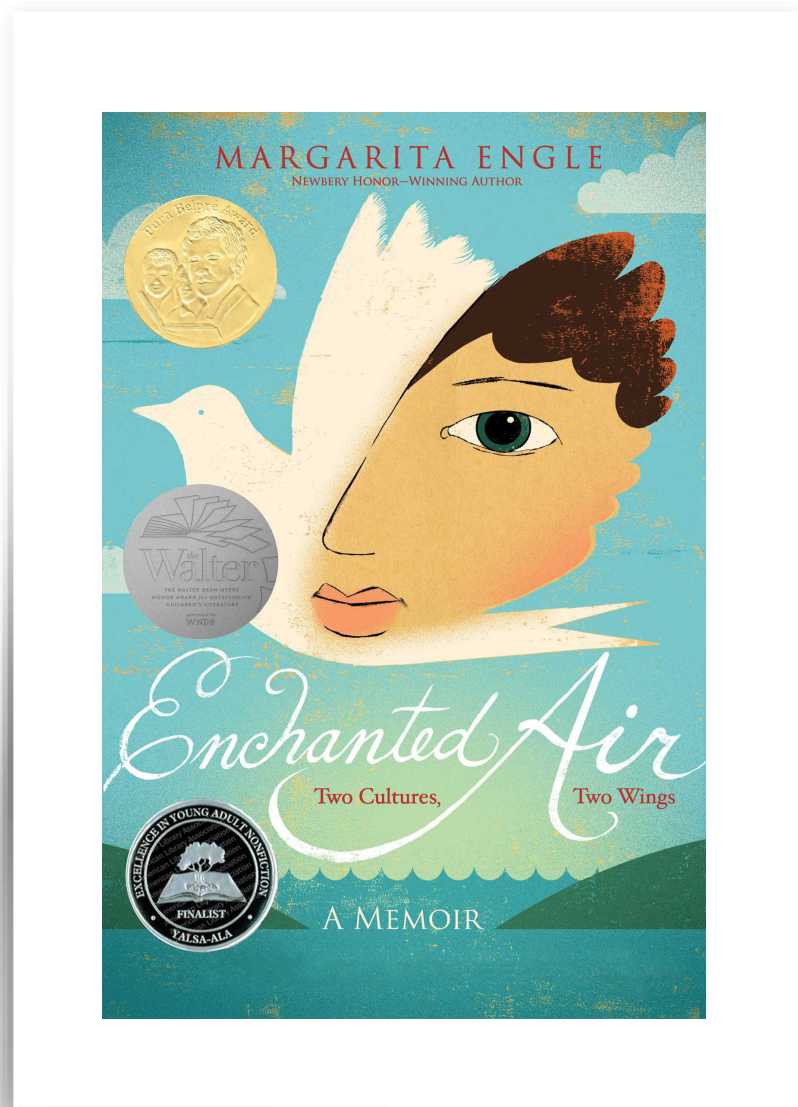


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teaching latin america through literacy



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Educator's Guide

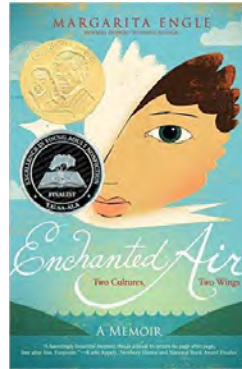
Enchanted Air: Two Cultures, Two Wings

Written by Margarita Engle

Published by Atheneum Books For Young Readers,
2015

ISBN: 1481435522

Age Level: 12 and up



BOOK SUMMARY

In this poetic memoir, which won the Pura Belpré Author Award, acclaimed author Margarita Engle tells of growing up as a child of two cultures during the Cold War.

Margarita is a girl from two worlds. Her heart lies in Cuba, her mother's tropical island country, a place so lush with vibrant life that it seems like a fairy tale kingdom. But most of the time she lives in Los Angeles, lonely in the noisy city and dreaming of the summers when she can take a plane through the enchanted air to her beloved island. Words and images are her constant companions, friendly and comforting when the children at school are not.

Then a revolution breaks out in Cuba. Margarita fears for her far-away family. When the hostility between Cuba and the United States erupts at the Bay of Pigs Invasion, Margarita's worlds collide in the worst way possible. How can the two countries she loves hate each other so much? And will she ever get to visit her beautiful island again?

AWARDS & RECOGNITIONS:

- ALA Notable Children's Books
- ALA/YALSA Excellence in Nonfiction Finalist

- CBC/NCSS Notable Social Studies Trade Book
- CCBC Choices (Cooperative Children's Book Council)
- Eureka Nonfiction Gold Award (CA)
- Kansas State Reading Circle Senior High Titles
- Pura Belpré Award
- Walter Dean Myers Honor Book
- Wisconsin State Reading Association's Reading List

AUTHOR'S CORNER

About Margarita Engle:

Margarita Engle is a prolific Cuban-American author who writes children's, young adult and adult books. Many of her books have Latin American protagonists or touch upon themes of Latin American culture and society. Although she tackles complicated and difficult topics, from abolitionism and slavery to racist exploitation and destruction of the natural world, she makes her work accessible by writing in a poetic, free verse prose -- a style which readers young and old alike can readily enjoy and understand. For these reasons and more, she remains one of our treasured and most frequent authors here at Vamos a Leer.



As we do for many of our featured authors, we like to take the time to celebrate that author and his or her collective body of work. Previously, we've enjoyed discussing several of Engle's young adult novels, including [*The Surrender Tree: Poems of Cuba's Struggle for Freedom*](#), [*Hurricane Dancers: The First Caribbean Pirate Shipwreck*](#), and [*Lightning Dreamer: Cuba's Greatest Abolitionist*](#). This month we are reading *Enchanted Air: Two Cultures, Two Wings*, Engle's poetic memoir which, though recently published, is already award-winning and acclaimed. In part, we return again and again to Engle's work because it offers teachers a unique opportunity to engage students around lesser-studied histories. The books are relatively short, with an informative free verse writing form that is at once accessible to struggling readers and inspiring for older readers.

Given our appreciation for how well Engle's books can fit with classroom instruction, it should come as no surprise that fellow blogger Katrina has produced educator's guides to accompany each of our featured books above and has also written an inspiring post on [*Rhythm and Resistance - Teaching Poetry for Social Justice*](#), where she discusses Engle's use of poetry as "*the medium through which to write books about often lesser known historical characters, periods, and events.*"

In addition to focusing on lesser-known histories, Engle's work also demonstrates a profound appreciation for the natural world. In her groundbreaking novel about the construction of the Panama Canal, *Silver People*, for instance, voices representing the ravaged forest are as equally present as the voices of the exploited laborers. More recently, in her novel *Sky Painter*, she brings to life the history of Louis Agassiz Fuertes (1874–1927), whose stunning bird illustrations helped inspire ornithological conservation efforts. Engle has attributed her love for plants and nature to the summer spent in Cuba as a child -- a period of influence which she explores in *Enchanted Air* as she discusses her bifurcated childhood spent growing up on the island nation and in the U.S. Currently, when not writing, Engle also works as a botanist and professor at California State

Polytechnic University.

We are not alone in admiring Engle. Her work only continues to gain acclaim and recognition. Most notably, in 2009 she became the first Latino author to win the [Newbery Honor](#) for her novel *The Surrender Tree: Poems of Cuba's Struggle for Freedom*. Yet in truth, she has won so many accolades that it would be impossible for us to list them all here.

In an interview conducted by [Colorin Colorado](#), Engle explains the impetus behind her impressive body of work:

Writing a historical novel in verse feels like time travel, a dreamlike blend of imagination and reality. It is an exploration. It is also a chance to communicate with the future, through young readers. I love to write about young people who made hopeful choices in situations that seemed hopeless. My own hope is that tales of courage and compassion will ring true for youthful readers as they make their own difficult decisions in modern times.

Indeed, Engle's stories take readers on imaginative, fulfilling and informative journeys while also giving children and young adults the hope and courage to pursue their own journeys and dreams.

For those of you interested in learning more about Margarita Engle, here are some additional resources:

- Publisher's Weekly [interview with Margarita Engle](#) on The Surrender Tree
- Books Together Blog [interview with Margarita Engle](#) on Summer Birds: The Butterflies of Maria Merian (children's book)

For those of you looking for lesson plans for teaching Margarita Engle's books, here are some useful resources:

- [Activity Kit for *The Sky Painter*](#) (grades K-3), provided by the author's website
- Unleashing Readers, [interview with Margarita Engle and activity ideas on *The Sky Painter*](#)
- [The Surrender Tree discussion guide](#) from Henry Holt (young adult)
- Six Trait Gurus, [activities and discussion prompts for *The Surrender Tree*](#) (young adult)
- Poetry for Children, [activities and discussion questions for *Hurricane Dancers*](#) (ages 11-18)
- Teaching Books Poetry Activity Kit, [discussion questions and printable worksheets for *The Lightning Dreamer*](#)
- [Lesson plan for grades 6-8 and ESL students on *The Lightning Dreamer*](#), provided by the author's website
- Reading Can Educate Readers, [activities for *The Firefly Letters*](#)

(young adult)

**USING
*Enchanted Air:
Two Cultures,
Two Wings*
IN THE
CLASSROOM**

Engle is well-known for her historical novels-in-verse that offer glimpses into different periods of Cuban history. Her passion for Cuba is obvious through her commitment to bringing often little or unknown historical figures and periods to life. *Enchanted Air: Two Cultures, Two Wings* shares this same passion, but its deeply personal nature as a memoir-in-verse sets it apart from her other books. As a coming-of-age memoir-in-verse, it's a unique and engaging way to introduce students to the genres of memoir and autobiography through poetry. Like her other novels, it's written with beautiful lyricism and descriptions. It would be an excellent way to model for students the power of well-crafted simile, metaphor, and other literary elements.

It's also useful for teaching content beyond genre or writing style. With references to the Bay of Pigs, the Cuban Missile Crisis, the Civil Rights Movement, and JFK's assassination, Engle's memoir provides the historical context for teaching about a pivotal historical period. With the state of U.S.-Cuban relations as the backdrop for the majority of the book, the memoir offers a history lesson that is far more personal and engaging than any textbook could offer. The timeline in the back matter provides the means to contextualize the major global events that took place during the period covered.

Engle's book is compelling for far more reasons than just the content-driven implications discussed above. I was so moved by the reflective, vulnerable, and self-aware nature of her writing. Throughout her memoir, Engle reflects on who she is, the ways she's changing, how her experiences impact her, and how she comes to understand and process others' perceptions of her. Self-awareness can be such a powerful tool. What better way to teach this to our students than using Engle's novel as a model for how we can explore our own understanding of who we are and how we came to be that way. Engle doesn't shy away from discussing the more vulnerable or intimate aspects of growing up. She lets us in as she examines the feelings surrounding her struggles to fit in and being an outsider. Too often this kind of vulnerability is seen as a weakness. But in Engle's book, it becomes a means to be bold, brave, and courageous. As she writes about her ability to be bold with words, she creates the space for our students to explore writing as the means to examine themselves, be reflective, practice vulnerability, and thus be bold themselves. Perhaps, our students will begin to think about the ways in which they can practice courage in their everyday lives, and not just relegate it to the protagonists in their favorite fantasy novels or comic books. Reading and writing are powerful tools, and Engle demonstrates this through the impact they had on her.

As immigration remains at the forefront of media and political conversations, I hope that Engle's memoir influences the ways in which we approach this topic as educators. Many of our students are immigrants or children of immigrants. Engle's experience is relevant to them and should

be relevant to us as their educators. Her memoir humanizes the experience of what it's like to be an immigrant or refugee. Our students who come from multiple languages and multiple cultures need books that help them to explore how this complicates and shapes their identities. In last month's review of [Names on a Map](#) we talked about the idea of inherited exile. It's an idea that's clearly relevant here as well, as we read about the ways in which Engle grappled with her Cuban identity and others' perception of that *cubanidad*.

As a teacher, I always had a soft spot for my more rebellious students. Certainly, they drove me crazy at times, but I couldn't help but respect their ability to hold their ground. Engle had that rebelliousness. When a teacher told Engle that her first story was wrong, Engle's response was that the teacher was wrong (which she was, given she had no knowledge of plant life in Cuba). When a teacher attempts to shame her over her Cuban identity, Engle thinks "why should such an ignorant grown-up imagine that she knows me?" (p. 44). Not all our students are courageous or independent enough to decide that a teacher who makes them feel badly about who they are or what they know is ignorant or wrong. I can only hope that our students will take note of this rebelliousness and remember it when they need it.

Hopefully it's obvious that I loved the book. It's certainly one that deserves to be on the shelves of all our classrooms and libraries.

LESSON PLANS & ACTIVITIES

While it is not absolutely necessary in order to use the book in a classroom, background information on Cuba, the revolution, and certain political movements, theories or concepts will be quite helpful in providing your students context and knowledge with which to understand the ideas and the events presented in the novel. Below you will find a list of links to various resources for teaching about Cuba in the classroom. These resources could be used before, during and/or after reading the book.

- [“The Arts in Cuba: An Eye Behind the Curtain”](#): This resource includes a very large collection of links to various websites and lesson plans for teaching about Cuba. It also includes a powerpoint presentation on the title of the resource and past resources created by Kellogg (<http://kellogg.nd.edu/outreach/cuba2011.shtml>)
- [A Scholastic Guide to teaching about the 1959 Cuban Revolution](#): (http://teacher.scholastic.com/scholasticnews/indepth/upfront/features/index.asp?article=f090108_Cuba)
- [PBS Lesson Plans on Race and Government Policy in Revolutionary Cuba](#) (<http://www.pbs.org/wnet/black-in-latin-america/resources/lesson-plan-race-and-government-policy-in->

[revolutionary-cuba/198/](#)

- [“Dreaming of Cuba: The stories that bind with storyteller Antonio Sacre”](#)
(<http://www.racebridgesforschools.com/antonio/sacrelessonplan.pdf>)
- [“Revolt! Comparing Historical Revolutions” from teaching and learning with the New York Times](#)
(<http://learning.blogs.nytimes.com/2011/02/08/revolt-comparing-historical-revolutions/>)
- [“Operation Pedro Pan: A leap of faith for the sake of freedom”](#)
(http://briefings.dadeschools.net/files/67343_Operation_Pedro_Pan_Instructional_Resource_Packet-_Final_Version.pdf)
- [Flight to Never-Never land: The story of Operation Pedro Pan](#)
(<http://depthome.brooklyn.cuny.edu/latinashistory/PedroPanlesson69.pdf>)

The following lesson plans are comprised of two sections:

- A short section of suggested activities that can be used before, during or after the reading of the novel which are organized thematically by different subject areas
- Guided reading questions organized by parts of the book and extended response writing prompts. These questions have been written to support the types of reading and critical thinking skills required in standardized reading comprehension tests. The following key words and skills are highlighted: analyze, infer, evaluate, describe, support, explain, summarize, compare, contrast and predict.

In addition to the lesson plans and activities included here, check out the curriculum guide created by Sylvia Vardell, a professor in the School of Library and Information Studies at Texas Woman’s University, and the author of ALA’s popular Poetry Aloud Here, poetry columnist for Book Links magazine, coeditor of the Poetry Friday series, and keeper of the Poetry for Children blog. It’s an excellent guide that provides a number of research and reflective writing questions, and complementary literature suggestions all linked to Common Core Standards.

- [Simon & Schuster Discussion Guide](#)

Common Core Standards Addressed:

K-12

Reading

Key Ideas and Details

- Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

- Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- Assess how point of view or purpose shapes the content and style of a text.

Range of Reading and Level of Text Complexity

- Read and comprehend complex literary and informational texts independently and proficiently.

Integration of Knowledge and Ideas

- Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Writing

Text Types and Purposes

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Production and Distribution of Writing

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Geography:

Find Cuba on a map of North and South America. How close is Cuba to the United States? Do you think that the U.S. and Cuba are close enough that events in the two countries could potentially affect each other? In the past, could U.S. citizens travel to Cuba? Could Cubans travel to the U.S.? How do you think these travel restrictions affected relations between the

History and Social Studies

United States and Cuba? How have travel restrictions changed in the last year?

What is Communism:

Using a history textbook or appropriate print and online resources, research communism. What is communism? Communism is often held in contrast to capitalism. Using similar resources find a definition or explanation for capitalism. How would you compare and contrast the two?

The Cuban Revolution:

The Cuban Revolution took place in 1959. Research what Cuba was like prior to the revolution. Who was Fulgencio Batista? What was life like when he was in power? Why were so many willing to support Fidel Castro and the Cuban Revolution?

Cuban Immigration:

There have been various waves of Cuban immigration during different periods of U.S. history. One of the first groups to come over in large numbers was children through the Pedro Pan Operation. In more recent years, smaller numbers of immigrants have continued to come to the U.S. Research these different periods of immigration. What was the Pedro Pan Operation? Watch the film *Balseros* to get an idea of what immigration has been like for Cubans in the past 15 years. How has the experience changed over the years?

Literature Studies

Vamos a Leer and the LAII have created Educator's Guides to the following books that are also about Cuba. Any of these books could be used to provide another literary representation of Cuba. The last two by Engle take place in different historical periods than her memoir. These could be used to expand upon the content provided in Engle's memoir through small reading groups, differentiated instruction, or independent reading.

- Gonzalez, Christina Diaz. [The Red Umbrella](#) (Yearling, Random House, 2012)
- Calcines, Eduardo F. [Leaving Glorytown: One Boy's Struggle Under Castro](#) (Farrar, Strauss & Giroux, 2009)
- Engle, Margarita. [The Lightning Dreamer: Cuba's Greatest Abolitionist](#) (HMH Books, 2013)
- Engle, Margarita. [The Surrender Tree](#) (Henry Holt and Company, 2010) | Available in Spanish

Guided Reading Questions

Pre-Reading

Review the genre of memoir with students. Be sure they understand that the author (Margarita Engle) is writing about her own life experiences.

Love at First Sight, Valentine's Day 1947 | Page 1-4

1. How and where did Margarita's parents meet? (p. 3)
2. Why couldn't they speak to each other? (p. 3)
3. What was Margarita's mother's first act of courage? (p. 3)
4. What does "love at first sight" mean? (p. 3)

Magical Travels, 1951-1959 | Pages 5-60

1. Where does Margarita travel to meet her mother's family?
2. Who are the "ordinary people" who "do impossible things"? (p. 7)
3. What kinds of things does Margarita hear in Cuba? Can you think of a place that you associate with a specific sound? What is the place and sound? (p. 8)
4. How is Margarita brave in Cuba? (p. 8)
5. What makes Margarita fall in love with the Cuban farm? (p. 9)
6. What emotions does Margarita associate with her first visits to Cuba? (p. 10)
7. What is the double meaning of *aires*? (p. 10)
8. What shape does Cuba appear to be on the map? What aspects of Cuba aren't visible via a map? What aspects of the United States aren't visible via a map? (p. 11)
9. What do you think Margarita means by the following lines?
*"Sometimes, I feel
Like a rolling wave of the sea,
a wave that can only belong
in between
the two solid shores."* (p. 11)
10. How are the plants in Cuba different from those in California? (p. 12)
11. How does Margarita's identity as both a Cuban and an American make her feel divided? (p. 13)
12. What does *abuelita* do when Magdalena gets polio? Does your family have any similar traditions they follow when someone becomes seriously ill? (p. 14)
13. Where does Margarita's family move when their father gets a new job? How is this place different from Los Angeles? (p. 15-16)
14. Who wrote the poem about *la rosa blanca*? What is it about? (p. 16)
15. Why does Margarita's family move to the foothills near Los Angeles? (p. 18)
16. How does the fire affect the family? What lingers even after they move to a new house? (p. 18)
17. What does Margarita's father portray in his portrait of her? What do these things mean? Why do you think he sees these things in Margarita? If Margarita's father drew a similar portrait of you, what would it reveal about you? (p. 20-21)
18. What is Margarita's first story about? Is it a story with written words? What is her teacher's response to it? How does Margarita respond to this? How could the teacher have responded in a more supportive or encouraging way? (p. 22)
19. What is Margarita's answer when people ask her if she will be an

- artist? What can we infer from her personality based on this? (p. 23)
20. How does Mami deal with her homesickness? Have you ever felt homesick? What did you do to cope with those feelings? (p. 24)
 21. Mami's expectations for how Mad and Margarita should spend their time are different from what the girls like to do. How does Mami support their interests even if they might be different from her own? (p. 24-25)
 22. What is Queen for a Day? Why does Mami participate? Think about how shy Mami is. What does her willingness to participate demonstrate? (p. 26-27)
 23. How are Mami's Cuban family stories different from the stories told by Margarita's Ukrainian-Jewish-American grandma? (p. 28).
 24. What do you think the following stanza means?
 "Apparently, the length
 of a grown-up's
 growing-up story
 is determined
 by the difference
 between immigration
 and escape" (p. 29)
 Whose stories are longer, Mami's or the Ukrainian grandmother's?
 Who immigrated and who escaped?
 25. How does Margarita describe the self that is at home in Cuba? Do you ever feel like you're divided into two different people or two different identities? Maybe you're one person at home and a different person at school? Describe a time when you felt like Margarita. (p. 31)
 26. Why doesn't Margarita feel like she belongs in school anymore? What does she turn to?
 27. Where is the only place that Margarita gets to horseback ride? (p. 34)
 28. What does Margarita see while she's in Mexico? (p. 35-39)
 29. Why does Margarita like the palm-leaf raincoat so much? How does it make her feel? (p. 38)
 30. Why do you think Margarita describes courage as an "invisible shadow?" Do you think that courage is like a shadow? How would you describe it? How can you tell if someone has courage? (p. 39)
 31. What is happening in Cuba when the family returns from their summer in Mexico? (p. 41)
 32. Has anything ever happened where you wished it were a story that you could quickly flip through the pages so you could reach a new story? What was it? (p. 42)
 33. When relations start to deteriorate between the U.S. and Cuba, how do Margarita's classmates and teacher respond to her Cuban identity? Has anyone ever asked you "What are you?" How did it make you feel? Have you ever asked anyone "What are you?" Can you think of a better way to ask someone about their family history or background? (p. 43)
 34. What seems to change in the neighborhood after relations between

- the U.S. and Cuba change? (p. 46-47)
35. Who comes to investigate the family? Why is the family investigated? Why does this frustrate Margarita? What message is being sent about the difference between her father's family and her mother's family? (p. 48-49)
 36. What does the FBI threaten Margarita's father with? (p. 51)
 37. What happened to Japanese Americans when they were all considered enemies during WWII? Why is Margarita afraid this could happen to her family? (p. 52)
 38. How do Cubans communicate what is happening across their country, even to those who can't read? (p. 53)
 39. How does Margarita cope with the violence of the war in Cuba, the FBI threats, and her own confused feelings? What do you do to cope or feel better when you feel uncertain, scared, sad, or overwhelmed? (p. 54)
 40. Who is coming to visit the family in California? (p. 55)
 41. How can a piece of paper like a passport be so powerful? Can you think of any other 'pieces of paper' that are equally powerful? (p. 57)
 42. What do you think Margarita would be like if she lived in Cuba instead of the United States? How would you be different if you lived in another country? Explain and include the country you're thinking of. (p. 58)

Winged Summer, 1960 | Pages 61-118

1. Where do Mami and the girls go for the summer? (p. 64-65)
2. What does Margarita see for the first time in New Orleans? What do signs for "Colored" or "White" mean? Why does this confuse her? (p. 66)
3. How has the island changed since the last time the family was there? (p. 70-71)
4. Why doesn't Margarita feel like she completely belongs in Cuba now? (p. 72-73)
5. Where does Margarita's mind wander when they're out in the fields? What does she find? (p. 74-75)
6. How is Margarita's North American self different from her island self? (p. 76-77)
7. Describe Margarita's great grandmother or *la mamá de abuelita*. (p. 79)
8. How are *abuelita* and *la mamá de abuelita* different? (p. 81)
9. What replaces the library and books for Margarita while she's in Cuba? (p. 82)
10. How is the life-style of many in Cuba different from what Margarita is accustomed to in the U.S.? (p. 83)
11. How does riding the horse make Margarita feel airborne and earthbound at the same time? Can you think of a time when you felt airborne—either literally, or figuratively, as in a time you were incredibly happy? (p. 86)
12. While Mami describes much of what they see as poverty, Margarita sees something else. What does Margarita see? Why do you think

- this appeals to her? (p. 93)
13. Why does Margarita feel more at home at the farm in Trinidad? (p. 95)
 14. Why does Margarita get so upset when her relative calls her *gordita*? How does Mami try to explain it? Did the woman mean it as an insult? (p. 100)
 15. Why does Margarita begin to question if she is brave enough to be a farm girl? (p. 103)
 16. What chores do Mad and Margarita have to help with? Why these chores? (p. 105)
 17. How do they turn death into music? (p. 109)
 18. While Margarita is too young to do many things, what does her uncle promise her for the next summer? (p. 111-112)
 19. How does Margarita respond when she falls off the horse? What does this tell us about her personality? (p. 114)
 20. What does Margarita leave Cuba with? How do you think she has changed over the summer? (p. 116)

Strange Sky, 1961-1964 | Pages 119-164

1. Why do you think Margarita feels like her true self is waiting in Cuba? (p. 121-122)
2. How does Mami change with the deteriorating relations between Cuba and the U.S.? (p. 124)
3. What is a main issue of contention between Cuba and the U.S.? (p. 125)
4. How does Margarita feel at her new school? Who does she befriend? (p. 127)
5. Make an inference: Do you think Margarita feels lonely? Explain using examples from the text. (p. 128-130)
6. How is Margarita's world becoming "sharply divided, shrinking?" (p. 128)
7. Books become Margarita's refuge (p. 130). What is your refuge?
8. Why do you think she can't find any books about Cuba? Think about the nature of political relations between the U.S. and Cuba. What does this say about the way access to information is controlled by foreign policy? (p. 129)
9. What is the Bay of Pigs? How does it change relations between the two countries? (p. 131)
10. How does Margarita feel at the new Junior High School? What does she do to try and fit in? (p. 132-133)
11. What does Margarita wish she could change about herself? (p. 133)
12. What causes Margarita's feelings about school to change? (p. 134)
13. What makes Margarita feel safe? What makes you feel safe? (p. 134)
14. What does Margarita notice about the work she sees in the museum? (p. 136)
15. What new development worsens relations between the U.S. and Cuba? How does it affect the conversations about Cuba in the U.S.? (p. 137)
16. What is the Cuban Missile Crisis? How do people react to the

- crisis? (p. 139-142)
17. How is the crisis resolved? (p. 146)
 18. In what way is Cuba trapped between the U.S. and the Soviet Union? (p. 147)
 19. What happens to many of Margarita's friends? (p. 151-152)
 20. How does Margarita's mother become trapped in the U.S.? (p. 155)
 21. Why is Mami afraid to participate in the marches? (p. 157)
 22. How does *abuelita* communicate with Mami? What has happened to Tío Darío? (p. 159)
 23. How are things in Cuba changing? (p. 159)
 24. What does Margarita learn from her mother? (p. 162)

Two Wings, 1965 | Pages 165-185

1. How are the family's summer travel plans complicated by Mami's Cuban citizenship? (p. 169)
2. What do they learn about Cuba from *abuelita*? (p. 170)
3. What do they teach in school about the U.S. trade embargo against Cuba? (p. 170)
4. Why is it so easy for Margarita to imagine Don Quixote while watching her father? (p. 177)
5. What does Margarita realize about the freedom she's enjoyed in the U.S.? How is it different in Spain? (p. 178)
6. What is so powerful about poetic metaphors? What does it allow us to do? (p. 178-179)
7. How does Margarita describe the bravery of her family? (p. 181)
8. What does Margarita realize about the power of speaking both English and Spanish? (p. 181)
9. How does Margarita's passport separate her from the country of Mami's family? (p. 184)
10. What is it that Margarita seems to hope for more than anything else? (p. 185)

Reflective Writing Questions

Reflective Writing Questions:

1. Re-read the first stanza on page 32 and pages 132-133. Think about how Margarita describes herself in these two sections. Think about the ways in which these are short reflective poems about how she views herself at school and how others see her. What would you include in such a poem about yourself? Write a similar poem reflecting on how you view or understand the person you are at school and how others see you.
2. Margarita often talks about changing, wishing she could be less timid, more brave, more courageous. If you could change one thing about yourself, what would it be? Why would you change this? How do you think your life would change as a result?
3. Think about all of the recent press, conversations, and debates about immigration. How can Engle's memoir help us to better understand the immigrant experience? Having read her book, how does it inform your opinion on immigration? Did it change

	<p>anything for you? In what ways does Engle’s book provide a humanizing lens with which to understand immigration? Could her book help you understand anyone you know better? Explain.</p> <ol style="list-style-type: none"> 4. As a memoir in-verse, <i>Enchanted Air</i> is a series of poems that create an autobiography. Write your own poetic autobiography. It can span a significant number of years the way that Engle’s does, or it can focus on a shorter period of your life. It can be one longer poem, or a series of shorter poems with individual titles. 5. Think about the ways in which Engle matures and changes over the course of her memoir. Describe these changes. Before researching more about Engle’s life, predict what career you think she chose (other than writing). Explain your answer. 6. Consider the cover of the book. Study it. How do you think it reflects the themes that Engle explores in her memoir? Explain the significance of the different parts of the cover. Think about the themes you would explore in your own memoir. How could you represent those themes visually? Create a cover for your memoir.
<p>ABOUT US & THIS GUIDE</p>	<p>The Latin American & Iberian Institute (LAI) receives resources from the U.S. Department of Education to support K-12 teaching about Latin America. Our goal is to provide a supportive environment for teaching across grade levels and subject areas so educators can bring regional and linguistic knowledge of Latin America into their classrooms. For more information and materials that support teaching about Latin America in the classroom, visit our website at http://laii.unm.edu/outreach</p> <p>Written by staff at the LAII, Vamos a Leer Educator’s Guides provide an excellent way to teach about Latin America through literacy. Each guide is based upon a book featured in the Vamos a Leer book group. For more on Vamos a Leer, visit our blog at bit.ly/vamosaleer. This guide was prepared by Katrina Dillon, LAII Project Assistant and Alice Donahue, LAII Graduate Assistant.</p> <p>To complement this guide, the LAII oversees the Vamos a Leer blog, which provides a space for exploring how to use literature to teach about Latin America, the Caribbean, and Latinos in the United States. In addition to promoting discussion, the blog shares relevant resources and curriculum materials. Visit the blog at the following address: http://bit.ly/vamosaleer.</p>