



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 2: Lesson 13

Gathering Evidence and Drafting a Two-Voice Poem (Chapter 13: “Los Duraznos/Peaches”)



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can use quotes to support my inferences in literary texts. (RL.5.1)

I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3) I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)

I can describe how a narrator’s point of view influences the description of events. (RL.5.6)

I can effectively engage in a discussion with my peers. (SL.1)

Supporting Learning Targets

- I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.
- I can explain the structure of a two-voice poem.
- I can compare and contrast Esperanza to another main character in *Esperanza Rising*.
- I can use evidence from *Esperanza Rising* that supports my inferences about two different characters, particularly how the two characters respond to challenges.
- I can collaborate with peers to plan and draft a two-Voice Poem.

Ongoing Assessment

- Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (entrance ticket)
- Two-Voice Poem graphic organizer (side A completed, side B begun)



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Entrance Ticket: Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (5 minutes)Engaging the Reader: Oral Chapter Review (5 minutes)Work Time<ol style="list-style-type: none">Mini Lesson: Two-Voice Poem (15 minutes)Reviewing Character Notes/T-Charts (15 minutes)Collaborative Work: Planning a Two-Voice Poem (15 minutes)Closing and Assessment<ol style="list-style-type: none">Sharing (5 minutes)Homework	<ul style="list-style-type: none">In advance: Read Chapter 13.In advance: Preview YouTube video (see materials, below). Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.During Lessons 13 and 14, students work with the last two chapters of the novel, but with less teacher support. This is intentional; by this point in the study, students should be becoming increasingly independent. These chapters are also formally revisited in Lesson 15, before students begin their formal analytical essay about how Esperanza has grown and changed.Lessons 13 and 14 engage students in working with a partner or their triad to write a two-voice poem, in which they compare and contrast Esperanza to one of the other main characters in the novel. Note that this poem is an assignment, not a formal assessment. Students are not given time in these two lessons to create a final polished piece. Rather, the purpose is for students to continue working with reviewing textual evidence and planning writing in an engaging, creative way (more interesting, for example, than a Venn diagram). This planning serves as a scaffold to students’ more formal writing in Lessons 16–18.Feel free to allocate additional time in other parts of the school day for students to polish and perform their poems to a wider audience.To learn more about two-voice poems, read <i>Joyful Noise</i> by Paul Fleischman or see www.writingfix.com/PDFs/Comparison_Contrast/Poem_Two_Voices.pdf.In advance: Prepare an anchor chart: Gathering Evidence for My Writing.Students may benefit from instruction and review: <i>wonder, feel, pretend, dream, believe, worry, hear</i>.



Lesson Vocabulary	Materials
<p>inference, explain, perform, character, poem, structure, evidence, dialogue</p> <p><i>Note: Key vocabulary from Chapter 13 is addressed in Lesson 14 homework and Lesson 15 classwork.</i></p>	<ul style="list-style-type: none"> • <i>Esperanza Rising</i> (book; one per student) • Comprehension Quiz Entrance Ticket (Chapter 13: “Los Duraznos/Peaches”) (one per student) • Students’ Character T-charts (begun in Lessons 4 and 7) • Reading journals • Evidence flags • Sticky notes • Sample Two-Voice Poem: “I Am an Immigrant” (YouTube video) • LCD projector (to show YouTube immigration poem) • Sample Two-Voice Poem: “I Am an Immigrant” (transcription of poem from YouTube video) • Two-Voice Poem Graphic Organizer (two-sided) (one per student) • Planning My Writing anchor chart (new; teacher-created) • Two-Voice Poems anchor chart (new; teacher-created) • Document camera • Homework: Purpose for Reading, Chapter 14: “Las Uvas/Grapes” (one per student)

Opening	Meeting Students’ Needs
<p>A. Entrance Ticket: Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (5 minutes)</p> <ul style="list-style-type: none"> • Begin the lesson with the comprehension quiz entrance ticket. Collect students’ quizzes to review/assess. 	<ul style="list-style-type: none"> • Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.



Opening (continued)	Meeting Students’ Needs
<p>B. Engaging the Reader: Oral Chapter Review (5 minutes)</p> <ul style="list-style-type: none">• After the quiz, lead the class in a brief whole class review session, cold calling students to elicit a summary of Chapter 13. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.• Ask: “Why do you think Miguel left the camp?” Listen for students to make the connection to the answer to the second question in the comprehension quiz: He is upset about being replaced as a mechanic by people who do not know as much as he does. Ask students to cite examples of how else the Okies are treated differently than the Mexican immigrants. Look for students to share about Isabel not being chosen as the queen, the new camp that is being built for them, and the Mexicans being able to swim in the pool only once a week just before it is cleaned. Ask students what they might write on their evidence flag on these pages to help them remember what this chapter was mostly about. If needed, model writing: “This chapter is mostly about Miguel leaving and Mama coming home.”• Then ask the last question from the quiz again:<ul style="list-style-type: none">* “At the end of the chapter, Esperanza experiences two surprises. What are they?” Focus the students’ discussion on the missing money.• Do not confirm or deny any of their suspicions at this time.• Return students’ entrance and exit tickets from Lesson 12, as well as the Mid-Unit 2 Assessment, if you did not already return it in previous lessons. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.	<ul style="list-style-type: none">• Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.



Work Time	Meeting Students’ Needs
<p>A. Mini Lesson: Two-Voice Poem (15 minutes)</p> <ul style="list-style-type: none"> Review the learning target: “I can compare and contrast Esperanza to another main character in <i>Esperanza Rising</i>.” Ask students to turn and talk about the meaning of the words compare and contrast. Clarify as needed. Remind students of all the ways they have been comparing Esperanza to other characters throughout the novel; one specific example is how different Esperanza’s perspective on the camp was from Isabel’s (Lesson/Chapter 7). Tell students that they will get to be creative as they compare and contrast their two characters. Specifically, they will be working with a partner or their triad to write a two-voice poem. Review the learning target: “I can explain the structure of a two-voice poem.” Circle the word structure and ask students to explain what it means. Explain a two-voice poem: “A two-voice poem is written for two people to perform. The poetry usually has two columns—one for each person who is reading the poem. Each person reading the poem reads the text in one of the columns. Sometimes, the poet wants the two readers to say something at the same time, so the poet writes the words on the same line in each column. These poems often sound like a dialogue for two people.” Share the YouTube video Immigration Two-Voice Poems with the students so they can see a two-voice poem performed: www.youtube.com/watch?v=owb-B0h7iXw. After students have heard examples of two-voice poems, have them share out what they learned about two-voice poems. Create a Two-Voice Poems anchor chart with criteria for success. Be sure students have included the following: <ul style="list-style-type: none"> The two voices speak together for things that are similar. Each voice is clear, distinct, and consistent. The writer balances the lines said separately and those read together. The writer uses figurative language to make the writing engaging. On the document camera, show students the Sample Two-Voice Poem: “I Am an Immigrant” (transcription of poem from YouTube video). Ask students to turn and talk, then share out, about what they notice about the structure of the poem. 	<ul style="list-style-type: none"> All students developing academic language will benefit from direct instruction of academic vocabulary. Consider posting nonlinguistic symbols with key vocabulary terms (e.g., a building for <i>structure</i>) to assist ELLs with comprehension and making connections. When playing videos, use the English subtitles (or transcripts of the video) if available (see supporting materials). Providing a visual can assist ELLs and other struggling learners in understanding the content of the video.



Work Time (continued)	Meeting Students’ Needs
<p>B. Reviewing Character Notes/T-Charts (15 minutes)</p> <ul style="list-style-type: none"> Review the learning target: “I can use evidence from <i>Esperanza Rising</i> that supports my inferences about two different characters, particularly how the two characters respond to challenges.” Review the words <i>evidence</i> and <i>inferences</i>. Ask students to turn and talk about the various ways they have been gathering evidence about the main characters through their study of the novel. Invite a few students to share out. Listen for students to mention the Character T-charts, their triad discussions, their exit tickets, and all their discussion and close reading about the challenges characters in the novel face and how various characters have responded. Tell students that today they need to choose which character they want to compare and contrast to Esperanza in their two-voice poem. Tell them that they probably will not have time to create a perfect polished poem, and that is all right. The purpose is to have a creative way to think more carefully about Esperanza and the other characters, in order to understand important events and ideas in the novel. Post the Planning My Writing anchor chart, which should list the following instructions: <ul style="list-style-type: none"> Review your notes in your reading journal. Review your exit tickets. Review your evidence flags. Add new evidence flags if you find new evidence. Direct students specifically to their notes and T-charts regarding the following characters: <ul style="list-style-type: none"> Esperanza (ongoing) Mama (Lessons/Chapters 3, 4, 10) Abuelita (Lessons/Chapter 3, 4, 9, 10) Miguel (Lessons/Chapters 3, 9, 11, 12) Isabel (Lesson/Chapter 7) Marta (Lesson/Chapter 12)—students did not do a T-chart All (Chapter 13: today’s reading) Tell students that they are welcome to review other chapters as well; they have marked key passages with their evidence flags. 	<ul style="list-style-type: none"> Students needing additional supports may benefit from partially filled-in graphic organizers. Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> • Give students 10 minutes to work either on their own or as a triad. Be clear with students that all triad members do not need to choose the same character for their poem. • After 10 minutes, ask students to choose the character they want to compare/contrast with Esperanza. Give each student two sticky notes. • On one sticky note, students should write how their character is similar to Esperanza, citing a page number that has evidence. • On the second sticky note, students should write how their character is different from Esperanza, citing a page number that has evidence. 	
<p>C. Collaborative Work: Planning a Two-Voice Poem (15 minutes)</p> <ul style="list-style-type: none"> • If all students in a triad chose the same character, they may stay in a triad to create their two-voice poem. Or if they prefer, they may work with a new partner. Ask students to regroup in twos or threes, based on the character they want to compare/contrast with Esperanza. • In their triads or new groups, ask students to share their sticky notes: <ul style="list-style-type: none"> * “How is this character similar to Esperanza? What is your evidence?” * “How is this character different from Esperanza? What is your evidence?” • Encourage them to focus in particular on how the two characters respond to challenges. (Refer back to the learning target as needed.) • Distribute the Two-Voice Poem graphic organizer (two-sided). Remind students of the modeling they saw after watching the YouTube video. • Ask students to complete Side A of the graphic organizer, including reference to specific excerpts from the text or page numbers. Tell them you need to sign off on Side A before they proceed. • After the students have collected a rich set of evidence about both characters, they may begin creating their rough drafts (Side B of the graphic organizer). Tell students that their poems should include direct quotes from the novel, as well as paraphrases and their own inferences (give examples to define paraphrase and inference). Model as needed. • Circulate to listen in and support as needed. Identify a few groups who have some strong draft lines on Side B, so you can call on these students during the sharing at the end of this lesson. 	<ul style="list-style-type: none"> • ELLs may need to clarify vocabulary words on the “I Am an Immigrant” poem handout. Check for comprehension and encourage use of bilingual dictionaries. If students struggle, consider allowing them to write the poem in their L1 first and then try to translate it into English. • Consider partnering an ELL with a student who speaks the same L1, when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their L1.



Work Time (continued)	Meeting Students’ Needs
<ul style="list-style-type: none"> Tell them they will have a bit more time in the next lesson to work on their draft poem before they get some feedback from peers. Remind them that the poem does not have to be perfect or polished: the purpose is to think more carefully about Esperanza and the other characters, in order to understand important events and ideas in the novel. 	
Closing and Assessment	Meeting Students’ Needs
<p>A. Sharing (5 minutes)</p> <p><i>Note: There is no new exit ticket/independent writing for the closing of this lesson. Choose whether to collect students’ Two-Voice Poem graphic organizers or to have students continue working on them as a part of their homework.</i></p> <ul style="list-style-type: none"> Gather the students in a whole group. Review the learning targets with students. Ask students to share with a partner their progress toward meeting the learning targets. Cold call a few students to share their, or their partner’s, discussion of the learning targets with the whole class. Invite a few students to share out lines from their draft poem. Ask peers to offer one piece of specific praise. “I like how you_____” 	<ul style="list-style-type: none"> Consider partnering an ELL with a student who speaks the same L1 when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their L1.
Homework	Meeting Students’ Needs
<ul style="list-style-type: none"> Read Chapter 14: “Las Uvas/Grapes” (pages 234–253) in <i>Esperanza Rising</i>. Use the Homework: Purpose for Reading, Chapter 14: “Las Uvas/Grapes” question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer. Optional Part 2 homework: Continue filling in your Two-Voice Poem graphic organizer. <p><i>Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.</i></p>	<ul style="list-style-type: none"> Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 2: Lesson 13

Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



.....
Name:
.....

Date:
.....

1. What is Isabel praying so hard for?

2. Why is Miguel upset, and how does Esperanza react?

3. What does Esperanza give Isabel? Why?



4. At the end of the chapter, Esperanza is surprised by something. What happened?



Miriam	Both	Lupita
My name is Miriam. I'm from Peru.		
		My name is Lupita. I'm from Mexico.
	I am an immigrant.	
		My father died, leaving us in poverty. We needed money.
The father of my children went to America in search of money.		
	I crossed the border to America.	
		My journey was long and hard.
My journey was short and luxurious.		
	I have family here.	
		But I left the corpses behind.
I took my family with me.		
	I have a better-paying job.	
I am a teacher at the school, molding minds like clay.		
		I work in the fields, pulling vegetables from the earth.
I try to keep an atmosphere that honors my family's heritage.		
		I still wear braids to represent my Mexican culture.
	I still practice my own religion. But I am learning English.	
I will stay here because I am a citizen.		
		I will soon go back to Mexico.
	I live in America.	



Two-Voice Poem Graphic Organizer

Character 1 (Esperanza)	Both Characters How are they alike?	Character 2 _____
(General notes)	(General notes)	(General notes)



Two-Voice Poem Graphic Organizer

Actual Words for the Characters to Say in the Poem

• Esperanza says this alone:	• Both voices say together:	• Other character says this alone:
• I am _____.		
		• I am _____.



Name:

Date:

How is Esperanza changing? Pay particular attention to rich quotes to include in the two-voice poem.

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad.

You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.