How have their experiences changed them?

---------------------------------------------------------------------------------------------------------------------

1. When the train stops next to a field, what orders are given to the prisoners? How do they react?

2. Explain how Elie was able to save his father’s life.

3. Describe the conditions as they traveled.

4. What happened when the German workman tossed in a piece of bread? What do other German workers do on their way to work? How can you explain their actions and the actions of the prisoners?

5. Why does Wiesel interpose the story about the woman who threw coins to the natives?

6. Based on this chapter, explain how Wiesel views the average German civilian.

7. What horrific occurrence does Elie witness? Why does Wiesel remind the reader that he was fifteen?

8. What occurs on the last day of the prisoners’ journey?

9. Of the one hundred men who had gotten on the train with Elie, how many got out? What does the death of Meir Katz suggest?

10. Where did the remaining prisoners arrive?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Wiesel at age 15

<http://www.pbs.org/eliewiesel/life/index.html>

Chapter Eight

Important Questions and Notes

AIM: How has the relationship between Elie and his father changed?

DO NOW: Explain Elie’s mixed emotions towards his father. How can you explain these thoughts and feelings?

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1. After they arrived, the prisoners were supposed to shower. What did Elie’s father want to do?

2. Why did Elie shout at his father?

3. What finally forced them inside?

4. The next day, when Elie went in search of his father, what was his fleeting hope?

5. Weakened further by dysentery, Elie’s father could not get out of his bunk. How did his fellow inmates further insult and injure him?

6. What advice did the head of the block give to Elie?

7. Of the advice, Elie says - “He was right, I thought in the most secret region of my heart…” In what sense was the block leader right?

8. After lying ill for over a week, what finally happened to Elie’s father?

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_English

Night by Elie Wiesel



Wiesel and his

surviving sisters

http://www.pbs.org/eliewiesel/nobel/index.html

Chapter Nine

Important Questions and Notes

AIM: Ironically, what happens to Elie three days after the liberation?

DO NOW: If you had the chance to meet sixteen year old Elie, what three questions would you ask him? If you could meet Elie Wiesel today, what three questions would you ask him? Explain your responses.

---------------------------------------------------------------------------------------------------------------------

1. How long was Elie’s stay at Buchenwald? What were his thoughts during this time?

2. How did the prisoners know that the end of the war was near?

3. What did the prisoners think was going to happen to them?

4. What did the Germans decide to do with the prisoners?

5. Before all the prisoners could be evacuated, though, what happened?

6. Several hours later, what happened?

7. What comments did Wiesel make about the prisoners’ actions after liberation?

8. What happened to Elie three days after liberation? Explain the irony of this situation.

9. What does the last line of the memoir suggest?

10. Why do you suppose that Wiesel always refers to his persecutors as Germans or S.S., but never Nazis?

***The House on Mango Street***

**By Sandra Cisneros**

**Multiculturalism in Literature**

**Culture Studied: Chicano**

**Bildungsroman:**

A novel that traces the initiation, development, and education of a young person; a “coming of age” piece of work; a novel about the moral and psychological growth of the main character.

German, from *Bildung* (education) and *Roman* (novel).

**Characterization:**

The process by which an author creates, develops, and presents a character.

**Conflict:**

The struggle or encounter within the plot of two opposing forces that serves to create reader or audience interest and suspense.

**Dialect:**

Language used by a particular geographic, social, or ethnic group and differing from the norm in pronunciation, diction, and grammar.

**Dual consciousness:**

In a literary work, how a character is seen from two points of view; the way the character sees him or herself, and the way that character thinks others see him or her.

**Dynamic character:**

An individual within a literary work who changes throughout the course of the plot.

**Exposition:**

The part of a work that provides necessary background information.

**First person narrative:**

A narrative told by a character involved in the story. When the narrator uses “I” and describes his or her own experience, thoughts, or feelings, the work is said to be in the first person.

**Flat character:**

An individual within a literary work who is undifferentiated and one dimensional.

**Foreshadowing:**

A device by means of which the author hints at something to follow.

**Juxtaposition:**

A form of implied comparison or contrast created by placing two items side by side.

**Metaphor:**

A figure of speech in which two unlike objects are implicitly compared without the use of *like* or *as*.

**Motif:**

An idea, theme, character, situation, or element that recurs in literature or folklore.

**Onomatopoeia:**

The naming of a thing or action by a vocal imitation of the sound associated with it, such as *buzz* or *hiss*.

**Plot:**

The patterned arrangement of the events in a narrative or play.

**Point of view:**

The angle or perspective from which a story is told. The choice of point of view is the choice of who is to tell the story, who will talk to the reader. It may be a narrator outside the work (*omniscient*), a narrator inside the work who tells the story (*first person point of view*), or apparently no one (*dramatic or objective point of view*).

**Round character:**

An individual within a literary work who is complex and well developed.

**Setting:**

The time and place in which the action of a story, poem, or play occurs. Physical setting alone is often referred to as the *locale*.

**Simile:**

A figure of speech in which two essentially dissimilar objects are expressly compared with one another by the use of *like* or *as*.

**Static character:**

An individual within a literary work who essentially remains the same throughout the course of the plot.

**Style:**

The author’s characteristic manner of expression. Style includes the author’s diction, syntax, sentence patterns, punctuation, and spelling, as well as the use of such devices of sound, rhythm, and imagery.

**Symbol:**

Literally, something that stands for something else. In literature, any word, object, action, or character that embodies or evokes a range of additional meaning and significance.

**Synesthesia:**

The technique in which a sound is described in terms of things seen and felt, like a “sweet voice” or a “velvety smile.” It can be very effective for creating vivid imagery.

**Theme:**

The controlling idea or meaning of a literary work.

**Tone:**

The author’s attitude toward the subject or audience.

**Vignette:**

A short descriptive literary sketch; a brief incident or scene as in a play or movie.

**Unreliable narrator:**

A narrator who is not objective and whose version of the story reflects personal attitudes and judgments that the reader cannot always trust. The narrator's distorted point of view can reflect emotional instability, arrogance, lack of sophistication, or prejudice

**Aim:** How can we continue to teach each other Cisneros’ novel, *The House on Mango Street* by “picking apart” each short vignette?

**Do Now:**

Describe your dream house.

**Transition:**

(I will ask several volunteers to share their responses.) We have just written and thought about what we would like our “dream house” to be. We know that the title of the work we are about to begin is called *The House on Mango Street*, and we talked about vignettes and how despite their short length, there is much more “below the surface.” Let us see if we can discover the complexity beneath the seemingly simple first vignette.

**Motivation:**

What is the name of the first vignette? Why does Cisneros choose to title her first vignette “The House on Mango Street”, which is also the title of the entire collection? What is the significance?

**Transition:**

You all read the first three vignettes last night, so who can tell me why they think Cisneros chooses to duplicate the title and use it twice? Remember, we are forgetting all prior knowledge about the work; we are approaching it from a new and different critical perspective.

**Development:**

Although each vignette is short in length, each has a title which is very significant to the entry. How can we discover the connection between the other vignettes and their titles?

**Transition:**

Everyone will get into their groups to answer specific questions to see how we can discover the connection or the significance of the titles by delving deeper into the first three vignettes.

**Procedure/Application:**

• Each group will be responsible for answering critical thinking questions which they will discuss with each other

• Once each group has finished discussing their questions, we will reconvene and share our answers

• Each student will be responsible for filling in the answers to the other questions

**Transition:**

Now that we have “picked apart” the first three vignettes together, we can continue to use this method of critical analysis and apply it to the rest of the unit. Tonight, you will be able to do this on your own when reading “My Name” for homework.

**Summary:**

By studying the first three vignettes closely, how were the students able to realize that there is much more “below the surface” of each of Cisneros’ vignettes? Are they learning new methods with this second reading of *The House on Mango Street*?

**Assessment/Homework:**

Read the fourth vignette, “My Name,” and be prepared for an in-depth discussion and possible quiz tomorrow.

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_Date:\_\_\_\_\_English/Edwards

*The House on Mango Street*

Collage Project

**The Assignment**: Drawing a line down the center of a piece of oak tag, you will create a collage that illustrates two homes. On one side you will include photos/magazine pictures, drawings, descriptive words, and anything else you might wish to add that describes your house and also expresses how you feel about where you live. You may want to include pictures and/or descriptions of your family, your pets, your room, your backyard, etc.

On the other side of the oak tag you will create a collage that illustrates your “dream home.” Be as creative as possible, and remember, this is *your* dream house, which means you can have whatever you want in it, and outside of it.

\*\*\*You will have Thursday and Friday to work on this assignment in class, please be sure to use this time wisely, as you will be receiving a grade on this project.

What you will need for *The House on Mango Street* collage project:

-oak tag

-scissors

-glue/tape

-crayons/markers

-pictures of your house

-pictures of you and your family members

-old magazines

-anything else you may want to include on your collage

Unit: Identity

Text: *The House on Mango Street*

**Aim:** How can we learn that a person’s name and their “connection” to it reveals a great deal about their character or self-identity, specifically, Esperanza from *The House on Mango Street*?

**Instructional Objectives:**

**Students will be able to:**

• reflect on their own names

• recall previously learned information pertaining to *self-identity*

• read for information and understanding

• critically analyze the vignette, “My Name” to discover its contents more in-depth

• continue to practice the method of “peer-teaching”

• interact with their classmates in a productive and instructional manner

**Do Now:**

Journal: If you could change your name, why would you change it?

AND what would you change it to and why?

**Transition:**

Now that we have just reflected on our own names, and shared some of our responses, I would like you to think about whether or not you believe your name defines who you are. \*What does your name mean to you?

**Motivation:**

Think about what we learned at the beginning of this unit with Alice Walker’s story in terms of self-identity.

Recall information:

What were some of the factors we had mentioned that contribute to an individual’s self-identity?

-self-esteem (high or low)

-the way others treat you (family, friends, peers)

-physical appearance

-goals/achievements/accomplishments

**Transition:**

How does this connect with last night’s reading? Let us open our books to page 10 and reread the vignette, “My Name” together.

**Development:**

As we have been discussing, there is much more “beneath the surface” of every vignette in *The House on Mango Street*. How can we delve deeper into these few short paragraphs to uncover the hidden or underlying meaning and speculate or critically analyze the underlying meaning of this significant vignette?

**Transition:**

Think of Cisneros’ style of writing – how are we able to take each paragraph and study it for closer analysis?

**Procedure/Application:**

Provide an overview of the activity:

• The class will be divided into their seven groups (these groups have already been determined, as much of this unit consists of “peer-teaching” in groups)

• Each group will be assigned to respond to and critically analyze a question that requires them to delve deeper and to make predictions about what the given information tells us about the narrator’s character

• Copies of the chart will be distributed

• You will each work cooperatively to provide the following information:

* Write down the response to your question that can be found within the vignette
* Then, critically analyze that information to “uncover” what that tells us about the narrator

• Each group will then report their findings

• Each student in the class will be responsible for recording their classmates’ responses on their own chart

**Transition:**

By the end of the vignette, we know a great deal about the narrator, Esperanza. In this short entry devoted to her name, we learn that Esperanza means hope. Do you think Esperanza has hope? Did her great-grandmother have hope? Speculate about whether or not you believe Esperanza will follow in her great-grandmother’s footsteps. Do you think she wants to? Why or why not? Do you get the feeling that she wants to “break free” and be her own person with her “own” name?

**Summary:**

By reflecting on our own names and what they mean to us, and by reexamining the concept of self-identity, how were the students able to understand the connection between Esperanza and her name by critically analyzing Cisneros’ vignette, “My Name?”

**Homework:**

Continue reading *The House on Mango Street*, pages 12-22 tonight.

**The House on Mango Street**

**“My Name”**

|  |  |  |
| --- | --- | --- |
| Question | Response | Analyze what this tells us  about the narrator |
| 1. In English her name means  hope and according to her, it  means other things as well.  What are these things and why  does she believe they define  her name? |  |  |
| 2. What is the significance of  comparing the Chicano culture  to the Chinese culture? Why is  it that both cultures “don’t  like their women strong?” |  |  |
| 3. Paragraphs 3& 4 talk about  the narrator’s great-  grandmother. What is the  significance of her story? Why  does the narrator tell it? |  |  |
| 4. Why does the author  choose to title the vignette  “My Name” rather than  “Esperanza?” Why does she  wait until the end of the 4th  vignette to tell us her name? |  |  |
| 5. How does Esperanza see  her name? How does she feel  that others see her name?  (\*dual consciousness\*)  Speculate why she does not  have a nickname. |  |  |
| 6. “A name more like the real  me.” How, do you suppose, is  her name restricting to “the  real Esperanza?” Why are the  names she mentions more “the  real her?” |  |  |
| 7. What is the overall tone of  this vignette? Does the English  meaning of her name have any  significance? |  |  |

Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Period\_\_\_\_\_\_ Date\_\_\_\_\_

*The House on Mango Street*

Quiz 1

1. Why is Cathy only Esperanza’s friend until Tuesday?

2. How do Esperanza, Lucy, and Rachel use the bike on the first day?

3. What trait do Esperanza and Nenny have in common?

4. What was not for sale at Gil’s?

5. Who moves into Cathy’s house after she and her family move away?

***Siddhartha***

**By Hermann Hesse**

**Multiculturalism in Literature**

**Culture Studied: Buddhist**

**The Life of Siddhartha Gautama**

**Dr. C. George Boeree**   
**Shippensburg University**



There was a small country in what is now southern Nepal that was ruled by a clan called the Shakyas.  The head of this clan, and the king of this country, was named Shuddodana Gautama, and his wife was the beautiful Mahamaya.  Mahamaya was expecting her first born.  She had had a strange dream in which a baby elephant had blessed her with his trunk, which was understood to be a very auspicious sign to say the least.



As was the custom of the day, when the time came near for Queen Mahamaya to have her child, she traveled to her father's kingdom for the birth.  But during the long journey, her birth pains began.  In the small town of Lumbini, she asked her handmaidens to assist her to a nearby grove of trees for privacy.  One large tree lowered a branch to her to serve as a support for her delivery.  They say the  birth was nearly painless, even though the child had to be delivered from her side.  After, a gentle rain fell on the mother and the child to cleanse them.

It is said that the child was born fully awake.  He could speak, and told his mother he had come to free all mankind from suffering.  He could stand, and he walked a short distance in each of the four directions.  Lotus blossoms rose in his footsteps.  They named him Siddhartha, which means "he who has attained his goals."  Sadly, Mahamaya died only seven days after the birth.  After that Siddhartha was raised by his mother’s kind sister,  Mahaprajapati.

King Shuddodana consulted Asita, a well-known sooth-sayer, concerning the future of his son.  Asita proclaimed that he would be one of two things:  He could become a great king, even an emperor.  Or he could become a great sage and savior of humanity.  The king, eager that his son should become a king like himself, was determined to shield the child from anything that might result in him taking up the religious life.  And so Siddhartha was kept in one or another of their three palaces, and was prevented from experiencing much of what ordinary folk might consider quite commonplace.  He was not permitted to see the elderly, the sickly, the dead, or anyone who had dedicated themselves to spiritual practices.  Only beauty and health surrounded Siddhartha.

Siddhartha grew up to be a strong and handsome young man.  As a prince of the warrior caste, he trained in the arts of war.  When it came time for him to marry, he won the hand of a beautiful princess of a neighboring kingdom by besting all competitors at a variety of sports. Yashodhara was her name, and they married when both were 16 years old.

As Siddhartha continued living in the luxury of his palaces, he grew increasing restless and curious about the world beyond the palace walls.  He finally demanded that he be permitted to see his people and his lands.  The king carefully arranged that Siddhartha should still not see the kind of suffering that he feared would lead him to a religious life, and decried that only young and healthy people should greet the prince.

As he was lead through Kapilavatthu, the capital, he chanced to see a couple of old men who had accidentally wandered near the parade route.  Amazed and confused, he chased after them to find out what they were.  Then he came across some people who were severely ill.  And finally, he came across a funeral ceremony by the side of a river, and for the first time in his life saw death.  He asked his friend and squire Chandaka the meaning of all these things, and Chandaka informed him of the simple truths that Siddhartha should have known all along:  That all of us get old, sick, and eventually die.

Siddhartha also saw an ascetic, a monk who had renounced all the pleasures of the flesh.  The peaceful look on the monks face would stay with Siddhartha for a long time to come.  Later, he would say this about that time:

*When ignorant people see someone who is old, they are disgusted and horrified, even though they too will be old someday.  I thought to myself:  I don’t want to be like the ignorant people.  After that, I couldn’t feel the usual intoxication with youth anymore.*

*When ignorant people see someone who is sick, they are disgusted and horrified, even though they too will be sick someday.  I thought to myself:  I don’t want to be like the ignorant people.  After that, I couldn’t feel the usual intoxication with health anymore.*

*When ignorant people see someone who is dead, they are disgusted and horrified, even though they too will be dead someday.  I thought to myself:  I don’t want to be like the ignorant people.  After that, I couldn’t feel the usual intoxication with life anymore.* (AN III.39, interpreted)

At the age of 29, Siddhartha came to realize that he could not be happy living as he had been.  He had discovered suffering, and wanted more than anything to discover how one might overcome suffering.  After kissing his sleeping wife and newborn son Rahula goodbye, he snuck out of the palace with his squire Chandara and his favorite horse Kanthaka.  He gave away his rich clothing, cut his long hair, and gave the horse to Chandara and told him to return to the palace.    He studied for a while with two famous gurus of the day, but found their practices lacking.   
  
He then began to practice the austerities and self-mortifications practiced by a group of five ascetics. For six years, he practiced. The sincerity and intensity of his practice were so astounding that, before long, the five ascetics became followers of Siddhartha.  But the answers to his questions were not forthcoming.  He redoubled his efforts, refusing food and water, until he was in a state of near death.



One day, a peasant girl named Sujata saw this starving monk and took pity on him.  She begged him to eat some of her milk-rice.  Siddhartha then realized that these extreme practices were leading him nowhere, that in fact it might be better to find some middle way between the extremes of the life of luxury and the life of self-mortification.  So he ate, and drank, and bathed in the river.  The five ascetics saw him and concluded that Siddhartha had given up the ascetic life and taken to the ways of the flesh, and left him.

In the town of Bodh Gaya, Siddhartha decided that he would sit under a certain fig tree as long as it would take for the answers to the problem of suffering to come.  He sat there for many days, first in deep concentration to clear his mind of all distractions, then in mindfulness meditation, opening himself up to the truth.  He began, they say, to recall all his previous lives, and to see everything that was going on in the entire universe.  On the full moon of May, with the rising of the morning star, Siddhartha finally understood the answer to the question of suffering and became the Buddha, which means “he who is awake.”

It is said that Mara, the evil one, tried to prevent this great occurrence.  He first tried to frighten Siddhartha with storms and armies of demons.  Siddhartha remained completely calm.  Then he sent his three beautiful daughters to tempt him, again to no avail.  Finally, he tried to ensnare Siddhartha in his own ego by appealing to his pride.  That, too, failed.  Siddhartha, having conquered all temptations, touched the ground with one hand and asked the earth to be his witness.   
  
Siddhartha, now the Buddha, remained seated under the tree -- which we call the bodhi tree -- for many days longer. It seemed to him that this knowledge he had gained was far too difficult to communicate to others.  Legend has it that Brahma, king of the gods, convinced Buddha to teach, saying that some of us perhaps have only a little dirt in our eyes and could awaken if we only heard his story.  Buddha agreed to teach.



At Sarnath near Benares, about one hundred miles from Bodh Gaya, he came across the five ascetics he had practiced with for so long.  There, in a deer park, he preached his first sermon, which is called “setting the wheel of the teaching in motion.”  He explained to them the Four Noble Truths and the Eightfold Path.  They became his very first disciples and the beginnings of the Sangha or community of monks.

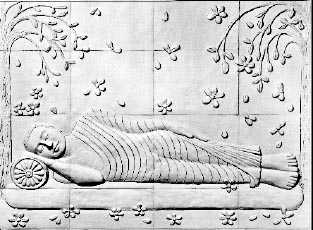
King Bimbisara of Magadha, having heard Buddha’s words, granted him a monastery near Rahagriha, his capital, for use during the rainy season.  This and other generous donations permitted the community of converts to continue their practice throughout the years, and gave many more people an opportunity to hear the teachings of the Buddha.

Over time, he was approached by members of his family, including his wife, son, father, and aunt.  His son became a monk and is particularly remembered in a sutra based on a conversation between father and son on the dangers of lying.  His father became a lay follower.  Because he was saddened by the departures of his son and grandson into the monastic life, he asked Buddha to make it a rule that a man must have the permission of his parents to become a monk.  Buddha obliged him.

His aunt and wife asked to be permitted into the Sangha, which was originally composed only of men.  The culture of the time ranked women far below men in importance, and at first it seemed that permitting women to enter the community would weaken it.  But the Buddha relented, and his aunt and wife became the first Buddhist nuns.

The Buddha said that it didn’t matter what a person’s status in the world was, or what their background or wealth or nationality might be.  All were capable of enlightenment, and all were welcome into the Sangha.  The first ordained Buddhist monk, Upali, had been a barber, yet he was ranked higher than monks who had been kings, only because he had taken his vows earlier than they!

Buddha’s life wasn’t without disappointments.  His cousin, Devadatta, was an ambitious man.  As a convert and monk, he felt that he should have greater power in the Sangha.   He managed to influence quite a few monks with a call to a return to extreme asceticism. Eventually, he conspired with a local king to have the Buddha killed and to take over the Buddhist community.  Of course, he failed.   
  
Buddha had achieved his enlightenment at the age of 35.  He would teach throughout northeast India for another 45 years.  When the Buddha was 80 years old, he told his friend and cousin Ananda that he would be leaving them soon.  And so it came to be that in Kushinagara, not a hundred miles from his homeland, he ate some spoiled food and became very ill.  He went into a deep meditation under a grove of sala trees and died.  His last words were...



*Impermanent are all created things;*   
*Strive on with awareness.*

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**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_Date:\_\_\_\_\_\_\_**



**Guiding Questions**

***S i d d h a r t h a***

**-Hermann Hesse**

**1. Who is Govinda and how does he interact with Siddhartha?**

**2. What does Siddhartha tell his father? How does his father react?**

**3. What was Siddhartha searching for when he left his home to join the Samanas?**

**4. Why does Siddhartha leave the Samanas?**

**5. Compare Siddhartha’s departure from the Samanas with his departure from his father.**

**6. How did Siddhartha recognize the Buddha when they first met?**

**7. What flaw did Siddhartha discover in the teachings of the Buddha?**

**8. Why didn’t Siddhartha become a follower of the Buddha?**

**9. When did Siddhartha realize that he was no longer a youth?**

**10. How did Siddhartha feel after he came to the conclusion that he must learn from himself?**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_Date:\_\_\_\_\_\_\_**



**Guiding Questions**

***S i d d h a r t h a***

**-Hermann Hesse**

**“Amongst the People” (chapter 6, pp. 63-73)**

1. **How did Siddhartha distinguish between lacking possessions and being in need, and was he completely truthful when he told Kamaswami that he was not in need? (pp. 63-65)**

**2. What values did Siddhartha derive from his experience as a businessman? (pp. 68-70)**

**3. Explain the significance of his conversation with Kamala at the end of the chapter in terms of being able to love. (pp. 71-73)**

**“Samsara” (pp. 75-85)**

1. **How does Siddhartha “clearly and mockingly” show his “contempt for riches and the false deity of businessmen” in this chapter? (pp. 78-79)**
2. **Discuss the symbolic significance of Siddhartha’s dream about the bird (p. 82) and what Kamala does with the actual bird at the end of the chapter (p. 85). Also, what does Kamala discover at the end of the chapter? (p. 85)**
3. **Why is this chapter entitled “Samsara;” what does this term mean in Hinduism and Buddhism and how is it symbolized?**

**“By the River” (pp. 87-100)**

1. **What does Siddhartha passionately wish for, and why? Why did he eventually reject this wish? (pp87-89)**
2. **Who does Siddhartha see when he wakes up from his long sleep? Why does he feel so lively? (pp90-91)**
3. **How does he feel toward the end of this chapter? (p. 95 on) What does he mention about the bird? (p. 96)**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Period:\_\_\_\_\_\_Date:\_\_\_\_\_\_\_\_**



**Final Project**

***S i d d h a r t h a***

**-Hermann Hesse**

**Your Task: Working in groups of two or three, you are to construct a poster that depicts two significant scenes from Hermann Hesse’s, *Siddhartha*.**

**Requirements:**

**You must depict scenes from two different chapters of the book, BOTH FROM THE SECOND HALF OF THE BOOK.**

**You will include the title of each chapter at the top of each scene and take two quotes, one from each chapter, to write on the poster.**

**Be sure to be as creative and imaginative as possible. If you are not an artist, you can still be creative.**

**Materials: Standard sized oak-tag on which you will draw a line down the middle and depict one scene on one side and the second scene on the other.**

**Markers, crayons, colored pencils, scissors, glue, computer graphics, magazine pictures – anything you can incorporate to be creative.**

**\*You MUST bring in your materials by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, as I will be giving you class time Thursday and Friday to work on your posters, if you are unprepared either day, points will be deducted from your final grade for this project.**

**\*Your finished project is due on \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and it counts as a test grade.**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date:\_\_\_\_\_\_\_\_\_\_**

**Siddhartha exam chapters 5-12**

**1. What did Siddhartha speculate separated him from ordinary people?**

**a. his former life as a Samana**

**b. his being born into a priestly caste**

**c. his having met the Buddha**

**d. his relationship with a courtesan**

**2. What is the obsession that symbolizes Siddhartha’s unhealthy attachment to the world?**

**a. opium**

**b. alcohol**

**c. gambling**

**d. sex**

**3. Why did Siddhartha think it necessary for him to have lived “a life of flesh”?**

**a. to kill the priest and Samana within him**

**b. to allow him to experience the joys of love**

**c. to feel a closeness to ordinary people he had never felt**

**d. to learn how to think like a merchant**

**4. Vasudeva teaches Siddhartha to listen to the wisdom of what?**

**a. the wind**

**b. the animals**

**c. the earth**

**d. the river**

**5. Which of the following best describes Vasudeva’s relationship with words?**

**a. he spoke a great deal and was very articulate**

**b. he did not speak much but was very wise when he did**

**c. he was mute**

**d. he spoke a great deal but said nothing of importance**

**6. What is the name of the cycle of death and rebirth; the “circuit of mundane existence”?**

**7. What is the subject of the dream which convinces Siddhartha that he must leave town?**

**8. Where does Siddhartha go immediately after he leaves the town in disgust?**

**9. What does Siddhartha hear that prevents him from committing suicide?**

**10. Who does Siddhartha see when he awakens by the river the morning after he contemplates suicide?**

**Chapter 11: OM – Fill in the blanks**

**11. In this chapter, Siddhartha’s wound from losing his son continues to smart, and as he takes travelers across the river every day, he begins to realize that he is very similar to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, even though he never thought so before.**

**12. It is also in this chapter that Siddhartha says he is able to recognize the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_in all life.**

**13. The first time Siddhartha listens to the river in this chapter, he hears \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.**

**14. At the closing of this chapter, Vasudeva goes \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; and he goes there to**

**15. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.**

**Identify the speaker of the following quotes AND to whom the person is speaking; choose from the list of names below:**

**Siddhartha Kamala Young Siddhartha Vasudeva**

**Kamaswami Govinda The Buddha Siddhartha’s father**

**I believe you and know that you have not followed any teacher, but have you not yourself, if not a doctrine, certain thoughts? Have you not discovered certain knowledge yourself that has helped you to live? It would give me great pleasure if you would tell me something about this.**

**16. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 17. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**You will find out, perhaps you already know. I am not a learned man; I do not know how to talk or think. I only know how to listen and be devout; otherwise I have learned nothing.**

**18. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 19. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**When someone is seeking, it happens quite easily that he only sees the thing that he is seeking; that he is unable to find anything, unable to absorb anything, because he is only thinking of the thing he is seeking, because he has a goal, because he is obsessed with his goal. Seeking means: to be free, to have a goal; but finding means: to be free, to be receptive, to have no goal.**

**20. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 21. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**You want me to become like you, so pious, so gentle, so wise, but just to spite you, I would rather become a thief and a murderer and go to hell, than be like you.**

**22. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 23. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Now I see that your eyes have also changed. They have become quite different. How do I recognize that you are still yourself? You are yourself and yet you are not like him…Have you attained it? Have you found peace? Yes, I see it. I also will find peace.**

**24. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 25. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date:\_\_\_\_\_\_\_\_\_\_**

**Siddhartha exam chapters 5-12**

**1. According to Siddhartha, what was the one thing that separated ordinary men from wise men?**

**a. wise men possess a consciousness of the unity of all things**

**b. wise men live solitary lives**

**c. wise men possess a great understanding of psychology**

**d. wise men do not feel pain**

**2. What event caused Siddhartha to feel a great kinship with ordinary people?**

**a. the years he spent as a successful merchant**

**b. his sexual relationship with Kamala**

**c. the loss of his son**

**d. his respect for the Buddha**

**3. Siddhartha’s enlightenment occurred after he listened to what?**

**a. Kamala’s songbird**

**b. the river’s voice**

**c. Vasudeva’s explanation of the meaning of life**

**d. God’s voice from heaven**

**4. Who travels to visit Siddhartha in the final chapter of the novel?**

**a. Govinda**

**b. Vasudeva**

**c. Siddhartha’s son**

**d. Kamala**

**5. What does Siddhartha say is the most important thing in the world?**

**a. wisdom**

**b. faith**

**c. hope**

**d. love**

**6. What is the name of the cycle of death and rebirth; the “circuit of mundane existence”?**

**7. What is the subject of the dream which convinces Siddhartha that he must leave town?**

**8. Where does Siddhartha go immediately after he leaves the town in disgust?**

**9. What does Siddhartha hear that prevents him from committing suicide?**

**10. Who does Siddhartha see when he awakens by the river the morning after he contemplates suicide?**

**Chapter 10: The Son – Fill in the blanks**

**11. In this chapter, Siddhartha’s son is forced to live with Siddhartha and Vasudeva. Young Siddhartha is spoiled and disrespectful, which upsets Siddhartha deeply. Seeing his friend’s grief, the Ferryman advises Siddhartha to do what in terms of his son?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**12. Eventually, Young Siddhartha runs away stealing the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and the**

**13. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from the ferrymen.**

**14. Siddhartha goes after him and ends up sitting for hours outside of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ where a monk gives him two bananas.**

**15. It is in this chapter that Siddhartha discovers his ability to feel**

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, something he had thought he was incapable of.**

**Identify the speaker of the following quotes AND to whom the person is speaking; choose from the list of names below:**

**Siddhartha Kamala Young Siddhartha Vasudeva**

**Kamaswami Govinda The Buddha Siddhartha’s father**

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**24. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ speaking to 25. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**