



EXPEDITIONARY  
LEARNING

# **Grade 5: Module 1: Unit 3: Lesson 8**

## **Drafting Individual Readers Theater Scripts for a Specific Scene: Rephrasing, Narrator Introduction, and Identifying Characters**



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

I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) I can write narrative texts. (W.5.3)  
I can introduce the narrator/characters of my narrative. (W.5.3a)  
I can organize events in an order that makes sense in my narrative. (W.5.3b)  
I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.5.3c)  
With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)

Supporting Learning Targets

- I can write a draft of my script.
- I can use peer feedback to make decisions about how to improve my script.

Ongoing Assessment

- Student's Readers Theater script drafts
- Peer Feedback
- Exit Ticket

Agenda

1. Opening
  - A. Reviewing Learning Targets (5 minutes)
2. Work Time
  - A. Individual Work: Drafting My Script (10 minutes)
  - B. Individual Work: Refining My Script (15 minutes)
  - C. Individual Work: Writing Narrator Introductions (15 minutes)
  - D. Peer Feedback (10 minutes)
3. Closing and Assessment
  - A. Exit Ticket (5 minutes)
4. Homework

Teaching Notes

- In advance: Review supporting materials, samples for the purpose of modeling.
- If your students are already familiar with 6 + 1 traits writing, there are many opportunities in this unit to reinforce that work. In this module, students become familiar with more basic aspects of the writing process, including critique and revision.
- Review: Catch and Release protocol (see Appendix 1).

*Note: The purpose of this lesson is to support students in their planning for the end of unit on-demand assessment (in Lesson 9).*



Lesson Vocabulary	Materials
draft, narrator, introduction, peer feedback, revise, refine	<ul style="list-style-type: none"><li>• UDHR category card sample</li><li>• Students' UDHR category cards (from Lessons 5-7)</li><li>• Script Rewrite, Sample 1 (one to display)</li><li>• Script Rewrite, Sample 2 (one to display)</li><li>• Narrator Introduction Sample (one to display)</li><li>• Peer Feedback: Script Criteria (one to display)</li></ul>

Opening	Meeting Students' Needs
<b>A. Reviewing Learning Targets (5 minutes)</b> <ul style="list-style-type: none"><li>• Read the learning targets aloud and ask students to restate in their own words. Clarify as needed.</li></ul>	<ul style="list-style-type: none"><li>• ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., <i>feedback, decisions, improve</i>). Clarify vocabulary with students as needed.</li></ul>



Work Time	Meeting Students' Needs
<p><b>A. Individual Work: Drafting My Script (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the UDHR category card sample. Tell students this is like the UDHR category cards they have been working on. Point out how you added the narrowed text selections to the bottom of the card in the last class. Also direct students to notice the order (sequence) you chose for the lines, by writing the numbers 1 to 5 next to each line.</li><li>• Next, display the Script Rewrite, Sample 1. Ask students what they notice about how this script looks different from the UDHR category card sample you displayed first. Students should notice that only highlighted text from the category card was written; the lines are written in chronological order now (based on the numbers written on the category card); “Narrator” or the character name is written above each line; and the names of characters in the scene without speaking parts are listed at the bottom of the script.</li><li>• Leave the Script Rewrite, Sample 1, posted for student reference, and direct students to transfer the text from their own UDHR category card (from Lesson 7) onto a new sheet of paper, by writing only lines that are highlighted and using the order they determined in Lesson 7.</li><li>• They will also need to write Narrator and the names of the other characters who will be speaking above their respective lines. If there is time, have them list any characters who appear in the scene but do not have speaking parts. Support students as necessary.</li></ul>	<ul style="list-style-type: none"><li>• Consider writing and breaking down multistep directions into numbered elements. Students can return to these guidelines to make sure they are on track.</li></ul>



Work Time	Meeting Students' Needs
<p><b>B. Individual Work: Refining My Script (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Now display Script Rewrite, Sample 2. Say: “Now you are going to refine your scripts by rephrasing some of the lines. It will be important for you to make sure the setting (where the scene takes place) and problem are clear to your audience. Let’s read through each ‘old line’ then the ‘new line’ and tell me what you notice about how each line was changed.”</li><li>• Ask students why they think these lines were rephrased (make sure students mention that the rephrasing makes the setting and/or problem clearer for the audience and also makes it an “original” script—not copied lines from Pam Muñoz Ryan’s work). Leave the sample displayed for student reference and have them work on rephrasing the lines they wrote onto a new page in Step A of Work Time. Support students as necessary.</li></ul>	<ul style="list-style-type: none"><li>• For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.</li></ul>
<p><b>C. Individual Work: Writing Narrator Introductions (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that now they are going to write drafts of narrator introductions. Display the Narrator Introduction Sample and read aloud for students. Ask them what they notice about the sample introduction.</li><li>• Students should mention that it lets the audience know the setting (El Rancho de las Rosas), the main characters (Mama and Tio Luis), and the problem related to the UDHR (“Because she was a woman, she did not have the same rights and freedoms ... she could not own land.”). If they do not mention setting, characters, or UDHR problem, make sure to bring the issues up as part of the discussion. (Emphasize the link to their UDHR article, since it is imperative that students’ scripts convey the themes of their UDHR article, and narration is their primary means of doing so.)</li><li>• Leave the sample displayed and have students begin writing narrator introduction drafts, which should include:<ul style="list-style-type: none"><li>– The setting for their scene</li><li>– The main character(s)</li><li>– The problem/challenge the characters face in connection to the UDHR</li></ul></li><li>• Use Catch and Release to support students while they write.</li></ul>	<ul style="list-style-type: none"><li>• Consider allowing students who struggle with written language to dictate their introductions to a partner or the teacher.</li></ul>



Work Time	Meeting Students' Needs
<p><b>D. Peer Feedback (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the Peer Feedback: Script Criteria page so the entire class can see it. Read through each item of criteria and clarify any terms as necessary. Tell students they are going to share their narrator introductions and the scripts they just revised with one or two of their peers (as time allows) in order to receive feedback about what they might want to revise about their scripts for the end of unit assessment in the next lesson, when they will need to turn in their final individual narrative scripts.</li><li>• Briefly model how to give feedback, using the criteria, if necessary.</li><li>• Either choose partners for students or allow them to partner with someone near them. Then have students trade scripts, read silently, then take turns sharing feedback based on the Peer Feedback: Script Criteria.</li></ul> <p><i>Note: The narrator introduction sample and the “new lines” from the Script Rewrite, Sample 2 pages could be used for modeling.</i></p>	<ul style="list-style-type: none"><li>• 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.</li></ul>
Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to write, on the bottom of their script drafts from today, one or two things they want to revise about their individual scripts for the end of unit assessment in the next lesson. Tell them that their ideas for revision should be based on the feedback they received from peers and using the Peer Feedback: Script Criteria.</li></ul>	<ul style="list-style-type: none"><li>• Consider providing extra time for tasks and answering questions in class discussions. Some students need more time to process and translate information.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• None</li></ul> <p><i>Note: Students will need their scripts from today to use as a reference for writing their final individual scripts for the on-demand end of unit assessment, in the next lesson.</i></p>	



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## Supporting Materials



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UDHR Article 2: “Everyone has the same rights and freedoms, regardless of color, sex, language, religion, politics, or nation of birth.”

1 (p. 28) **Tío Luis and Tío Marco came every day and went into Papa’s study to “take care of family business.”** At first, they stayed only a few hours, but **soon they became like la calabaza, the squash plant in Alfonso’s garden, whose giant leaves spread out, encroaching upon anything smaller.** The uncles eventually stayed each day until dark, taking all their meals at the ranch as well. Esperanza could tell that **Mama was uneasy with their constant presence.**

2 (p. 30) **“Ramona,”** said the lawyer. “Your husband, Sixto Ortega, left this house and all its contents to you and your daughter. You will also receive the yearly income from the grapes. **As you know, it is not customary to leave land to women and since Luis was the banker on the loan, Sixto left the land to him.**”

4 (p. 32) “You will regret your decision, Ramona. **You must keep in mind that this house and those grapes are on my property. I can make things difficult for you. Very difficult.** I will let you sleep on the decision, for it is more than generous.”

These passages belong in this category because they show how Mama does not have the right to own property because she is a woman, and how Luis threatens her freedom by saying he can make things very difficult for her.

Additional passages:

3 (p. 46) “If you don’t intend to marry him, Senora, you cannot stay here.”

5 (p. 47) “You could move to some other part of Mexico, but in poverty.”





**NARRATOR**

1 Tío Luis and Tío Marco came every day and went into Papa's study to "take care of family business." Soon they became like *la calabaza*, the squash plant in Alfonso's garden, whose giant leaves spread out, encroaching upon anything smaller. Mama was uneasy with their constant presence.

**LAWYER**

2 "Ramona," as you know, it is not customary to leave land to women, and since Luis was the banker on the loan, Sixto left the land to him."

**ALFONSO**

3 "If you don't intend to marry him, Senora, you cannot stay here."

**TIO LUIS**

4 "You must keep in mind that this house and those grapes are on my property. I can make things difficult for you. Very difficult."

**ALFONSO**

5 "You could move to some other part of Mexico, but in poverty."

Characters in the scene, but not speaking: MAMA, ESPERANZA, ABUELITA, HORTENSIA

**NARRATOR**

1 Tío Luis and Tío Marco came every day and went into Papa's study to "take care of family business." Soon they became like *la calabaza*, the squash plant in Alfonso's garden, whose giant leaves spread out, encroaching upon anything smaller. Mama was uneasy with their constant presence.

New Line 1: The uncles came every day to "take care of family business." They were like *la calabaza*, the squash plant whose giant leaves overtook anything smaller. Mama was troubled by their constant presence.

**LAWYER**

2 "Ramona," as you know, it is not customary to leave land to women, and since Luis was the banker on the loan, Sixto left the land to him."

New Line 2: Ramona, you must be aware that land is never given to women. Therefore, because Luis was the banker for the loan, Sixto left it all to him.

**ALFONSO**

3 "If you don't intend to marry him, Señora, you cannot stay here."

New Line 3: If you have no plan to marry him, Señora, you will not be allowed to stay at the ranch.

**TIO LUIS**

4 "You must keep in mind that this house and those grapes are on my property. I can make things difficult for you. Very difficult."

New Line 4: Remember, Ramona, this house and those grapes are now on my property. I can make life very difficult for you.

**ALFONSO**

5 "You could move to some other part of Mexico, but in poverty."

New Line 5: If you do not stay at the ranch, Senora, you could move to another part of Mexico, where you would be safe from Luis. But you would live in poverty without income from the ranch.

Characters in the scene, but not speaking: MAMA, ESPERANZA, ABUELITA, HORTENSIA

**Narrator Introduction, Sample**

After Papa died, Mama was left with nothing. Because she was a woman, she did not have the same rights and freedoms as men. She was told she could not own her husband's land, and as a result she faced constant threats from Tío Luis, who was trying to take over El Rancho de las Rosas.



After Papa died, Mama was left with nothing. Because she was a woman she did not have the same rights and freedoms as men. She was told she could not own her husband's land and as a result she faced constant threats from Tío Luis, who was trying to take over El Rancho de las Rosas.



The script has a narrator introduction that tells where the scene takes place; identifies the main characters; and states a problem connected to a single UDHR theme.

The lines are sequenced in a logical way; the order makes sense; ideas connect from one line to the next.

The lines clearly name each character.

The lines are connected to a single UDHR theme.

There are 5 to 10 lines total in the scene. Only the most essential lines are included in the script—ones that connect to the UDHR theme focused on.