

Name: _____ Period: _____ Date: _____

Woman Hollering Creek Presentation

1. Create a Google Slides presentation together as a group. Your presentation should include the following:
 - a. Relevant images/photos.
 - b. Discuss/address the essential questions.
 - c. Strong connections between Woman Hollering Creek, Real Woman Have Curves, poetry, and articles. Identify and explore recurring themes.
 - d. Select at least five (5) examples of textual evidence from the texts/film to explain/analyze. Show how these quotes connect back to the themes.
 - e. Check slides for spelling, grammar and academic language.
2. Everyone in your group must present - take turns. This is a collaborative group grade.
3. Extra Credit for anyone who comes professionally dressed.

English 10 Learning Targets

- **LT 2:** Analyze/evaluate texts for information, language, rhetoric, tone, plot and theme
- **LT 3:** Synthesize multiple sources, noting similarities/differences between texts
- **LT 7:** Organize ideas clearly for a specific audience/purpose. Plan, revise, edit, rewrite.
- **LT 8:** Follow language conventions: spelling, grammar, punctuation, and MLA Formatting
- **LT 9:** Collaborate with peers. Come to class prepared to participate (student peer-graded).
- **LT 10:** Develop and deliver effective presentations.

#1: Gender/Sexuality Lens

1. **Essential Questions:** How do Cisneros's characters and Ana in the film deal with female sexuality and gender roles? What is it mean to be a "woman" in these stories? How does society shape our ideas of beauty? What does the title Real Women Have Curves mean?
2. **Texts:** "Never Marry a Mexican," "My Tocaya," "One Holy Night," "Bien Pretty," "Guadalupe the Sex Goddess" (article from Cisneros, mrnittle.com), "My Mother's Ghost Stories," "Barbie-Q," Real Women Have Curves
3. **Possible topics:** sexuality vs. virginity, Malinche vs. Virgen de Guadalupe, real love vs. romantic fantasy (telenovelas), having sex outside of marriage, guilt/shame, duty of your family vs. pursuing your own dreams
4. **Sample Textual Evidence:**
 - "Many Latinas are told from a young age to deny or repress the kind of blatant sexuality we saw in La Malinche. If we don't, we run the risk of being called a whore, a woman asking for it. There is not one thing more disappointing than this to a Hispanic father," From "My Mother's Ghost Stories" (Finney)
 - "I don't think they [people] understand how it is to be a girl. I don't think they know how it is to have to wait your whole life" (Cisneros 34)
 - "A man wants a virgin," mother Carmen (Real Women Have Curves, 2002)

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#2: Race Lens

1. **Essential Questions:** How do the characters Ana and Estela in Real Women Have Curves (2002) and Sandra Cisneros in Woman Hollering Creek challenge stereotypes of Latina women?
2. **Texts:** "Bien Pretty," "Never Marry a Mexican," "Why am I so brown?" "My Mother's Ghost Stories," "Tackling what it means to be 'fully American'" (on mnriddle.com website), Real Women Have Curves
3. **Possible topics:** stereotypes about race, ethnicity, culture, what it means to be "Mexican American," colorism (judging people by how light/dark their skin is), "passing for white" (pretending not to be Latino if your skin is light enough)
4. **Sample Textual Evidence:**
 - "God made you brown, mi'ja / color bronce—color of your raza / connecting you to your raíces, / your story/historia / as you begin moving towards your future," from "Why Am I So Brown" (Sanchez 5-9)
 - "Mexicans don't like their women strong," from House on Mango Street (Cisneros 10)
 - "I don't have to dress in a serape and sombrero to be Mexican, I *know* who I am," from "Bien Pretty" (Cisneros 151).

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#3: Social/Cultural Lens

1. **Essential Questions:** How are Ana in the film Real Women Have Curves (2002) and the characters in Cisneros's stories struggling and surviving in the "borderlands" of language and culture? How does education shape our identities and the way we think about our culture? How does our family, school, culture, religion and society make us feel either pride or shame about ourselves?
2. **Texts:** "Where You From?," "Fully 'American'" article, "Woman Hollering Creek," "Bien Pretty," "Why am I so Brown?," "Learning English," "Eleven," "Born Bad," Real Women Have Curves
3. **Possible topics:** borders of language/culture, cultural identity vs. assimilation, personal independence vs. loyalty to family, cultural expectations, how school shapes the way we think about our culture, dealing with mistakes, family secrets, family problems, speaking "good" English/Spanish vs "Spanglish," religion and its impact on our lives/beliefs
4. **Sample Textual Evidence:**
 - "Soy de aquí / y soy de allá," from the poem "Where You From?" (Valdés 1-2)
 - "to understand me / you have to know Spanish / feel it in the blood of your soul," from the poem "Learning English" (Ambroggio 2-4)
 - "I didn't come this far to see my family break apart," Ana's father Raul says about Ana moving to New York (Real Women Have Curves, 2002)

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#4: Class Lens

1. **Essential Questions:** What are people willing to sacrifice in order to achieve the American Dream? How does class (rich/poor) divide people in the film (Real Women Have Curves, 2002) and in Cisneros's stories? What is more important: reaching our individual educational goals or being loyal to our family's wishes?
2. **Texts:** "Bien Pretty," "My Tocaya," "One Holy Night," "The Monster" and "We Would Like You to Know" poems, Real Women Have Curves
3. **Possible topics:** struggle of low-wage jobs, sacrifice to support families, American Dream, garment workers, class (rich vs. poor), college dreams vs. financial struggle
4. **Sample Textual Evidence:**
 - "We do not all pick / lettuce, run / assembly lines, clean / restaurant tables, even / if someone has to do it," from "We Would Like You To Know" (Castillo 17-21)
 - Poor/working class characters: Patricia Benavides working in the Taco Palace in "My Tocaya" (Cisneros) and Flavio the pest control guy in "Bien Pretty" (Cisneros)
 - "You left your country for a better opportunity, now it's Ana's turn," says Mr. Guzman (Real Women Have Curves, 2002)

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#5: Historical Lens

1. **Essential Questions:** How does our past or cultural history make us feel either pride or shame about ourselves? How has history shaped the characters in the story and authors' point of view? How does Cisneros feel about the Spanish colonization of the native people of Mexico? How do Latinos feel about their history: Aztec/Mayan cultures, colonization, crossing the border today in the age of Trump?
2. **Texts:** "Why Am I So Brown?" "Love Poem for My People," "Never Marry a Mexican," "One Holy Night," "Woman Hollering Creek," "My Mother's Ghost Stories," Real Women Have Curves
3. **Possible topics:** colonization, remembering/forgetting our history, border crossing, religion and how that impacts us today
4. **Sample Textual Evidence:**
 - "God made you brown, mi'ja / color bronce—color of your raza / connecting you to your raíces, / your story/historia / as you begin moving towards your future," from "Why Am I So Brown" (Sanchez 5-9)
 - "He said his name was Chaq. Chaq Uxmal Paloquín... He was of an ancient line of Mayan kings," from "One Holy Night" (Cisneros 27)
 - "Is it La Llorona, the weeping woman? La Llorona, who drowned her own children. Perhaps La Llorona is the one they named the creek after, she thinks, remembering all the stories she learned as a child" from "Woman Hollering Creek" (Cisneros 51)