



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3

Overview



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.



In this third unit, students will continue to apply what they have learned about human rights by creating scripts for a Readers Theater performance. This unit emphasizes the Reading Literature and Writing Narratives strands of the NYSP12 ELA CCLS. Students analyze and select passages of *Esperanza Rising* connected to the Universal Declaration of Human Rights for the purpose of developing and performing their own Readers Theater scripts. In the first half of the unit, students will learn about Readers Theater by reading informational texts and also examining a variety of Readers Theater scripts. They will reread sections of the novel and study and perform a Readers Theater script written by the novel's author. For the mid-unit assessment, students will evaluate the strengths and limitations of novels and theater scripts in terms of how well each genre engages its audience. In the second half of this unit, students collaborate to write their *own* Readers Theater script. They will work

in small groups to select passages (from multiple chapters) of *Esperanza Rising* that reflect characters' experiences with human rights challenges. After learning writing techniques such as dialogue, each student will write a section of a script based on the passage the group selected. This script section will serve as the on-demand end of unit assessment; students also will write a justification to explain how the passage their group selected relates to a specific article from the Universal Declaration of Human Rights. Then students will work in their small group to combine their script sections, with a focus on clear transitions. Students will then revise and practice their scripts for a final performance task, in which they perform their Readers Theater scripts for peers. (As an optional extension, students also could perform for their school and community.)

Guiding Questions And Big Ideas

- **What are human rights?**
- **What is the purpose of a Readers Theater?**
- *We learn lessons about human rights from the experiences of real people and fictional characters.*

Mid-Unit 3 Assessment

Evaluating a Novel versus a Script

This assessment centers on standard NYS ELA CCLS RL.5.1, RL.5.4, RL.5.5, RL.5.6, and RL.5.9. Students will reread a passage from *Esperanza Rising* and a scene from a Readers Theater written by Pam Muñoz Ryan. They will compare and contrast the texts using a Venn diagram and then answer text-dependent questions using evidence from both texts in their answers.

End of Unit 3 Assessment

Individual Scene of a Readers Theater Script

This on-demand assessment centers on standards NYSP12 ELA CCLS W.5.3, W.5.4, and W.5.9. Students will write their best draft of their narrative (in the form of a scene of a Readers Theater script). The focus is on showing the connection between one article of the Universal Declaration of Human Rights and selected passages from *Esperanza Rising*, in order to demonstrate characters' experiences with human rights challenges and how they overcame those challenges.



Content Connections

This module is designed to address English Language Arts standards and to be taught during the literacy block of the school day. However, the module intentionally incorporates Social Studies and Science content that many teachers may be teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

- The rights of citizens in the United States are similar to and different from the rights of citizens in other nations of the Western Hemisphere.
- Constitutions, rules, and laws are developed in democratic societies in order to maintain order, provide security, and protect individual rights.
- Different people living in the Western Hemisphere may view the same event or issue from different perspectives.
- The migration of groups of people in the United States, Canada, and Latin America has led to cultural diffusion because people carry their ideas and way of life with them when they move from place to place.
- Connections and exchanges exist between and among the peoples of Europe, sub-Saharan Africa, Canada, Latin America, the Caribbean, and the United States. These connections and exchanges include social/cultural, migration/immigration, and scientific/technological.



Central Texts

1. Pam Muñoz Ryan, *Esperanza Rising* (New York: Scholastic, 2002), ISBN: 978-0439120425.
2. United Nations Office of the High Commissioner for Human Rights, Universal Declaration of Human Rights, adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 1948.
3. “Readers Theater Script: American Heroes” from Google search “readers theater scripts human rights” link titled: (doc) “Readers Theater Script: American Heroes” (last accessed July 27, 2012).
4. Aaron Shepard, *Readers on Stage* (Shepard Publications, 2004), ISBN: 978-0-938497-21-9.

Secondary Texts

1. Aaron Shepard’s RT Page, Scripts and Tips for Readers Theater, from <http://www.aaronshp.com/rt/> (last accessed July 22, 2012).
2. Kathleen M. Hollenbeck, *Fluency Practice Read-Aloud Plays: Grades 5-6: 15 Short, Leveled Fiction and Nonfiction Plays with Research-Based Strategies to Help Students Build Fluency and Comprehension* (New York: Scholastic, 2006), ISBN-13: 970-0-439-55421-3.
3. Michael Ryall, *Readers Theater Grade 5* (Evan-Moor Corp., 2003), ISBN-10: 1557998949.



This unit is approximately 2.5 weeks or 12 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 1	Narratives as Theater, Part I: What Is Readers Theater?	<ul style="list-style-type: none"> I can use a variety of sources to develop an understanding of a topic. (RI.5.9) I can write or speak about a topic using information from a variety of sources. (RI.5.9) I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) I can recognize the differences between different types of narratives (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11) 	<ul style="list-style-type: none"> I can define Readers Theater. I can identify the purpose of Readers Theater. I can participate in a Readers Theater. I can identify how a Readers Theater script is different from a novel. 	<ul style="list-style-type: none"> Anchor Chart: Define Readers Theater and Its Purpose Participation in a Readers Theater
Lesson 2	Narratives as Theater: <i>Esperanza Rising</i> , from Novel to Script	<ul style="list-style-type: none"> I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) I can effectively engage in a discussion with my peers. (SL.5.1) I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) I can recognize the differences between different types of narrative (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11) 	<ul style="list-style-type: none"> I can participate in a Readers Theater based on <i>Esperanza Rising</i>. I can participate in a discussion with my peers. I can compare and contrast a novel and a script. I can share my opinion about different types of narratives. 	<ul style="list-style-type: none"> Participation in a Readers Theater Discussion groups
Lesson 3	Readers Theater and the UDHR	<ul style="list-style-type: none"> I can recall relevant experiences or summaries. (W.5.8) I can effectively engage in a discussion with my peers. (SL.5.1) 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 an opinion piece. (W.5.1) 	<ul style="list-style-type: none"> I can recall and summarize key articles of the UDHR and passages from <i>Esperanza Rising</i> and “American Heroes” from the previous learning. I can participate in a discussion with my peers. I can share my opinion about the effectiveness of the narrator dialogue. 	<ul style="list-style-type: none"> Discussion groups Making connections between UDHR and scripts Narrator critique



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 4	Mid-Unit Assessment: Evaluating a Novel versus a Script	<ul style="list-style-type: none"> I can explain what a text says using quotes from the text. (RL.5.1) I can make inferences using quotes from text. (RL.5.1) I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4) I can explain how a series of chapters, scenes or stanzas fit together to create a larger literary text. (RL.5.5) I can describe how a narrator's point of view influences the description of events. (RL.5.6) I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9) 	<ul style="list-style-type: none"> I can identify and describe the similarities and differences between a novel and a script. I can describe the connections between the UDHR and a script or a novel. I can describe the author's motivations for creating a script. I can describe the role of a narrator in a script. I can share my opinions about a novel and a script. I can assess my understanding of the similarities and differences of a novel versus a script. 	<ul style="list-style-type: none"> Mid-Unit Assessment: Evaluating a Novel versus a Script (RL.5.1, RL.5.4, RL.5.5, RL.5.6, and RL.5.9) Self-Assessment
Lesson 5	Identifying Theme: Connecting Passages from <i>Esperanza Rising</i> to Human Rights	<ul style="list-style-type: none"> I can determine a theme based on details in the text. (RL.5.2) I can summarize a literary text. (RL.5.2) I can recall relevant experiences or summaries. (W.5.8) I can document what I learn about a topic by sorting evidence into categories. (W.5.8) 	<ul style="list-style-type: none"> I can recall and summarize key articles of the UDHR from previous learning. I can recall and summarize key passages from <i>Esperanza Rising</i> from previous learning. I can identify passages of <i>Esperanza Rising</i> that relate to specific articles of the UDHR. I can justify my reasons for selecting specific passages from <i>Esperanza Rising</i>. 	<ul style="list-style-type: none"> Categorization Justification of UDHR connection to novel



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 6	Launching Readers Theater Groups: Identifying Passages from <i>Esperanza Rising</i> for Readers Theater that Connect to the UDHR	<ul style="list-style-type: none"> I can explain what a text says using quotes from the text. (RL.5.1) I can make inferences using quotes from text. (RL.5.1) I can effectively engage in a discussion with my peers. (SL.5.1) I can ask questions so I'm clear about what is being discussed. (SL.5.1a) I can explain what I understand about the topic being discussed. (SL.5.1b) I can determine a theme based on details in the text. (RL.5.2) I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) 	<ul style="list-style-type: none"> I can choose a human rights article to focus on for my Readers Theater. I can determine and list additional passages I may need in order to develop a script on a single theme. I can engage in a discussion with my peers. I can evaluate how well the passages I selected reflect the themes of the UDHR. 	<ul style="list-style-type: none"> Justify list of additional passages (not identified in Lesson 5) from <i>Esperanza Rising</i> related to UDHR articles. Evaluate passage selections based on provided criteria Group discussion
Lesson 7	Drafting Individual Readers Theater Scripts for a Specific Scene: Narrowing Text for Our Readers Theater Scripts	<ul style="list-style-type: none"> I can determine a theme based on details in the text. (RL.5.2) I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) I can effectively engage in a discussion with my peers. (SL.5.1) I can ask questions so I'm clear about what is being discussed. (SL.5.1a) I can explain what I understand about the topic being discussed. (SL.5.1b) 	<ul style="list-style-type: none"> I can narrow my text selection, related to a theme. I can write an introduction to my script. I can justify my selection of text. 	<ul style="list-style-type: none"> Narrowed text selections Exit ticket



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 8	Drafting Individual Readers Theater Scripts for a Specific Scene: Rephrasing, Narrator Introduction, and Identifying Characters	<ul style="list-style-type: none"> I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5) I can use the 6+1 traits to 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) 	<ul style="list-style-type: none"> I can write a draft of my script. I can use peer feedback to make decisions about how to improve my script. 	<ul style="list-style-type: none"> Students' Readers Theater script drafts Peer feedback Exit ticket
Lesson 9	End of Unit Assessment: Individual Sections of Readers Theater Script	<ul style="list-style-type: none"> I can write narrative texts about real or imagined experiences or events. (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) I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4) I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9) 	<ul style="list-style-type: none"> I can write a title for my script. I can act out the title of my script so my peers can guess the title. I can use narrative techniques to write a complete section of my group's Readers Theater script. 	<ul style="list-style-type: none"> End of Unit Assessment: On-demand Readers Theater scripts (W.5.3, W.5.4, and W.5.9) Self-assessment



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment
Lesson 10	Our Group Readers Theater: Managing the Sequence of Events in our Group Script	<ul style="list-style-type: none"> 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 transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d) With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5) 	<ul style="list-style-type: none"> I can make notes about how to revise my script, based on feedback. I can work with a group to create a group script, with a logical sequence. I can add appropriate transitional words and phrases to a script. 	<ul style="list-style-type: none"> Note-catcher: Group Script Sequence Readers Theater script draft with revisions and transitions
Lesson 11	Our Group Readers Theater: Revising Scripts, Conclusion, and First Rehearsal	<ul style="list-style-type: none"> I can use the 6+1 traits to 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) I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d) I can use sensory details to describe experiences and events precisely. (W.5.3e) I can write a conclusion to my narrative. (W.5.3f) I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) 	<ul style="list-style-type: none"> I can collaborate with my group to revise our script. I can work with my group to write a conclusion to our script that relates directly to our UDHR article. I can choose visuals that contribute to my audience's understanding of the characters, setting, problem, and/or mood of the play. I can practice performing a script. 	<ul style="list-style-type: none"> Readers Theater script revisions Conclusion for group script Selecting props for performance Performance practice feedback
Lesson 12	Performance Task: Readers Theater Second Rehearsal and Performance	<ul style="list-style-type: none"> I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) I can recognize the differences between different types of narrative (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11) 	<ul style="list-style-type: none"> I can revise the conclusion of a script for a performance. I can practice to refine my performance, based on feedback. I can speak clearly and with expression for a performance. I can perform my Readers Theater script for an audience. 	<ul style="list-style-type: none"> Performance Task: Readers Theater Second Rehearsal and Performance Self-assessment



Optional: Experts, Fieldwork, And Service

- **Experts:** Invite playwrights, actors/actresses, stage/theater personnel to come talk with the class about their work, or to critique students' script or rehearsal.
- **Fieldwork:** Attend a theater performance, focusing on how the actors deliver their lines.
- **Service:** Perform the Readers Theater scripts for a public audience, perhaps at an assisted living center.

Optional: Extensions

- Students may organize a public performance of their Readers Theater scripts.
- For all students independently proficient with technology, consider allowing students to create the following, for use during the final performance: a PowerPoint, Impress, or Prezi document incorporating script passages and imagery; or a sound-effects track for background or transitions between scenes.
- Students interested or independently proficient in the arts may consider enlarging script passages and creating accompanying illustrations; creating a "playbill" for their performance; creating a radio or print advertisement about their play; writing a short song or poem to conclude the play; designing or determining costumes (as part of props); or choreographing/"staging" actors for the performance.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3

Recommended Texts



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.



Unit 3 builds students' knowledge about the genre of Readers Theater. Students will write and perform Readers Theater scenes from *Esperanza Rising*, which is set during the Depression, with scenes in both the United States and Mexico. The list below contains works with a range of Lexile® text measures on this topic, including other engaging Readers Theater scripts as well as poetry related to human rights issues. This provides appropriate independent reading for each student to help build content knowledge. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level to continue to build the academic vocabulary and fluency that the CCLS demands.

Where possible, works in languages other than English are also provided. Texts are categorized into three Lexile ranges that correspond to Common Core Bands: below-grade band, within band, and above-grade band. Note, however, that Lexile measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:

(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grades 2–3: 420–820L
- Grades 4–5: 740–1010L
- Grades 6–8: 925–1185L

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures band level (below 740L)			
<i>Climbing Out of the Great Depression</i>	Sean Price (author)	Informational text	620
<i>Ida Early Comes over the Mountain</i>	Robert Burch (author)	Literature	720
Lexile text measures band level (740 - 1010L)			
<i>Giant Steps to Change the World</i>	Spike Lee and Tonya Lewis Lee (authors), Sean Qualls (illustrator)	Informational text	870
<i>Dancing Home</i>	Alma Flor Ada and Gabriel M. Zubizarreta (authors)	Literature	960
<i>Words to My Life's Songs</i>	Ashley Bryan (author/illustrator), Bill McGuinness (photographer)	Literature	970



Title	Author And Illustrator	Text Type	Lexile Measure
Lexile text measures above band level (over 1010L)			
<i>César: ¡Sí, se puede!/Yes, We Can!</i>	Carmen T. Bernier-Grand (author), David Diaz (illustrator)	Poetry	Not provided
<i>Elegy on the Death of César Chávez</i>	Rudolfo Anaya (author), Gaspar Enriquez (illustrator)	Poetry	Not provided
<i>If You Could Wear My Sneakers!</i>	Sheree Fitch (author), Darcia Labrosse (illustrator)	Poetry	Not provided
<i>Hour of Freedom: American History in Poetry</i>	Milton Meltzer (compiler), Marc Nadel (illustrator)	Poetry	Not provided
<i>Poetry for Young People: Maya Angelou</i>	Edwin Graves Wilson, Ph.D. (editor), Jerome Lagarrigue (illustrator)	Poetry	Not provided
<i>Out of the Dust</i>	Karen Hesse (author)	Prose	Not provided

Lexile® is a trademark of MetaMetrics, Inc., and is registered in the United States and abroad. Copyright © 2013 MetaMetrics.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 1

Narratives as Theater, Part I: What is Readers Theater?



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 a variety of sources to develop an understanding of a topic. (RI.5.9)

I can write or speak about a topic using information from a variety of sources. (RI.5.9)

I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)

I can recognize the differences between different types of narratives (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11)

Supporting Learning Targets

- I can define Readers Theater.
- I can identify the purpose of Readers Theater.
- I can participate in a Readers Theater.
- I can identify how a Readers Theater script differs from a novel.

Ongoing Assessment

- Anchor chart: Readers Theater Definition and Purpose
- Participation in a Readers Theater



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Review Learning Targets and Vocabulary (5 minutes)Engaging the Reader: I Notice/I Wonder Anchor Chart (10 minutes)Work Time<ol style="list-style-type: none">Defining Readers Theater by Reading Informational Texts (15 minutes)Participating in a Readers Theater: “American Heroes” (25 minutes)Closing and Assessment<ol style="list-style-type: none">Revisit the Readers Theater: I Notice/I Wonder Anchor Chart (5 minutes)Homework	<ul style="list-style-type: none">Remember, students have spent all of Unit 2 reading <i>Esperanza Rising</i>: “first draft reading” of all chapters for homework and more careful study of specific passages from each chapter during class. Thus, Unit 3 is the <i>third</i> read of <i>Esperanza Rising</i>, offering struggling readers an additional opportunity to work with this complex text to further support comprehension of the material. This also provides students an opportunity to go deeper with their analysis in the more creative form of Readers Theater.In advance: Read about Readers Theater, what it is and how it is done.Read through the Readers Theater scripts, “American Heroes” 1–4.Review: Think-Pair-Share protocol (see Appendix 1).Review: I Notice/I Wonder anchor chart (see Appendix 2).Consider creating an Interactive Word Wall to use throughout this unit (see Appendix 1).

Lesson Vocabulary	Materials
define, purpose, narrative, Readers Theater, script, novel, participate, role	<ul style="list-style-type: none">What is Readers Theater? (and How Do You <i>Really</i> Spell It?) (one per student)Readers Theater definitions (one per student)Readers Theater rubric (one per student)“American Heroes” Scripts 1–4 (one per student)Highlighters (4 different colors)Anchor chart: Human Rights Challenges in <i>Esperanza Rising</i> (begun in Unit 2, Lesson 3)I Notice/I Wonder anchor chart (new; teacher-created)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Vocabulary (5 minutes)</p> <ul style="list-style-type: none">• Discuss the learning targets with students and clarify any vocabulary, as needed. Focus on the word <i>purpose</i>: the reason for doing something. Invite students to think about the many ways they have thought about purpose throughout this module (e.g., the “purpose” of the UDHR: why it was written; the “purpose” of specific language the author chose in <i>Esperanza Rising</i>).• Ask students to consider what question word goes most closely with thinking about purpose. Listen for students to focus on the word “why.” Tell students that throughout Unit 3, they will be thinking about why authors make the choices they do to engage their readers/listeners.	<ul style="list-style-type: none">• ELLs may be unfamiliar with academic vocabulary words (e.g. <i>design, participate, identify</i>. Clarify vocabulary with students as needed.
<p>B. Engaging the Reader: I Notice/I Wonder Anchor Chart (10 minutes)</p> <ul style="list-style-type: none">• Ask students to think about connections they have made between the novel <i>Esperanza Rising</i> and the UDHR (refer them back to the anchor chart Human Rights Challenges in Esperanza Rising, from Unit 2). Have students Think-Pair-Share their connections. Invite several students to share aloud the connections their partner made.• Tell students: “You know the novel <i>Esperanza Rising</i> is a narrative. Reading narratives helps us understand the human experience. Often the themes of novels relate to issues in the real world. We have been connecting the themes in <i>Esperanza Rising</i> to the ideas found in the UDHR, an informational text.<ul style="list-style-type: none">* “In this unit, we will keep making connections to themes related to human rights. But we are going to learn about another type of narrative, called a script. A script is used when actors and actresses perform a play, movie, or radio show. I am going to show you some scripts, and we are going to read about them. By the end of the day, you will be clear about what a script is, and how it is different from a novel. And we will start thinking about why an author would choose one instead of the other.* “We will be reading narrative scripts over the next few days, and eventually you will be working in groups to write your own scripts about scenes from <i>Esperanza Rising</i> that relate to specific articles in the UDHR.”• Post the I Notice/I Wonder anchor chart and display a copy of one of the “American Heroes” scripts. Allow students a moment to read through the script quickly, then turn and talk with a partner about what they “notice” about the script (e.g., character names, a narrator, etc.). Have students share out and record their ideas in the I Notice column of the chart. Next ask students what they “wonder” about this script, and record responses in the I Wonder column of the chart. Keep this chart posted for student reference throughout Unit 3.	



Work Time	Meeting Students' Needs
<p>A. Defining Readers Theater by Reading Informational Texts (15 minutes)</p> <ul style="list-style-type: none">• Tell students: “You just got to look quickly at the narrative script called ‘American Heroes.’ Later today, we will actually get to participate in a Readers Theater using this script. First, you will need to understand what Readers Theater is.” Invite them to think about and share with a partner what they predict the definition will include.• Distribute and display the page titled What Is Readers Theater? (and How Do You Really Spell It?) Say: “Let’s read the following definition together.” Read through this definition line by line, aloud, for students. Pause at the end of each sentence to clarify difficult vocabulary (e.g., <i>minimal</i>, <i>framework</i>, <i>dramatic</i>, <i>suggestive</i>, <i>partial</i>, <i>neutral</i>, <i>uniform</i>, <i>memorization</i>, etc.).• Ask students to Think-Pair-Share to add to the I Notice/I Wonder anchor chart. When possible, affirm how much they had already figured out just by looking at an example of a script themselves.• Next, distribute and display the Readers Theater Definitions sheet. Read each definition aloud (as time permits), pausing after each to clarify any vocabulary. Then ask students to think and then talk with a partner, restating the definition in their own words.• Once finished reading several, or all, of the definitions, return students’ attention to the I Notice/I Wonder anchor chart and have several students share any additional “notices” and/or “wonders” they have about Readers Theater, based on the definitions they just read.• Listen for students to make comments about the main aspects of a script.<ul style="list-style-type: none">– It includes the list of characters.– It shows what words each person is supposed to say.– It gives other instructions.	<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.• 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
<p>B. Participating in a Readers Theater: “American Heroes” (25 minutes)</p> <ul style="list-style-type: none">• Tell students that today they are just going to try Readers Theater a bit. The goal today is just to give them a feel for how to read the script, how speaking roles alternate, etc. Be sure students know that this is not in any way supposed to be a polished performance, and that they are not being evaluated on their speaking or acting skills. They are just getting their feet wet.• Display the Readers Theater rubric. Read and discuss the expectations for students’ delivery, cooperation with the group, and on-task participation. Clarify any terms as necessary.• Divide students into groups of four and distribute one of the “American Heroes” scripts to each group (scripts 1–4), along with four different colored highlighters.• Prepare: Assign each student in the group a role (or allow students 1 minute to decide which role each student will perform), and have each student highlight (in a different color) the lines for which each is responsible.• Practice: Allow students several minutes to practice their scripts, reminding them to pay attention to when it is each student’s turn to speak and to refer to the Readers Theater rubric for expectations.• Perform: Remind students that the purpose of today’s lesson is just to get a “feel” for Readers Theater. Ask for groups that are willing to perform their script for the class.• As time allows, ask students in the audience to offer brief feedback to the performers, based on elements of the rubric.	<ul style="list-style-type: none">• For any students who may be shy about performing, help them identify shorter passages to read; have them focus on “acting out” the line (with facial expression and movement) while another student reads the line; allow time for the student to read through his/her line several times until comfortable reading the line aloud.



Closing and Assessment	Meeting Students' Needs
<p>A. Revisit the Readers Theater: I Notice/I Wonder Anchor Chart (5 minutes)</p> <ul style="list-style-type: none">• Bring students back together in a whole group. Ask students:<ul style="list-style-type: none">* Now that you have participated in a Readers Theater, what would you like to add to the I Notice side of our anchor chart?"* "Can we cross out any of the I Wonder statements, because we have answers to those questions?"* What needs to be added to the I Wonder column of the anchor chart?"• Leave this anchor chart posted for student reference throughout this unit.	<ul style="list-style-type: none">• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Explain Readers Theater to someone at home. Tell that person what you will be doing in class during this unit. Invite him or her to see you perform in two weeks! <p><i>Note: For Lesson 2, read through the "Esperanza Rising" Readers Theater script, then break it into smaller scripts by choosing sections 3-4 pages long, with 4-5 roles per section. Logical breaks are typically with Narrator lines, change in setting, or change in time. The downloadable PDF of the script is available at http://pammunozryan.com/, located by clicking on the "Resources" tab.</i></p> <p><i>Note: Also read and familiarize yourself with the full description of the performance task students will need to perform at the end of this unit in order to support students' work toward the goal of writing and performing their own Readers Theater scripts.</i></p>	<ul style="list-style-type: none">• For students who may need help explaining the Readers Theater and invitation orally to someone at home, provide a written note for the student to give to his or her guest.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 1

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.



Readers Theater is really basic theater. The goal is to support reading and performing literature. There are many styles of Readers Theater. Here are some basic features of Readers Theater:

- There is a narrator to help frame the dramatic presentation.
- No full stage sets. If used at all, sets are simple.
- No full costumes. If used at all, costumes just suggest the feel of the characters or the costumes are really basic or all the same.
- No full memorization. Scripts are used openly in performance.

Readers Theater was developed as an easy and good way to present literature in dramatic form. Most scripts are adapted from literature.



“Readers Theater is a **rehearsed group presentation** of a script that is **read aloud rather than memorized.**” (Flynn, 2004)

“Readers Theater is an **interpretive activity** in which children practice and perform for others a **scripted reading.**” (Rinehart, 1999)

“Readers Theater is **dramatic oral expression** that focuses on reading aloud rather than memorization.” (O’Neill, 2001)

“Readers Theater is an **interpretive reading activity** in which readers **use their voices to bring characters to life.**” (Martinez, Roser, and Strecker, 1999)

“The goal of Readers Theater is to read a script in which the story theme and character development are conveyed to the audience through **intonation, inflection, and fluency.**” (McAndrews, 2004)



Notices	Wonders



Individual Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
Delivery	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately	Student read the script with some expression, gestures, eye contact, and use of props	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance
Cooperation with group	Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well



Group Members:

Group Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
On-task participation	Low level of active participation from majority of group members	Moderate level of on-task work or few of the group members actively participating	Majority of group members on-task and actively participating	High level of active, on-task participation from all group members



Script 1 - Cast:

Narrator

Paul Revere

Frederick Douglass

Susan B. Anthony

Narrator: Today, you will be introduced to three American heroes. Their stories begin at different times in history and in different places; however, you are learning about them because they have made important contributions to our country. I will let them introduce themselves to you.

Paul Revere: Hi, my name is Paul Revere. It is a French name, because my parents were born in France. My father came to North America in 1715 when he was thirteen years old. He settled in Boston. He was a silversmith.

Frederick Douglass: Good day, my name is Frederick Douglass. I was born in Maryland in February of 1818. Unlike Paul Revere, I was born into slavery, but I managed to gain my freedom by boarding a train to New York.

Susan B. Anthony: Hello, my name is Susan B. Anthony, and I was born in Massachusetts on February 15, 1820, two years after Frederick Douglass. Douglass and I actually knew each other. We were both fighting for the same cause. We wanted freedom for all people. I grew up during a time when women had very few rights.

Script 2 - Cast:

Narrator

Paul Revere

Frederick Douglass

Susan B. Anthony

Narrator: Listen as these three American heroes tell how they impacted our history and expanded our rights and freedoms.

Paul Revere: Well, when I grew up, America was not the same as we know it today. There were only thirteen colonies, and we were ruled by the British. We did not have 50 states like we do now.

Frederick Douglass: And, when I was born, America was no longer ruled by the British, but things were still pretty bad. As I said before, I was born into slavery. It was illegal for slaves like me to learn how to read, but I didn’t let that stop me. My first teacher was Sophia Auld. She was kind to me.

Susan B. Anthony: Well, although I was not a slave, I did not like the way some people were treated, especially women. They did not have the right to vote, to own property, or to get good jobs. So, I decided take a stand against the mistreatment of women.

Paul Revere: All of us had something we wanted to fight for. I decided that I was going to fight against the British for our independence. I learn a lot from the men and women who came to our silversmith shop. I heard stories about the complaints the colonists had against the British government, so, I joined a group called the Sons of Liberty.

Frederick Douglass: And I hated being enslaved, so I dressed up as a sailor and got aboard a train headed north. I was afraid I would be caught, but I got lucky and was able to make it to New York.

Susan B. Anthony: Well, I became a principal of an all-girls school, but I wanted to do more than that. I wanted to work for justice and fairness for all the people who were being treated badly.



Script 3 - Cast:

Narrator

Paul Revere

Frederick Douglass

Susan B. Anthony

Narrator: So, what were some of the things that made you guys famous?

Paul Revere: Ah, well, let me see. I know you have heard about the famous Boston Tea Party, right? Anyway, this was when the colonists decided that they were going to protest the taxes that the British were making them pay. You know what they did? They dumped all the British tea into the Boston Harbor.

Frederick Douglass: Oh boy, I bet that made them angry! But what I did was even more interesting. I gave hundreds of speeches on the evils of slavery. I also became part of the Underground Railroad that helped other slaves escape to freedom. I was a famous abolitionist. That just means someone who wanted to get rid of slavery.

Susan B. Anthony: You were both very courageous! However, my good friend Elizabeth Stanton and I formed the first political group for women, called The Women’s National Loyal League. We also organized the National Woman Suffrage Association. Suffrage means the right to vote.

Script 4 - Cast:

Narrator

Paul Revere

Frederick Douglass

Susan B. Anthony

Narrator: That is all wonderful, but what else did you do?

Paul Revere: Well, I became famous for the midnight ride that I took from Boston to the towns of Lexington and Concord, Massachusetts. I had to warn the Patriot Militia that the British soldiers were coming. I was riding with William Dawes and Samuel Prescott. The battle at Lexington was the first battle of the American Revolution. When the war ended in 1783, the thirteen colonies had gained independence. We became the United States of America.

Frederick Douglass: I started a newspaper called the *North Star*, and I worked with Susan B. Anthony and many others to end slavery and get more rights for women. President Lincoln and I became friends, because he was against slavery as well.

Susan B. Anthony: Well, I am proud to say that I was arrested for voting. And, because of my diligence, by 1920, the law was changed to allow women in every state to vote. So, every time you cast a vote, think of me!

Frederick Douglass: Hey, hey, don't forget, I am the first African American to get my picture on a postage stamp!

Paul and Susan: Way to go, Frederick!

Narrator: Well, you are all famous! Thank you so very much for the contributions you have made to our American history. Because of your diligence and courage, you have made us proud.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 2

Narratives as Theater: *Esperanza Rising*, from Novel to Script



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 adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)

I can effectively engage in a discussion with my peers. (SL.5.1)

I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)

I can recognize the differences between different types of narrative (poetry, drama, and other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11)

Supporting Learning Targets

- I can participate in a Readers Theater based on *Esperanza Rising*.
- I can participate in a discussion with my peers.
- I can compare and contrast a novel and a script.
- I can share my opinion about different types of narratives.

Ongoing Assessment

- Participation in a Readers Theater
- Readers Theater rubric



Agenda	Teaching Notes
<ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Reviewing Learning Targets and Readers Theater Rubric (5 minutes) Work Time <ol style="list-style-type: none"> Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes) Read-aloud: Selections from the Novel <i>Esperanza Rising</i> (10 minutes) Discussion: Comparing and Contrasting the Script and the Novel (5 minutes) Closing and Assessment <ol style="list-style-type: none"> Exit Ticket (5 minutes) Homework 	<ul style="list-style-type: none"> Remember, students have spent all of Unit 2 reading <i>Esperanza Rising</i>: “first draft reading” of all chapters for homework, and more careful study of specific passages from each chapter during class. Thus, Unit 3 is the third read of <i>Esperanza Rising</i>, offering struggling readers an additional opportunity to work with this complex text to further comprehension of the material. This also provides students an opportunity to go deeper with their analysis in the more creative form of Readers Theater. In advance: Read through the entire “Esperanza Rising” Readers Theater script and identify any vocabulary you believe students may not know; add these words to the Interactive Word Wall started in Lesson 1 (or use other vocabulary routines you already have in place) and post for student reference. Please note that in the Readers Theater script there are stage directions given in parentheses. Make it clear to students that these stage directions are not to be read aloud – they suggest actions that the character is doing while speaking those lines. Divide the script into sections for separate student groups to use by choosing sections 3 to 4 pages long, with 4 to 5 roles per section. Logical breaks are typically with Narrator lines, change in setting, or change in time. Note that the small groups are just for this lesson. Later in the unit, students will form new groups in order to collaborate across multiple days as they actually write, rehearse, and perform their own script.

Lesson Vocabulary	Materials
Readers Theater, similarities, differences, novel, script, opinion, narrative, discuss, peers (additional vocabulary may be identified in “Esperanza Rising” Readers Theater script)	<ul style="list-style-type: none"> Readers Theater rubric (from Lesson 1) “Esperanza Rising” Readers Theater scripts (one for each group) Highlighters (5 different colors for each group) Passages from the novel <i>Esperanza Rising</i> (one for display) Note cards (one per student) I Notice/I Wonder anchor chart (from Lesson 1) <i>Esperanza Rising</i> (book; one per student) Document camera



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Readers Theater Rubric (5 minutes)</p> <ul style="list-style-type: none">Review the learning targets with students and clarify any vocabulary as needed. Ask students to restate the targets in their own words.Display the Readers Theater rubric and review (from Lesson 1); briefly remind students of the process they will need to follow with their group members during the Readers Theater “prepare” time (identify individual roles and highlight each role in a different color).	<ul style="list-style-type: none">Some students may be unfamiliar with academic vocabulary words. Clarify vocabulary with students as needed.
Work Time	Meeting Students' Needs
<p>A. Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)</p> <ul style="list-style-type: none">Place students into groups of five (if some consist of fewer than five, help group members determine who will be responsible for which additional lines).Distribute one of the “Esperanza Rising” Readers Theater Scripts to each group, as well as five different colored highlighters. Have students do the following steps (consider posting these steps where all students can see).<ol style="list-style-type: none">Prepare (5 minutes): Determine which role each group member will be responsible for. Have each student in the group highlight her/his lines using the highlighter color each chose.Practice (15 minutes): Allow students several minutes to practice their lines with group members, reminding students to refer to the Readers Theater rubric for expectations. Move throughout the room to offer support to students, as needed.Perform (15 minutes): Allow each group to perform their script, and allow the audience to offer feedback, based on the rubric, as time allows.	<ul style="list-style-type: none">ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.



Work Time (continued)	Meeting Students' Needs
<p>B. Read Aloud: Selections from the Novel <i>Esperanza Rising</i> (10 minutes)</p> <ul style="list-style-type: none">• Keep students in their groups and distribute student copies of the novel <i>Esperanza Rising</i>. Display the page Passages from the Novel <i>Esperanza Rising</i> for the class on the document camera, and have students read 2 to 3 of the recommended selections.• Say to students: “Now you are going to read aloud passages from the novel <i>Esperanza Rising</i>. As you read aloud and listen to your group members read aloud, think about how the novel sounds similar to and different from the Readers Theater scripts you just performed.”• Allow students to read the passage silently, then to take turns reading aloud with their group members. Move throughout the room to offer support as needed.	<ul style="list-style-type: none">• Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students’ thinking as they write or speak about their text.
<p>C. Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</p> <ul style="list-style-type: none">• Ask class members to remain in their small groups. Give them 1 to 2 minutes to think on their own about how the script of “<i>Esperanza Rising</i>” was the same and how it was different from the novel when read aloud.• Display the I Notice/I Wonder anchor chart from Lesson 1. Ask students to share with their group members their ideas about the similarities and differences of the script to the novel. Invite students to suggest ideas that should be added to the I Notice or the I Wonder columns of the anchor chart.• Remind them that they will continue to think about these questions in future lessons.	



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">Give each student a note card to write a response to the question: "Which narrative format do you like better, a novel or a script, and why?" Collect.	<ul style="list-style-type: none">Consider providing extra time for tasks and answering questions in class discussions. Some students need more time to process and translate information.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Tell someone at home more about Readers Theater. How is it the same as reading a novel? How is it different? Which type of narrative do you like more? Why?	<ul style="list-style-type: none">For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 2

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.



Copyright Pam Muñoz Ryan

Readers’ Theatre Script for *Esperanza Rising*

For Five Readers

Esperanza

Tio Luis/Alfonso

Mama

Lawyer/Narrator

Miguel



Copyright Pam Muñoz Ryan

NARRATOR

Esperanza Rising by Pam Muñoz Ryan

ESPERANZA

(singing or reciting)

*Estas son las mañanitas que cantaba el Rey David
A las muchachas bonitas; se las cantamos aqui.*

MIGUEL

*These are the morning songs
Which King David used to sing
To all the pretty girls
We sing them here for you . . .*



Copyright Pam Muñoz Ryan

MAMA

Esperanza heard singing outside her window. Before she was aware, she smiled because her first thought was that today was her birthday.

ESPERANZA

I should get up and wave kisses to Papa.

NARRATOR

But when she opened her eyes, she realized the song had been in her dreams. Then, the events of last night wrenched her mind into reality.

ESPERANZA

Yesterday, Papa and his vaqueros had been ambushed and killed while mending a fence on the farthest reaches of the ranch.

TIO LUIS

Esperanza’s smile faded, her chest tightened and a blanket of anguish smothered her joy.



Copyright Pam Muñoz Ryan

NARRATOR

The rosaries, masses, and funeral lasted three days. People whom Esperanza had never seen before came to the ranch to pay their respects, bringing enough food to feed ten families . . .

MIGUEL

...and so many flowers that the overwhelming fragrance gave them all headaches.

MAMA

Tio Luis and Tio Marco came every day, too. At first, they stayed only a few hours.

NARRATOR

But soon they became like *la calabasas*, the squash plant in the garden, whose giant leaves encroached upon anything smaller.

ESPERANZA

Eventually, the uncles stayed all day, even taking their meals at the ranch. And Mama was uneasy with their presence.



Copyright Pam Muñoz Ryan

MIGUEL

Finally, the lawyer came to settle the estate. As the uncles walked into the study, Mama and Esperanza sat properly in their black dresses.

TIO LUIS

Ramona! Grieving does not suit you. I hope you will not wear black all year!

ESPERANZA

Mama did not answer him. Instead she maintained her composure and looked at the lawyer.

LAWYER

Ramona, your husband, Sixto Ortega, left this house and all of 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 is his brother, Sixto left the land to him.

TIO LUIS

Which makes things rather . . . awkward. I am the bank president and would like to live accordingly. Now that I own this beautiful land, I would like to purchase the house from you for this amount.
(Show Mama palm of hand.)



Copyright Pam Muñoz Ryan

MAMA
(disgusted)

The house . . it is worth twenty times this much! This is our home. My husband meant for us to live here. So no, I will not sell. Besides, where would we live?

TIO LUIS
I predicted you would say no, Ramona. And I have a solution to your living arrangements. A proposal actually. One of marriage.

ESPERANZA
(to Mama, almost in a whisper)
Who is he talking about? Who would marry him?

TIO LUIS
Of course, we would wait the appropriate amount of time out of respect for my brother. One year is customary, is it not? Even you can see that with your beauty and reputation, and my position at the bank, we could be a very powerful couple. I am going to campaign for governor. And what woman would not want to be the governor's wife?



Copyright Pam Muñoz Ryan

ESPERANZA
(shaking her head)
Mama? No!

LAWYER
Mama’s face looked as if it were in terrible pain.

MAMA
I have no desire to marry you, Luis, now or ever. Frankly, your offer offends me.

MIGUEL
Tio Luis’s face hardened like a rock and the muscles twitched in his narrow neck.

TIO LUIS
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.

ESPERANZA
Tio Luis and Tio Marco put on their hats and left. The lawyer looked uncomfortable and began gathering documents.



Copyright Pam Muñoz Ryan

MAMA
(to the lawyer)
Can he do this?

LAWYER
Yes. Technically, he is now your landlord.

MAMA
(confused)
But he could build another house, bigger and more pretentious anywhere on the property.

LAWYER
It is not the house he wants. It is your influence. People in this territory loved Sixto and respect you.
With you as his wife, Luis could win any election.

ESPERANZA
Mama, marry Tio Luis? *Imposible*. Mama's entire body stiffened.



Copyright Pam Muñoz Ryan

MAMA

Please officially relay this message to Luis. I will never, ever, change my mind.

LAWYER

I will do that, Ramona. But be careful. He is a devious and dangerous man.

MAMA

(puts head in hands as if crying)

ESPERANZA

Don't cry, Mama. Everything will be all right.

NARRATOR

But Esperanza didn't sound convincing, even to herself. And that evening, when she crawled into bed and tried to sleep, her thoughts kept returning to what Tio Luis had said about Mama regretting her decision.

TIO LUIS

Esperanza closed her eyes tight and tried to find the dream . . .

ESPERANZA

. . . the one with the birthday song.



Copyright Pam Muñoz Ryan

MIGUEL

The wind blew hard that night and the house moaned and whistled. Instead of dreaming of birthday songs, Esperanza’s sleep was filled with nightmares - suffocating nightmares that made her choke and cough.

ESPERANZA
(coughing)

MIGUEL
She half-woke to someone shaking her.

MAMA
Esperanza! Wake up! The house is on fire!

MIGUEL
Smoke drifted into the room.

ESPERANZA
Mama, (coughing) what’s happening?



Copyright Pam Muñoz Ryan

MAMA

Get up, Esperanza! We must get Abuelita!

MIGUEL

Esperanza heard the deep voice of Alfonso yelling from somewhere downstairs.

ALFONSO

Señora Ortega! Esperanza!

MAMA

Here! We are here!

MIGUEL

Mama grabbed a damp rag from the washbowl and handed it to Esperanza to put over her mouth and nose.

NARRATOR

Then she and Mama hurried down the hall toward her grandmother’s room, but it was empty.



Copyright Pam Muñoz Ryan

MAMA

Alfonso! Abuelita is not here!

ALFONSO

We will find her. You must come now! The stairs are beginning to burn. Hurry!

MIGUEL

Esperanza held the towel over her face and looked down the stairs.

ESPERANZA

The house was enveloped in a fog that thickened toward the ceiling.

MIGUEL

Mama and Esperanza crouched down the stairs where Alfonso was waiting to lead them out through the kitchen.



Copyright Pam Muñoz Ryan

NARRATOR

In the courtyard, the wooden gates were open. Near the stables, the vaqueros were releasing the horses from the corrals.

ESPERANZA

Servants scurried everywhere. Where were they going?

ALFONSO

Esperanza felt dizzy. Nothing seemed real. Was she still dreaming? Miguel grabbed her.

MIGUEL

Where is Abuelita?

MAMA

When she didn't answer, he ran toward the house.

NARRATOR

The wind caught the sparks and carried them to the stables. Esperanza stood in the middle of it all, watching the outline of her home silhouetted in flames.



Copyright Pam Muñoz Ryan

ALFONSO

Miguel ran out of the burning house carrying Abuelita in his arms. He laid her gently on the ground.

MAMA

He is on fire!

ESPERANZA

The back of Miguel’s shirt was aflame. Alfonso tackled him, rolling him over and over on the ground until the fire was out.

ALFONSO

Miguel stood up and slowly took off the blackened shirt.

MIGUEL

Mama cradled Abuelita in her arms.

ESPERANZA

Mama, is she . . . ?

MAMA

No, she is alive, but weak and her ankle . . . I don’t think she can walk.



Copyright Pam Muñoz Ryan

ESPERANZA

The fire’s anger could not be contained. It spread to the grapes.

NARRATOR

The flames ran along the deliberate rows of vines, like long curved fingers reaching for the horizon.

MAMA

They stood as if in trances, for hours, and watched *El Rancho de las Rosas* burn.

NARRATOR

There was no point in talking about how it happened.

ALFONSO

They all knew that the uncles had arranged the fire.



Copyright Pam Muñoz Ryan

MIGUEL

Still in her nightgown, Esperanza went out among the rubble and surveyed the surviving victims:

ALFONSO

the twisted forms of wrought-iron chairs . . .

MAMA

. . . unharmed cast-iron skillets . . .

ALFONSO

. . . and the mortars and pestles from the kitchen that were made from lava rock and refused to burn.



Copyright Pam Muñoz Ryan

MAMA

Avoiding the smoldering piles, Esperanza picked through the black wood, hoping to find something to salvage . . .

NARRATOR

. . . hoping for *un milagro*, a miracle.

ESPERANZA

But all that Papa had left – the grapes and the contents of the house . . . was gone.

MIGUEL

*Awake, my beloved awake.
See . . . it is already dawn
The birds are already singing,
the moon has already gone . . .*

ESPERANZA

(singing or reciting)

*Despierta, mi bien, despierta. Mira que ya amaneció
Ya los pajaritos cantan, la luna ya se metió*

End of scene

Pam Muñoz Ryan’s full Readers Theater Script for “Esperanza Rising” can be downloaded as a PDF from her Web site: www.pammunozryan.com, located by clicking on the Resources tab.



Read pages 23–26 (where the passage ends with a ~ symbol)

Read pages 26–28 (beginning with the ~ symbol on p. 26, ending with the ~ symbol on p. 28)

Read pages 28–33 (beginning with the ~ symbol on p. 28, ending with the ~ symbol at the bottom of p. 33)

Read pages 39–42 (beginning of page 39 through the end of page 42)



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 3

Readers Theater and the UDHR



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 recall relevant experiences or summaries. (W.5.8)
I can effectively engage in a discussion with my peers. (SL.5.1)
I can write an opinion piece. (W.5.1)

Supporting Learning Targets

- I can summarize key articles of the UDHR, and passages from “Esperanza Rising” and “American Heroes” from previous learning.
- I can participate in a discussion with my peers.
- I can share my opinion about the effectiveness of the narrator dialogue.

Ongoing Assessment

- Making connections between UDHR and scripts
- Narrator discussion questions

Agenda

1. Opening
 - A. Reviewing Learning Targets (5 minutes)
2. Work Time
 - A. Connecting the UDHR to the Themes in Readers Theater Scripts (25 minutes)
 - B. The Role of Narration in Readers Theater (15 minutes)
3. Closing and Assessment
 - A. Critique of the Narration in “Esperanza Rising” and “American Heroes” Readers Theater Scripts (15 minutes)
4. Homework

Teaching Notes

- Remember, students have spent all of Unit 2 reading *Esperanza Rising*: “first draft reading” of all chapters for homework, and more careful study of specific passages from each chapter during class. Thus, Unit 3 is the *third* read of *Esperanza Rising*, offering struggling readers an additional opportunity to work with this complex text to further comprehension of the material. This also provides students an opportunity to go deeper with their analysis in the more creative form of Readers Theater.
- Review: Annotating Text and Praise-Question-Suggestion (Appendix)



Lesson Vocabulary	Materials
recall, summarize, UDHR, participate, discuss, narrator, opinion, dialogue, effective, key (articles)	<ul style="list-style-type: none">• UDHR note-catcher (from Unit 1)• “American Heroes” Scripts 1–4 (from Lesson 1)• Readers Theater: “Esperanza Rising” scripts (from Lesson 2)• Anchor chart: Human Rights Challenges in Esperanza Rising (from Unit 2)• Narrator Discussion Questions (one per student)

Opening	Meeting Students’ Needs
A. Reviewing Learning Targets (5 minutes) <ul style="list-style-type: none">• Discuss the learning targets with students and clarify any terms as needed. Ask students to restate the targets in their own words.	<ul style="list-style-type: none">• All students developing academic language will benefit from direct instruction of academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Connecting the UDHR to the Themes in Readers Theater Scripts (25 minutes)</p> <ul style="list-style-type: none"> Set purpose for students for this lesson, which requires them to again revisit the UDHR they worked with in Units 1 and 2 (refer students to the anchor chart Human Rights Challenges in <i>Esperanza Rising</i>, from Unit 2). “Today we are going to review the UDHR themes we have been studying in this module, in order to help us make connections between the UDHR themes and the narrative Readers Theater scripts we have been reading. Discussing these connections will help prepare you for later in the unit, when you will need to write your own Readers Theater script based on one UDHR theme and passages from the novel <i>Esperanza Rising</i>.” Place students into groups of four or five. Ask students to take out the UDHR note-catcher (from Unit 1), in which they summarized 10 articles from the UDHR and drew sketches about what it would look like for the “promise” of each article to be “kept” or “broken” (see Unit 1, Lesson 1). Give students several minutes to review their UDHR summaries silently, then to discuss with peers in groups, making sure all students are comfortable with their understanding of the UDHR themes discussed in Units 1 and 2. Offer clarification as necessary. Distribute one of the “American Heroes” scripts (1–4) and one of the Readers Theater: “<i>Esperanza Rising</i>” scripts to each group member (each member will need to have the same script). Review how to annotate text with students. Display one of the scripts and briefly model how to annotate their scripts, saying: “Now you are going to locate the connections between the UDHR themes we have studied and the Readers Theater scripts titled ‘American Heroes’ and ‘<i>Esperanza Rising</i>.’” Read aloud the first line of the script: “LAWYER: Ramona, your husband, Sixto Ortega, left this house and all of 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 is his brother, Sixto left the land to him,” and underline the last sentence. <p>* Think aloud: “I underlined this sentence because I think this is a good example of the UDHR Article 17, ‘...everyone has the right to own property...’; now I am going to make a note next to this sentence by writing ‘UDHR 17’ and explain briefly why I think this sentence is an example of that article by writing, ‘Mama can’t own property because she is a woman.’”</p>	<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 let students have more meaningful discussions and clarify points in their L1. Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students’ thinking as they write or speak about their text.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask students to think and then talk: “Do you agree or disagree with my connection? Why or why not?” Allow students to share their ideas. Check that students understand the task; do one more model with the “American Heroes” script, if needed.• Ask students to take 10 minutes on their own to identify connections between the scripts and the UDHR. Encourage them to make at least 1 or 2 connections per script. Move throughout the room to support students as necessary.• Ask students to talk as a group about the connections they noticed.• In the last several minutes, allow students to share the connections and annotations they made.	
<p>B. The Role of Narration in Readers Theater (15 minutes)</p> <ul style="list-style-type: none">• Have students remain in their groups. Ask them to highlight all narrator lines in each script.• Display the Narrator Discussion Questions sheet where all students can see it, and distribute a copy to each student in the group. Read each question aloud, pausing to clarify terms as needed. Students will discuss each question with their group members and then write a response on their own sheets. Move throughout the room to offer support as needed.• If time permits, ask students to share out their answers.	<ul style="list-style-type: none">• For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.



Closing and Assessment	Meeting Students' Needs
<p>A. Critique of the Narration in “Esperanza Rising” and “American Heroes” Readers Theater Scripts (15 minutes)</p> <ul style="list-style-type: none">• Collect students’ Narrator Discussion Questions sheet as an ongoing assessment to gauge how well students are able to connect the UDHR articles to the scripts.• Have students come together in a whole group and review the Praise-Question-Suggest protocol with students. Tell them they are going to critique the narrator lines of the scripts for “American Heroes” and “Esperanza Rising.”• Tell students you would like them to evaluate both scripts based on the following criteria. Make sure these are visible to all students:<ul style="list-style-type: none">* The narrator’s scene introduction is clearly connected to the dialogue in the scene.* The narrator makes a strong connection between the scene and one of the UDHR articles.• Ask students to write their comments directly on the scripts they have at their tables.• Have each student work independently to write:<ul style="list-style-type: none">– one Praise,– one Question, and– one Suggest for each script.• As time allows, have students share their ideas, then collect their annotated scripts.	<ul style="list-style-type: none">• Provide anchor charts for processes such as “How to Praise-Question-Suggest” This would include question words with nonlinguistic representations and a question frame.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None	



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 3

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.



Respond to the following questions about the lines of narration in each script
("American Heroes" and "Esperanza Rising")

In the "Esperanza Rising" script, how does the narrator give the audience ideas about what will happen in each scene? Support your answer with evidence from the scripts.

Write 1-2 examples from the "Esperanza Rising" script in which the narrator makes a connection to the UDHR. Name the specific UDHR article the narrator is referencing. Explain why you think each of these lines of narration is connected to the UDHR.



Respond to the following questions about the lines of narration in each script
("American Heroes" and "Esperanza Rising")

In the "American Heroes" script, how does the narrator give the audience ideas about what will happen in each scene? Support your answer with evidence from the scripts.

Write 1-2 examples from the "American Heroes" script in which the narrator makes a connection to the UDHR. Name the specific UDHR article the narrator is referencing. Explain why you think each of these lines of narration is connected to the UDHR.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 4

Mid-Unit Assessment: Evaluating a Novel Versus a Script



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 explain what a text says using quotes from the text. (RL.5.1)
I can make inferences using quotes from text. (RL.5.1)
I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
I can explain how a series of chapters, scenes or stanzas fit together to create a larger literary text. (RL.5.5)
I can describe how a narrator's point of view influences the description of events. (RL.5.6)
I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)

Supporting Learning Targets

- I can describe the similarities and differences between a novel and a script.
- I can describe the connections between the UDHR and a script or a novel.
- I can describe the author's motivations for creating a script.
- I can describe the role of a narrator in a script.
- I can share my opinions about a novel and a script.

Ongoing Assessment

- Mid-Unit Assessment: Evaluating a Novel versus a Script
- Self-assessment

Agenda

1. Opening
 - A. Reviewing Learning Targets (5 minutes)
 - B. Academic Vocabulary Clarification (10 minutes)
2. Work Time
 - A. Mid-Unit Assessment (40 minutes)
3. Closing and Assessment
 - A. Self-Assessment (5 minutes)
4. Homework

Teaching Notes

- In advance: Make student notes and anchor charts from Lessons 1–3 available for student reference during the assessment.



Lesson Vocabulary	Materials
evaluate, Venn diagram, compare, contrast, script, novel, narrator, cite with evidence, introduce, passages, scene, effective	<ul style="list-style-type: none"> • Mid-Unit Assessment: Evaluating a Novel versus a Script (one per student) • Mid-Unit Assessment: Evaluating a Novel versus a Script (Sample Responses for Teacher Reference) • Relevant notes and anchor charts from Lessons 1–3 (for student reference during the assessment)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> • Read the learning targets aloud and ask students to restate them in their own words. Clarify as needed. 	<ul style="list-style-type: none"> • All students developing academic language will benefit from direct instruction of academic vocabulary.
<p>B. Academic Vocabulary Clarification (10 minutes)</p> <ul style="list-style-type: none"> • Make sure students understand that to <i>evaluate</i> means to examine something more closely to judge it: to think about its strengths and weaknesses. Point out that many students know this word from school in reference to how strong their work is or what they need to improve. • Ask students to turn and talk about times they have been “evaluated” or have gotten to evaluate something. Listen for students to make connections to being evaluated in school, at the doctor, etc. Students also may offer examples of times they have evaluated, or judged, something else: a movie, etc. Clarify misconceptions about this key vocabulary term. • Tell students that today, they will be <i>evaluating</i> two types of narrative writing: a novel and a script. • Tell them that often when you evaluate something, you are comparing it to something else. For example, if you say that a movie is great, this is compared to another movie you didn’t like as much. Tell students that today, they will first think about how novels and scripts are alike and different. They will complete a Venn diagram, which is a graphic organizer used to help <i>compare</i> (identify similarities) and <i>contrast</i> (identify differences) a novel and a script. Remind students that they have been working with “scripts” while participating in Readers Theater during Lessons 1 and 2; they also had an opportunity to discuss and critique the role of narrator in both Readers Theater scripts in Lesson 3. 	<ul style="list-style-type: none"> • Some students may be unfamiliar with academic vocabulary words. Clarify vocabulary with students as needed.



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Tell students: “Today you are going to complete a Mid-Unit 3 Assessment in which you will complete a Venn diagram comparing and contrasting scripts and a novel. Then you will read selected passages from the novel <i>Esperanza Rising</i> and the script based on the same novel, in order to respond to some short-answer questions. It will be important for you to support your answers by citing evidence from both the novel and the script.” Clarify terms further, as necessary.• Ask students to turn and talk to check their understanding of <i>compare</i>, <i>contrast</i>, and <i>evaluate</i>. What thinking will they need to do on the Mid-Unit 3 Assessment?	
Work Time	Meeting Students' Needs
<p>A. Mid-Unit Assessment: Evaluating a Novel versus a Script (40 minutes)</p> <ul style="list-style-type: none">• Distribute the Mid-Unit Assessment: Evaluating a Novel versus a Script, to each student (see supporting materials).• Address clarifying questions then invite students to begin.	<ul style="list-style-type: none">• Visuals can help students comprehend questions.• For ELLs, consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information. ELLs receive extended time as an accommodation on NY State assessments.



Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment (5 minutes)</p> <ul style="list-style-type: none">• Reorient students to the learning targets. Ask the class to show a thumbs-up, -sideways, or -down to signal how well they feel they did meeting these targets.• Ask students to think, then turn and talk with a partner:<ul style="list-style-type: none">* “What is something you did well on the mid-unit assessment? Be specific.”* “What is something that was hard for you? Be specific.”• Point out to students that what they are doing right now is <i>evaluating</i> themselves: thinking about their strengths and weaknesses.	<ul style="list-style-type: none">• For students needing additional supports, consider offering a sentence frame or starter, or a cloze sentence to assist with language production and provide the structure required.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None	



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 4

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.



1. Compare (similarities) and contrast (differences) a script a novel by completing the Venn diagram below.



Examples of Scripts We Have Read:
"Esperanza Rising" and "American Heroes"

Example of a Novel We Have Read:
Esperanza Rising



2. Read both passages below. Passage A is from the novel *Esperanza Rising*. Passage B is from Pam Muñoz Ryan’s Readers Theater script. Answer the questions that follow, making sure to cite evidence for your answers using the text provided.

Passage A: From *Esperanza Rising*, the novel (pp. 28–30)

Tío Luis and Tío Marco came every day and went into Papa’s study to “take care of the 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.

A little too loudly, Tío Luis said, “Ramona, grieving does not suit you. I hope you will not wear black all year!”

Mama did not answer but maintained her composure.

“Ramona,” said the lawyer. “Your husband, Sixto Ortega, left this house and all of 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.”

Passage B: From “Esperanza Rising” the script (pp. 4–5)

NARRATOR: But soon they became like *las calabaza*, the squash plant in the garden, whose giant leaves encroached upon anything smaller.

ESPERANZA: Eventually, the uncles stayed all day, even taking their meals at the ranch. And Mama was uneasy with their presence.

MIGUEL: Finally, the lawyer came to settle the estate. As the uncles walked into the study, Mama and Esperanza sat properly in their black dresses.

TIO LUIS: Ramona! Grieving does not suit you. I hope you will not wear black all year!

ESPERANZA: Mama did not answer him. Instead she maintained her composure and looked at the lawyer.

LAWYER: Ramona, your husband, Sixto Ortega, left this house and all of 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 is his brother, Sixto left the land to him.



- a. How are the passages from the novel similar to the passages from the script? Support your answer with evidence from both texts.

- b. How are the passages from the novel different from the passages of the script? Support your answer with evidence from both texts.



- c. How do both the novel and the script connect to the UDHR? Support your answer with evidence from all three texts.

- d. The narrator introduces the scene in the script with the line, “But soon they became like la calabaza, the squash plant in the garden, whose giant leaves encroached upon anything smaller.”

Based on the context, what do you think the word *encroached* means?

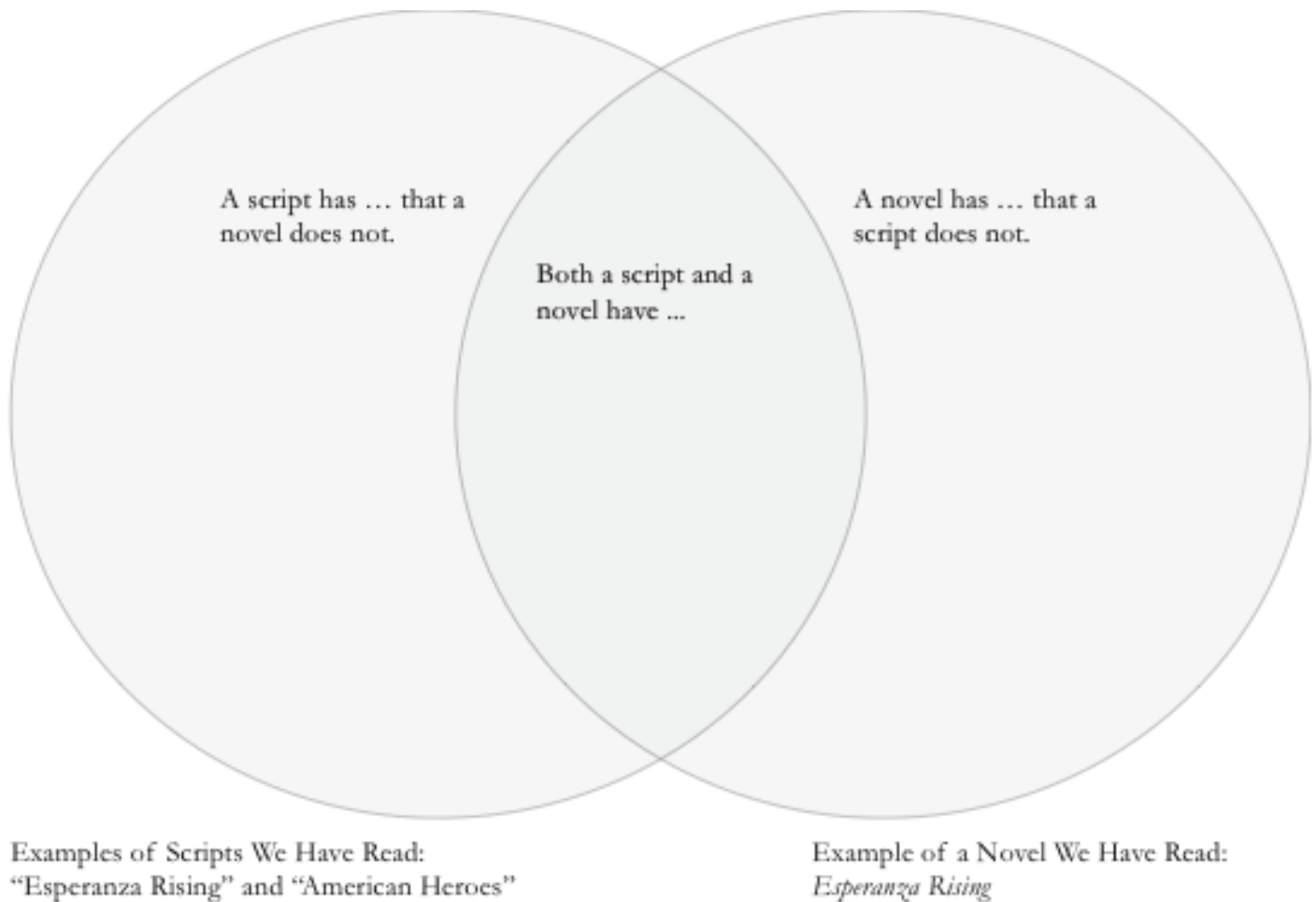


Why do you think Pam Muñoz Ryan chose to begin the scene with this passage? Consider how this line of narration relates to the rest of the script. Support your answer with evidence.

- e. We will be writing Readers Theater scripts of our own and need to think about how to engage our audience. How did Pam Muñoz Ryan use the role of NARRATOR in her Readers Theater script to help engage the audience with her story? Cite examples from the script.



1. Compare (similarities) and contrast (differences) a script a novel by completing the Venn diagram below.



Both a novel and a script have:

- *The same characters in the scene*
- *Some of the same dialogue*
- *Some of the same actions by characters*
- *The same events.*

A script has that a novel does not:

- *A narrator who is different to the characters in the scene.*
- *More dialogue – a script tells the same story through dialogue and actions.*



A novel has that a script does not:

- *Descriptions and details about an event.*
- *Descriptions of thoughts and feelings.*

2. Read both passages below. Passage A is from the novel *Esperanza Rising*. Passage B is from Pam Muñoz Ryan’s Readers Theater script. Answer the questions that follow, making sure to cite evidence for your answers using the text provided.

Passage A: From *Esperanza Rising*, the novel (pp. 28–30)

Tío Luis and Tío Marco came every day and went into Papa’s study to “take care of the 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.

A little too loudly, Tío Luis said, “Ramona, grieving does not suit you. I hope you will not wear black all year!”

Mama did not answer but maintained her composure.

“Ramona,” said the lawyer. “Your husband, Sixto Ortega, left this house and all of 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.”



Passage B: From “Esperanza Rising” the script (pp. 4–5)

NARRATOR: But soon they became like *las calabaza*, the squash plant in the garden, whose giant leaves encroached upon anything smaller.

ESPERANZA: Eventually, the uncles stayed all day, even taking their meals at the ranch. And Mama was uneasy with their presence.

MIGUEL: Finally, the lawyer came to settle the estate. As the uncles walked into the study, Mama and Esperanza sat properly in their black dresses.

TIO LUIS: Ramona! Grieving does not suit you. I hope you will not wear black all year!

ESPERANZA: Mama did not answer him. Instead she maintained her composure and looked at the lawyer.

LAWYER: Ramona, your husband, Sixto Ortega, left this house and all of 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 is his brother, Sixto left the land to him.



- a. How are the passages from the novel similar to the passages from the script? Support your answer with evidence from both texts.
- *The first line the narrator says in the script is very similar to a line in the novel. In the script the narrator says, “But soon they became like las Calabasas, the squash plant in the garden, whose giant leaves encroached upon anything smaller.” In the novel it says, “soon they became like la calabaza, the squash plant in Alfonso’s garden, whose giant leaves spread out, encroaching upon anything smaller.”*
 - *Some of the same dialogue is evident. For example in both Tio Luis says, “Ramona! Grieving does not suit you. I hope you will not wear black all year!”*
 - *In both the lawyer comes to settle the estate and the dialogue from the novel is used in the script. In both the lawyer says, “Ramona, your husband, Sixto Ortega, left this house and all of its contents to you and your daughter. You will also receive the yearly income form the grapes. As you know, it is not customary to leave land to women and since Luis is his brother, Sixto left the land to him.”*
- b. How are the passages from the novel different from the passages of the script? Support your answer with evidence from both texts.
- *Miguel has a line in the script, but is not evident in the novel. In the script Miguel says, “Finally, the lawyer came to settle the estate. As the uncles walked into the study, Mama and Esperanza sat properly in their black dresses.”*
 - *Esperanza plays the part of the narrator in the script when she says, “Mama did not answer him. Instead she maintained her composure and looked at the lawyer.”*
- c. How do both the novel and the script connect to the UDHR? Support your answer with evidence from all three texts.
- *In article 12 of the UDHR it says, “No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation.” In the script and in the novel the uncles are interfering in the privacy, family and home of mama, Esperanza and Miguel. In the script the narrator says, “But soon they became like las Calabasas, the squash plant in the garden, whose giant leaves encroached upon anything smaller.”*



- d. The narrator introduces the scene in the script with the line, “But soon they became like la calabaza, the squash plant in the garden, whose giant leaves encroached upon anything smaller.”
- **Based on the context, what do you think the word *encroached* means?**
 - ***Grew so big that they spread into the path of anything smaller.***
 - **Why do you think Pam Muñoz Ryan chose to begin the scene with this passage? Consider how this line of narration relates to the rest of the script. Support your answer with evidence.**
 - ***Because she is setting the scene that the uncles, the big men, were trying to taking over and control Esperanza, Miguel and their mama. The ‘anything smaller’ that are Esperanza, Miguel and their mama.***
- e. We will be writing Readers Theater scripts of our own and need to think about how to engage our audience. How did Pam Muñoz Ryan use the role of NARRATOR in her Readers Theater script to help engage the audience with her story? Cite examples from the script.
- ***She uses the narrator at the very beginning to set the scene for what the uncles are doing, so that we understand what is going on. The narrator says, “But soon they became like las Calabasas, the squash plant in the garden, whose giant leaves encroached upon anything smaller.”***



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 5

Identifying Theme: Connecting Passages from Esperanza Rising to Human Rights



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 determine a theme based on details in the text. (RL.5.2)
I can summarize a literary text. (RL.5.2)
I can recall relevant experiences or summaries. (W.5.8)
I can document what I learn about a topic by sorting evidence into categories. (W.5.8)

Supporting Learning Targets

- I can summarize key articles of the UDHR from previous learning.
- I can summarize key passages of *Esperanza Rising* from previous learning.
- I can identify passages of *Esperanza Rising* that relate to specific articles of the UDHR.
- I can justify my reasons for selecting specific passages from *Esperanza Rising*.

Ongoing Assessment

- UDHR category cards
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)Review of Previous Learning: UDHR Note-catcher and Poems for Two Voices (10 minutes)Work Time<ol style="list-style-type: none">Narrowing Our Focus on the UDHR (5-10 minutes)Group Work: Categorizing Passages from <i>Esperanza Rising</i> Related to the UDHR (25 minutes)Closing and Assessment<ol style="list-style-type: none">Justifying Passage Selections (10 minutes)Exit Ticket (5 minutes)Homework	<ul style="list-style-type: none">In advance: Have students' UDHR note-catchers (from Unit 1) and Poems for Two Voices (from Unit 2) available for student use.This lesson begins the first series of writing lessons in this module. Emphasize to students that writing is more than just organizing their ideas or editing for conventions. In order to write well about something, you need to know a lot about it. This lesson gives students an opportunity to review and consolidate that knowledge.This lesson involves students physically working with evidence, which students also did in Unit 1, Lesson 10 (when they sorted evidence from a firsthand human rights account). Review that lesson.In the closing of this lesson, students write a brief exit ticket stating their preferences for their Readers Theater focus and group members. Review the process for assigning groups, as laid out in the exit ticket, and adjust as needed. The goal is to be able to form Readers Theater groups for Lessons 7 through the end of the unit.

Lesson Vocabulary	Materials
review, summarize, focus, identify, categorize, justify, narrow, select/selections, relate, passage (selections)	<ul style="list-style-type: none">UDHR note-catcher (from Unit 1)Students' poems for Two Voices (from Unit 2, Lessons 13 and 14)UDHR category cardsEvidence strips from <i>Esperanza Rising</i>ScissorsGlue sticks (one per pair of students)Index cards (one per student)Anchor chart: Human Rights Challenges in <i>Esperanza Rising</i> (begun in Unit 2, Lesson 3)Document camera



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none"> Review the learning targets with students, focusing on the terms <i>recall</i> (to remember from previous learning) and <i>categorize</i> (meaning to sort or classify). Use this opportunity to point out the prefix <i>re-</i>, which means <i>again</i>. <p>B. Review of Previous Learning: UDHR Note-catcher and Poems for Two Voices (10 minutes)</p> <ul style="list-style-type: none"> Return the UDHR note-catchers students created in Unit 1 and their Poems for Two Voices (completed in Unit 2). Display the anchor chart Human Rights Challenges in <i>Esperanza Rising</i>, from Unit 2. Tell students that today is the exciting day when they really get to begin planning their own Readers Theater script. To help them think about this, they will need to look over the notes from all they have been learning in this module. Say: “Let’s look at our summaries of the UDHR articles, from Unit 1, as well as our Poems for Two Voices and our anchor chart Human Rights Challenges in <i>Esperanza Rising</i>, from Unit 2. Which UDHR articles were you able to connect to the human rights challenges faced by the characters in <i>Esperanza Rising</i> when you created these poems?” Allow students a moment to consider, then pair-share their thinking. Allow several students to share their ideas with the class, prompting them to cite specific language from the UDHR, <i>Esperanza Rising</i>, and/or their Poems for Two Voices. Tell students that today they are going to narrow their focus to five articles of the UDHR, in order to start identifying and categorizing passages for the creation of their own Readers Theater scripts, based on the novel <i>Esperanza Rising</i>. <p><i>Note: If any students are missing either the graphic organizer or the Poem for Two Voices, they may look on with another student.</i></p>	<ul style="list-style-type: none"> Increase interactions with vocabulary in context. This increases the rate of vocabulary acquisition for ELLs. When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.
Work Time	Meeting Students' Needs
<p>A. Narrowing Our Focus on the UDHR (5-10 minutes)</p> <ul style="list-style-type: none"> Have students get into groups of three to five. Say: “We have been studying 11 UDHR articles, but now we are going to narrow our focus to 5 of those articles. On your UDHR note-catchers, place a star next to UDHR Articles 2, 14, 16, 17, and 25.” Give the class a minute to mark these articles, then ask several students to share the summaries they have already written for each of the five articles. Next, distribute the UDHR category cards and scissors to each student. Have students write their name at the top of each card, then cut apart along the lines, so each student will have 5 cards all together. 	<ul style="list-style-type: none"> ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.



Work Time (continued)	Meeting Students' Needs
<p>B. Group Work: Categorizing Passages from <i>Esperanza Rising</i> Related to the UDHR (25 minutes)</p> <ul style="list-style-type: none"> • Give each student a copy of the page Evidence Strips from <i>Esperanza Rising</i>. Display a copy of the evidence strips as well as a copy of the UDHR category cards on a document camera. • Tell students that they are going to do something similar to an activity they did in Unit 1, when they looked at specific evidence from a firsthand human rights account and connected it to articles in the UDHR. Invite students to quickly turn and talk about what they remember about that activity. • Say to students: “I am going to start by reading the first passage from <i>Esperanza Rising</i>, then I am going to review my UDHR category cards, and think about which of the five UDHR categories I think this passage belongs in. I would like you to think about the category the passage belongs in as well.” Allow a moment of think time, then cold call several students to share their ideas. Make sure to have students justify why they think the passage belongs in a category. Share your own thinking as well. • Model as needed with one or two more passages, so students understand that they will be placing individual passages into categories of the UDHR. • Instruct students to read through all remaining passages silently once. Then ask students to cut the passages into individual strips. • Invite students to discuss with their group which passages belong in which categories and why (i.e., justify). <ul style="list-style-type: none"> * “Which passages relate to which articles of the UDHR?” * “What is your evidence?” • Move throughout the room to offer support as needed. • Distribute glue sticks, and ask the class members to physically glue each passage onto the UDHR category card that best connects to the passage, based on their group discussion. Remind students that in the next step, they will need to be able to justify why they placed a certain passage into a specific category. <p><i>Note: Students will not fill in the sentence frames at the bottom of each category card until Closing, Step A.</i></p>	<ul style="list-style-type: none"> • Provide anchor charts for processes such as How to Categorize Passages from <i>Esperanza Rising</i>. This would include question words with nonlinguistic representations and a question frame.



Closing and Assessment	Meeting Students' Needs
<p>A. Justifying Passage Selections (10 minutes)</p> <ul style="list-style-type: none">• Pose the following question to the class: “Were any of the passages difficult to categorize? If so, why?” Allow several students to respond.• Tell students that now that they have had a chance to think and talk, they are more ready to write.• Ask them to fill in the sentence frames at the bottom of each of their UDHR category cards, in order to justify (give a reason) why they placed passages into certain categories. Give students several minutes to complete this. If time allows, cold call several students to share their justifications.	<ul style="list-style-type: none">• Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows all students to participate in a meaningful way.
<p>B. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Give each student an index card. Ask each student to write the following information on the card:<ul style="list-style-type: none">– Name– Rank order (first, second, and third choice) of UDHR Articles 2, 14, 16, 17, and 25 that they are most interested in focusing on for their Readers Theater script.– The names of at least 5 other students she/he would like to work with on writing the Readers Theater script and why.• Collect the UDHR category cards and exit tickets.	<ul style="list-style-type: none">• Consider allowing students who struggle with written language to dictate their exit ticket to a partner or a teacher.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Tell someone at home about the UDHR themes you are interested in writing a Readers Theater script about, and why that theme interests you. <p><i>Note: Either predetermine groups for students or use student exit tickets from this lesson to create groups for the next lesson, Launching Readers Theater Groups.</i></p>	<ul style="list-style-type: none">• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 5

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.

Instructions to Teacher: Cut these cards apart, so you have 5 separate category cards.

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

These passages belong in this category because

UDHR Article 14: “Everyone has the right to seek protection and freedom in another country, and escape from persecution.”

These passages belong in this category because



UDHR Article 16: “Regardless of race, nationality or religion, everyone has the right to marry the person of their choice.”

These passages belong in this category because

UDHR Article 17: “Everyone has the right to own property, alone or with others of their choice.”

These passages belong in this category because



UDHR Article 25: “Everyone has the right to adequate food, clothing, housing, and medical care, regardless of circumstances beyond his/her control.”

These passages belong in this category because

Instructions: Read all these passages once for gist and then a second time to annotate.
Then cut them into evidence strips to discuss with your group.

(p. 31) “I predicted you would say no, Ramona,” said Tío Luis. “And I have a solution to your living arrangements. A proposal actually. One of marriage.”



.....

(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.”



.....

(p. 33) “It is your influence he wants. People in this territory loved Sixto and respect you. With you as his wife, Luis could win any election.”



.....

(p. 33) “Please officially relay this message to Luis. I will never, ever, change my mind.” “I will do that, Ramona,” said the lawyer. “But be careful. He is a devious, dangerous man.”



.....



(pp. 119–120) “It is frustrating. I can fix any engine. But they will only hire Mexicans to lay track and dig ditches, not as mechanics. I’ve decided to work in the fields until I can convince someone to give me a chance.”



(p. 132) “This is what we are!” she yelled. “Small, meek animals. And that is how they treat us because we don’t speak up. If we ask for what is rightfully ours, we will never get it! Is this how we want to live?”



(p. 132) “Senor, does it not bother you that some of your compadres live better than others?” yelled one of Marta’s friends. “We are going to strike in two weeks. At the peak of cotton. For higher wages and better housing!”



(p. 134) “They work wherever there is something to be harvested. Those camps, the migrant camps, are the worst.”



(p. 134) “Our camp is a company camp and people who work here don’t leave. Some live here for many years. That is why we came to this country. To work. To take care of our families. To become citizens.”





(p. 170) “Repatriation,” said Marta’s aunt. “La Migra—the immigration authorities—round up people who cause problems and check their papers.”



(p. 171) Esperanza remembered the train at the border and the people being herded on to it.



(p. 171) Marta’s aunt also said, “There is also some talk about harming Mexicans who continue to work.”



(p. 186) “Some of the other market owners aren’t as kind to Mexicans as Mr. Yakota,” said Miguel. “He stocks many of the things we need and he treats us like people.”



(p. 193) There were only ten wooden toilet stalls for hundreds of people and Esperanza could smell the effects from the truck. Some people lived in tents but others had only burlap bags stretched between poles. Some were living in their cars or old trucks. Mattresses were on the ground, where people and dogs rested.



(p. 194) “Do you have food so that I can feed my family?” said the father. “We were thrown out of our camp because I was striking. My family has not eaten in two days.”



(p. 204) “Where will it end?” said Josefina. “Everyone will starve if the people work for less and less money.”

If you finish early, you may want to explore pages 204–212 and 214–224 for additional passages. Write any passages you select onto the UDHR category card to which you think it relates.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 6

Launching Readers Theater Groups:

Identifying Passages from *Esperanza Rising* for Readers Theater that Connect to the UDHR



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 explain what a text says using quotes from the text. (RL.5.1)
I can make inferences using quotes from text. (RL.5.1)
I can effectively engage in a discussion with my peers. (SL.5.1)
I can ask questions so I'm clear about what is being discussed. (SL.5.1a)
I can explain what I understand about the topic being discussed. (SL.5.1b)
I can determine a theme based on details in the text. (RL.5.2)
I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)

Supporting Learning Targets

- I can choose an article from the UDHR to focus on for my Readers Theater.
- I can determine additional passages I may need in order to develop a script on a single theme.
- I can engage in a discussion with my peers.
- I can evaluate how well the passages I selected reflect the themes of the UDHR.

Ongoing Assessment

- Justified list of additional passages (not identified in Lesson 5) from *Esperanza Rising* related to UDHR articles.
- Evaluated passage selections
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets (5 minutes)2. Work Time<ol style="list-style-type: none">Teacher Modeling: Combining Text Passages for a Script (10 minutes)Launching Readers Theater Groups (5 minutes)Group Work: Identifying Passages from <i>Esperanza Rising</i> related to the UDHR Theme (30 minutes)Closing and Assessment<ol style="list-style-type: none">Evaluating and Sequencing Text Selections (10 minutes)Homework	<ul style="list-style-type: none">Prepare for Teacher Model. See Work Time A (use pages 46 and 47 from <i>Esperanza Rising</i>).Note that students will be putting sticky notes in their books each day. Books can be collected at the end of class and redistributed for the next lesson.Review: Catch and Release (see Appendix).Annotating Text (Appendix 1)

Lesson Vocabulary	Materials
determine, evaluate, combine	<ul style="list-style-type: none">UDHR category card sample (for Teacher Reference; see supporting materials)Pages 46–47 from <i>Esperanza Rising</i> (enlarged using document camera or other resource)Sticky notes<i>Esperanza Rising</i> (book; one per student or several per group)<i>Esperanza Rising</i> Focus Passages (one per student)Group Exit Ticket: Criteria for Text Selection (one per group)Teacher Model: Suggested Passages



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">Review the learning targets and ask students to restate them in their own words. Clarify as needed.	<ul style="list-style-type: none">All students developing academic language will benefit from direct instruction of academic vocabulary.
Work Time	Meeting Students' Needs
<p>A. Teacher Modeling: Combining Text Passages for a Script (10 minutes)</p> <ul style="list-style-type: none">Display the UDHR category card sample for Article 2 and read aloud.Then say: "I have chosen to focus on Article 2, 'Everyone is entitled to the same rights and freedoms ... regardless of sex (male or female).' In the last session, I pasted passages onto my category card, and now I am going back into the text of <i>Esperanza Rising</i> to identify additional passages I think are good examples of how the character Mama has faced human rights challenges because she is a woman. The passages I selected are not in the same chapter, but they are related to this UDHR theme."First display pages 46–47 from <i>Esperanza Rising</i>. Think aloud: "I am going to read each paragraph and use a sticky note to mark which paragraphs or lines of dialogue I think relate to the UDHR theme I chose." As you read, place a sticky note next to the suggested passages (see Teacher Model: Suggested Passages in the supporting materials).Explain your thinking to students, explicitly stating the connection between each passage and the UDHR. For example (using the suggested passage on pages 46–47): "This is the section I placed a sticky note on, because I am only looking for passages that show the challenges Mama faces because she is a woman and cannot own property." Ask students if they agree or disagree with your selection, and why.Consider locating additional passages from the book, related to UDHR Article 2, for further modeling.Point out to students that passages related to your UDHR theme could be found in more than one chapter. Explain to students that they will be using the passages they already identified on the UDHR category cards they created in Lesson 5, and now they will work with their groups to locate additional passages from other pages/chapters in the book.	<ul style="list-style-type: none">When possible, provide text or materials in students' L1. This can help students understand materials presented in English.Consider writing and breaking down multistep directions into numbered elements. Students can return to these guidelines to make sure they are on track.



Work Time	Meeting Students' Needs
<p>B. Launching Readers Theater Groups (5 minutes)</p> <ul style="list-style-type: none"> Place students into predetermined groups (see Teaching Note at the end of Lesson 5). Tell students that this is the group they will be working with for the next week to write and perform their Readers Theater scripts. Distribute copies of <i>Esperanza Rising</i> and sticky notes to each student/group. First, have students write their name/group name on a sticky note and place it on the inside of the front cover of their book (see Teaching Note). For each group, return the relevant UDHR category card from Lesson 5 (e.g., if a group is going to write their script to illustrate the themes of Article 16 of the UDHR, then just return to each group member the Article 16 category card from Lesson 5). 	<ul style="list-style-type: none"> ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
<p>C. Group Work: Identifying Passages from <i>Esperanza Rising</i> related to the UDHR Theme (30 minutes)</p> <ul style="list-style-type: none"> Tell students that in order to create scripts for a Readers Theater, they will need to begin by identifying passages they could use, from the novel <i>Esperanza Rising</i>, that relate to the UDHR theme on which their group is focusing. They began thinking about this in Lesson 5. Remind them that it is important to justify, or explain, why a certain passage fits. Give each student group one copy of the handout <i>Esperanza Rising</i> Focus Passages. In their groups, students will read the pages listed on the handout that they think are related to their UDHR theme, pausing at the end of each paragraph/line of dialogue to briefly discuss with their group members whether the paragraphs/lines are related to their theme, and why. When they locate a paragraph/line in the text they think is related to their theme, they will mark it with a sticky note and make a short annotation on the sticky note justifying why the passage is related to their UDHR theme (e.g., “shows people from Oklahoma treated better than those from Mexico,” etc.). If any groups finish reading through and evaluating the passages provided, they may work with their peers to locate additional passages in the book. As students work, circulate to offer support as needed and/or use the Catch and Release strategy. 	<ul style="list-style-type: none"> Students needing additional supports may benefit from giving them passages to choose from rather than having to find them themselves.



Closing and Assessment	Meeting Students' Needs
<p>A. Evaluating and Sequencing Text Selections (10 minutes)</p> <ul style="list-style-type: none">• Display the Group Exit Ticket: Criteria for Text Selection page so all students can see it. Read through the criteria aloud and clarify as needed.• Distribute one copy of the criteria to each group. Ask them to evaluate the passages they chose during Work Time today. They should give themselves a score next to each indicator. Model if necessary. Circulate to support individuals or groups as needed.• Once students are finished, collect their criteria sheets and students' <i>Esperanza Rising</i> books with sticky notes.	<ul style="list-style-type: none">• Consider allowing students who struggle with written language to dictate their exit ticket to a partner or teacher.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None <p><i>Note: Continue to have Esperanza Rising novels, UDHR category cards, and, if possible, a document camera available for ongoing lessons.</i></p>	



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 6

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.



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

(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.

(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.”

(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.



Pages 46–47

Begin reading below the ~ divider line—“They all crowded into Hortensia and Alfonso’s tiny bedroom ...”—through page 47: “The room was quiet. Mama looked out the window and tapped her fingers on the wooden sill.”

Pause at the end of each paragraph/line of dialogue and think aloud: “Does this passage fit with my UDHR category?” Place a sticky note on page 46 where the dialogue begins: “If you don’t intend to marry him, Señora, you cannot stay here.” Also place a sticky note on page 47 where the dialogue continues. Think aloud for students: “This is the only section I placed a sticky note on, because I am only looking for passages that show the challenges Mama faces because she is a woman and cannot own property.” Ask students if they agree or disagree with your selection, and why.

Consider locating additional passages from the book, related to UDHR Article 2, for further modeling.



Recall some of the events from *Esperanza Rising* in which the characters faced human rights challenges. Below are some recommended pages from the book for you to reread. Mark passages with sticky notes if you think they are related to the UDHR article on which you are focusing.

Passages related to deportation: pages 204–212

Passages related to inequality (housing, jobs, opportunity, etc.): pages 214–216 and 204–212

If you have time, after reading the pages above, go back into the book to locate additional paragraphs/lines connected to your UDHR article.



Group Member
Names: _____

UDHR article we are focusing on: (2, 14, 16, 17, or 25)

SCORE: Write the score next to each of the criteria on the line provided.

1 – Not really, need to work on this

2 – Halfway there, but need to work on this a bit more

3 – Got it! Ready to go

CRITERIA:

A. The text we marked with sticky notes is strongly related to our UDHR article.

B. We found narrator passages (no quotation marks) related to our UDHR article.

C. We found dialogue (has quotation marks) related to our UDHR article.

Briefly, explain why your group chose each passage (justify); specifically, how does each passage relate to the UDHR focus?



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 7

Drafting Individual Readers Theater Scripts for a Specific Scene: Narrowing Text for our Readers Theater Scripts



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 determine a theme based on details in the text. (RL.5.2)
I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)
I can effectively engage in a discussion with my peers. (SL.5.1)
I can ask questions so I'm clear about what is being discussed. (SL.5.1a)
I can explain what I understand about the topic being discussed. (SL.5.1b)

Supporting Learning Targets

- I can narrow my text selection, related to a theme.
- I can write an introduction to my script.
- I can justify my selection of text.

Ongoing Assessment

- Narrowed text selections
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets and Key Vocabulary (5 minutes)Work Time<ol style="list-style-type: none">Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)Group Work: Narrowing Passage Selections (20 minutes)Group Work: Dividing Script Passages and Determining Sequence (15 minutes)Closing and Assessment<ol style="list-style-type: none">Debrief (5 minutes)Homework	<ul style="list-style-type: none">In advance: Have students' UDHR category cards and <i>Esperanza Rising</i> novels, with sticky notes, available for today's lesson.Review: Catch and Release (see Appendix).Continue to remind students that the more they know about a topic, the better they will be able to write.

Lesson Vocabulary	Materials
narration/narrator, dialogue, script, sequence, rephrase, introduction, narrowing, passage, select, determine	<ul style="list-style-type: none">From Novel to Script: Narrowing Text (one per student)UDHR category card (teacher sample from Lesson 6)Students' UDHR category cards (from Lesson 5)Highlighters (one per student)<i>Esperanza Rising</i> (book; one per student or per small group)Sticky noteslast bullet rephrase for consistencyReaders Theater: I Notice, I Wonder anchor chart (from Lesson 1)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Key Vocabulary (5 minutes)</p> <ul style="list-style-type: none"> Read the learning targets and focus on the terms <i>narration</i>, <i>dialogue</i>, <i>rephrase</i>, and <i>narrow</i>. Ask students to turn and talk to define these terms. Invite a student to share out, and write the definition above or below the target. If necessary, remind students that <i>narration</i> is the part of the script that introduces a scene and/or characters, and does not have quotation marks around the text. <i>Dialogue</i> is when the characters are speaking and does have quotation marks around the text. Point out that this word has the root <i>narrat</i> in it, which is also in the literary term <i>narrative</i>. Ask students to recall that earlier in Unit 3, they compared and contrasted two types of narratives, the novel <i>Esperanza Rising</i> and the Readers Theater script of the same novel. Say: “After reading both narratives, we noticed that the narration and the dialogue did not sound or look exactly the same—the novel and the script were slightly different. That is because the author, Pam Muñoz Ryan, ‘rephrased’ the narration and dialogue from the book when she wrote the script.” Ask students if they can determine the meaning of the word <i>rephrased</i> based on their understanding of word roots. They should be able to notice the word <i>phrase</i> as the root; some may know that that has something to do with words. And many students should notice <i>re-</i> from prior work with prefixes, noting that it means <i>again</i>. Listen for students to figure out the meaning of <i>rephrase</i>, listening for responses such as “change wording,” “using less text,” “restate,” etc. Use this opportunity again to reinforce the meaning of the prefix <i>re-</i>. Clarify targets and/or vocabulary as needed. Ask students to define <i>narrow</i>. Support as needed, helping them understand that in this context, <i>narrow</i> is a verb, as in the phrase “narrow down,” and means “make more focused.” They will be making decisions so their script is more focused. 	<ul style="list-style-type: none"> All students developing academic language will benefit from direct instruction of academic vocabulary. Use vocabulary learning strategies to support all learners: prefixes, root words, suffixes, cognates, and context.

Work Time	Meeting Students' Needs
<p>A. Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)</p> <ul style="list-style-type: none"> Post the Readers Theater: I Notice/I Wonder anchor chart (from Lesson 1). Display and distribute the document From Novel to Script: Narrowing Text. Remind students that earlier in this unit, they spent some time “noticing” and “wondering” about Readers Theater. Read the paragraph of narration, and then read the narrator line from the script. Ask students to share what they “notice” about the paragraph from the novel and the narrator line from the script. Record student responses in the anchor chart’s I Notice column. 	<ul style="list-style-type: none"> Provide anchor charts for processes such as How to Narrow Passage Selections. This would include question words with nonlinguistic representations and a question frame.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Next, read the narrator and character lines from the script. Ask students how the dialogue connects to the narration. Have students share aloud, again recording ideas in the I Notice column of the anchor chart. If students do not mention that the narration is less in a script or that the dialogue connects with what the narrator says, add those ideas to the chart.• Display the UDHR category card sample. Remind students that they worked with these cards in Lesson 6. Tell students:<ul style="list-style-type: none">* “Today we are going to work on narrowing our text selections, for a narrative script. We will also add the passages that we marked with sticky notes to our UDHR category cards. I am going to model this for you with the sample I have displayed. First, I am going to reread the UDHR article I am focusing on (read aloud).”* “Look at the lines I highlighted related to my UDHR theme. I highlighted these lines because they all show how Mama’s rights are challenged because she is a woman. The uncles take over the family business, Tío Luis tells her it is his property, and he threatens Mama by telling her he can make her life very difficult.”• Next say:<ul style="list-style-type: none">* “Now that I have narrowed my text by highlighting the parts of lines I want to use for my script, I am going to add the passages I found in the book during Lesson 6. I need to keep in mind that I want to narrow the text I selected, and it needs to relate to my UDHR article.”• Show students pages 46–47 of <i>Esperanza Rising</i> (from Lesson 6). Think aloud: “In the last lesson, I decided this paragraph of dialogue connects to my UDHR article, but it is too long. I am only going to write down the parts of this paragraph that I think are strongly related to my UDHR focus.”• Show the UDHR category card sample, then write the following lines in the blank area below the sentence starter: “If you don’t intend to marry him, Señora, you cannot stay here” and “You could move to some other part of Mexico, but in poverty.”• Explain that these lines from the paragraph are the most strongly related to your UDHR article because they show the challenges Mama faces by having to leave her land and live in poverty, since her husband died and she is a woman.• Ask students to think and then talk with a partner about what they noticed in the modeling. Tell them that they will now follow the same procedures with their passages. Clarify any steps as needed.	<ul style="list-style-type: none">• When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.



Work Time	Meeting Students' Needs
<p>B. Group Work: Narrowing Passage Selections (20 minutes)</p> <ul style="list-style-type: none">• Remind students of the Readers Theater groups they formed during Lesson 6. This is the group they will be working with for the next week. Remind students about the class norms.• Ask students to meet with their group. Return students' UDHR category card and the copies of <i>Esperanza Rising</i>, with sticky notes, from Lesson 6. Distribute highlighters to each student.• Ask them to turn and talk to review the word <i>narrow</i> in this context (as discussed in the Opening). Tell students they will first look at their category cards, with lines of narration and dialogue already pasted.• As a group, they will read through each line and highlight the part(s) that relate most strongly to their UDHR focus.• Then they will reread the passages they placed sticky notes on in the novel to determine which part(s) connect with their UDHR theme (no full paragraphs, just the most strongly related lines of text, as was modeled).• Students will write those lines of text on their UDHR category card.• Move throughout the room to offer support to students as needed or use the Catch and Release strategy.	<ul style="list-style-type: none">• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.• Students needing additional supports may benefit from partially filled-in category cards.
<p>C. Group Work: Dividing Script Passages and Determining Sequence (15 minutes)</p> <ul style="list-style-type: none">• Ask students to remain in their groups. Tell students that since they will each be responsible for creating a Readers Theater script, they will need to divide the passages they selected among their group members, making sure that no one is using any of the same narration or dialogue, and that each script is unique.• Have students work together to discuss which lines each group member wants to use for his/her script.• Tell students to mark the lines each will use by writing their initials next to the text on their individual UDHR category card.• Once each student has determined the lines she/he will be using, he/she will read the lines and decide what order to place the lines for their scripts.• Prompt students by asking:<ul style="list-style-type: none">* "What would your audience need to know first, in order to understand what is happening in this scene?"* "What should go next?"* "When in time is this happening?"• Tell them they can look back at the order of the passages in the novel to help them make decisions about sequence, as well. Circulate to offer support as needed, or use Catch and Release to bring an entire group together if they need similar support.	<ul style="list-style-type: none">• Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students' thinking as they write or speak about their text.



Closing and Assessment	Meeting Students' Needs
<p>A. Debrief (5 minutes)</p> <ul style="list-style-type: none">Ask students to think about the individual scripts they started today. Ask:<ul style="list-style-type: none">* “What did you find challenging about narrowing the text?”* “How did you decide what text to keep for your script?”* “How did you determine the sequence of the lines you highlighted and wrote onto your category cards?”Have as many students share as possible in the time available.Collect students’ UDHR category cards, with highlights, written text (added today), student initials next to the lines he/she is going to use for a script, and sequence notations.	<ul style="list-style-type: none">For ELLs, consider providing extra time for tasks and answering questions in class discussions.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">Tell someone at home about the script you are going to write, describing the characters, their challenges, and what article of the UDHR you are focused on.	<ul style="list-style-type: none">For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 7

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.



Narration (from the novel *Esperanza Rising*):

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.

Narrator (from the script “Esperanza Rising”):

But soon they became like *la calabaza*, the squash plant in Alfonso’s garden, whose giant leaves spread out, encroaching upon anything smaller.

Narrator and character lines (from the script “Esperanza Rising”)

NARRATOR: But soon they became like *la calabaza*, the squash plant in Alfonso’s garden, whose giant leaves spread out, encroaching upon anything smaller.

ESPERANZA: Eventually, the uncles stayed all day, even taking their meals at the ranch. And Mama was uneasy with their presence.

MIGUEL: Finally, the lawyer came to settle the estate. As the uncles walked into the study, Mama and Esperanza sat properly in their black dresses.

TIO LUIS: Ramona! Grieving does not suit you. I hope you will not wear black all year!

ESPERANZA: Mama did not answer him. Instead she maintained her composure and looked at the lawyer.

LAWYER: Ramona, your husband, Sixto Ortega, left this house and all of 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 is his brother, Sixto left the land to him.



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

(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.**

(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.**”

(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.



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



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 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).



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

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

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



Work Time	Meeting Students' Needs
<p>A. Individual Work: Drafting My Script (10 minutes)</p> <ul style="list-style-type: none">• 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.• 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.• 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.• 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.	<ul style="list-style-type: none">• Consider writing and breaking down multistep directions into numbered elements. Students can return to these guidelines to make sure they are on track.



Work Time	Meeting Students' Needs
<p>B. Individual Work: Refining My Script (15 minutes)</p> <ul style="list-style-type: none">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.”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.	<ul style="list-style-type: none">For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.
<p>C. Individual Work: Writing Narrator Introductions (15 minutes)</p> <ul style="list-style-type: none">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.Students should mention that it lets the audience know the setting (El Rancho de las Rosas), the main characters (Mama and Tío 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.)Leave the sample displayed and have students begin writing narrator introduction drafts, which should include:<ul style="list-style-type: none">The setting for their sceneThe main character(s)The problem/challenge the characters face in connection to the UDHRUse Catch and Release to support students while they write.	<ul style="list-style-type: none">Consider allowing students who struggle with written language to dictate their introductions to a partner or the teacher.



Work Time	Meeting Students' Needs
<p>D. Peer Feedback (10 minutes)</p> <ul style="list-style-type: none">• 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.• Briefly model how to give feedback, using the criteria, if necessary.• 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. <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">• 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.
Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• Consider providing extra time for tasks and answering questions in class discussions. Some students need more time to process and translate information.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• None <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>	



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 8

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.



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.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 9

End of Unit Assessment: Individual Sections of Readers Theater Script



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 write narrative texts about real or imagined experiences or events. (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)
 I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d)
 I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)
 I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)

Supporting Learning Targets

- I can write a title for my script.
- I can act out the title of my script so my peers can guess it.
- I can use narrative techniques to write a complete section of my group's Readers Theater script.

Ongoing Assessment

- End of Unit Assessment: On-demand Readers Theater scripts
- Self-assessment

Agenda

1. Opening
 - A. Reviewing Learning Targets (5 minutes)
2. Work Time
 - A. Let's Play Charades! (20 minutes)
 - B. On-Demand End of Unit Assessment (25 minutes)
3. Closing and Assessment
 - A. Self-Assessment (10 minutes)
4. Homework

Teaching Notes

- In advance: Students will need their exit tickets and script drafts from Lesson 8, as well as any notes, handouts, and the I Notice/I Wonder anchor chart for reference during the assessment.
- 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.
- Some students may finish the assessment. See options for additional work in the Unit 3 Overview (extensions) or performance task (options for students).



Lesson Vocabulary	Materials
narrative techniques, assessment, self-assessment, charades	<ul style="list-style-type: none">• Small white boards with markers or small chalkboards with chalk• Students' exit ticket and script drafts (on the bottom of script drafts; from Lesson 8)• End of Unit Assessment: On-demand Readers Theater scripts• I Notice/I Wonder anchor chart (from Lesson 1)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud and explain to students that today they will do some on-demand writing: their best writing on their own.• Specifically, they will write scripts for their individual scenes of their group's Readers Theater. Remind them that for the past few days, they have been working to identify and narrow passages from <i>Esperanza Rising</i> to use in their script. They may use all of these notes, as well as the sticky notes they have in their copy of the novel, during the assessment. But they will not get any help from peers or you today.• Tell them that after this lesson, future lessons will give them more time to work with their group. As a group, they will combine all of their individual scripts into one group script: a longer play that they will perform together during the final performance task.	<ul style="list-style-type: none">• ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., <i>title</i>, <i>act out</i> and <i>narrative techniques</i>). Clarify vocabulary with students as needed.



Work Time	Meeting Students' Needs
<p>A. Let's Play Charades! (20 minutes)</p> <ul style="list-style-type: none">• Tell students they are each going to create a three- to five-word title for their scripts, to be acted out in a game of charades. Ask students if they are familiar with the game charades. Explain how the game works: It is acting out the title of a play (or movie, song, TV show, etc.) without using words—only body movements and facial expressions; then the audience tries to figure out what the title is.• The steps are as follows:<ol style="list-style-type: none">1. Hold up a number of fingers to show the audience how many words are in the title.2. In your mind, choose one word of the title. Hold up a finger to let the audience know which word you're thinking of (e.g., two fingers if you are thinking about the second word).3. Act out the word you chose (e.g., if the title is "We Sing Together," then you would pretend to be singing in order to act out the second word).4. The audience tries to guess the word.5. When the audience guesses correctly, the actor writes the word on a sheet of paper.6. Continue until the audience has guessed all of the words in the title.• Model how students will play charades by creating a title for their script based on the focus of their UDHR article: "The script I wrote in the last lesson was about the uncles taking the ranch land away from Mama, and I focused my script on UDHR Article 17, which states that everyone has the right to own property. Therefore, in order to make a connection between my script and the UDHR, I am going to title my script 'The Uncles Take Mama's Land.' I made this my title because I think it shows what my script is mostly about and will help my audience understand how my script connects to the UDHR."• "The first thing I will need to show my audience is how many words are in my title, so I will show 4 fingers [model]. Because the first word of my title can't really be acted out, I will show 1 finger to my audience to indicate the first word of the title, then I will write the word 'The' for my audience to see. Now I will go on to the second word of my title, 'Uncles,' and act out that word. [Act out the word or ask students if any of them have an idea for how to act out the word <i>uncles</i>.] Once someone has guessed the word, I will write it down for my audience to see." Continue modeling for the remaining two words of the title and then have the class read aloud the full title together. Before students begin, ask them to think about a title they may want to use for their scripts and ask several students to share their ideas aloud. Clarify any instructions, as necessary.	<ul style="list-style-type: none">• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.• Consider writing and breaking down multistep directions into numbered elements. Students can return to these guidelines to make sure they are on track.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• This activity serves to engage students in thinking about their narrative scripts as pieces for performance.• Ask students to gather with their Readers Theater group, and distribute white boards and markers for students to use for writing the script's title words as the audience guesses the words from the title.• Give students a few minutes to write a three- to five-word title for their scripts that they will act out for their group members. In groups, have students decide who will go first, second, etc. Each student should take a turn acting out from the title for her/his script and having group members try to figure out what the title is.• Allow several minutes at the close of this activity to lead a brief discussion with students, asking them to Think-Pair-Share their response to the following question: "How did the charades activity help you think about your script as a performance piece?" As time allows, have several students share their own or their partner's ideas.	
<p>B. On-Demand End of Unit Assessment (25 minutes)</p> <ul style="list-style-type: none">• Have students return to their seats with their script drafts. Also, return students' exit tickets from Lesson 8 (ideas for revising scripts), and allow them to access any notes or materials from previous lessons they may need. Post the I Notice/I Wonder anchor chart for student reference.• Tell students that today they are going to write final copies of their individual scripts.• Display and distribute the End of Unit Assessment: On-demand Readers Theater scripts, read aloud, and discuss the script criteria, clarifying any terms as necessary.• Give students approximately 25 minutes to complete this task.• If any students finish early, you may want to have them work on one of the optional extensions described in the Unit 3 Overview or the Advanced Options for Students described in the performance task.	<ul style="list-style-type: none">• For ELLs, consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information. ELLs receive extended time as an accommodation on NY State assessments.



Closing and Assessment	Meeting Students' Needs
<p>Self-Assessment (10 minutes)</p> <ul style="list-style-type: none">• Give each student a copy of the on-demand End of Unit Assessment.• Reorient students to the criteria list. Ask students to place a check mark next to the criteria they do have in their scripts; an X next to criteria they did not include in the scripts; and a question mark next to criteria they are uncertain about.• Students also should write a brief statement addressing how well they believe they used dialogue and descriptive language to show the characters' reactions to human rights challenges. Provide an example if necessary.• Collect scripts and self-assessments.	<ul style="list-style-type: none">• Consider giving the self-assessment orally to students who struggle with written language.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread sections of <i>Esperanza Rising</i> that you are using in your script. Also continue reading in your independent reading book. <p><i>Note: Review each student's script and provide written feedback based on the script criteria for students to use for revisions in Lesson 10.</i></p>	<ul style="list-style-type: none">• Audio recordings of text can aid students in comprehension. Students can pause and replay confusing portions while they follow along with the text.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 9

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.



You are a playwright who has been commissioned to write a narrative script using passages from the novel *Esperanza Rising* that relate to one of the Universal Declaration of Human Rights themes. Today, you will first write an individual narrative “scene script” that you will use in the next lesson to produce one longer script, with your group members, that connects each person’s scenes related to the UDHR article/theme that your group chose.

As you write your individual narrative script today, make sure to consider the following:

Script Criteria	
✓	I have this in my script.
X	I don’t have this in my script.
?	I’m not sure what this means or whether or not it’s in my script.

- 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.
- The script includes specific language (words and/or phrases) from my UDHR focus.
- I used descriptive words that show the actions, thoughts, and feelings of my characters.
- I used sensory details to describe experiences and events precisely.
- There are 10 to 15 lines (chunks of dialogue spoken by a character) total in the scene. Only the most essential lines are included in the script—ones that connect to the UDHR theme focused on.
- Most “lines” run 2 to 4 sentences each. Some lines may be shorter for effect.
- Respond to the following: How does your script clearly show the characters’ actions, thoughts, and feelings as they face a human rights challenge? Cite specific examples from your script



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 10

Our Group Readers Theater: Managing the Sequence of Events in Our Group Script



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 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 transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d)
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 revise my script, based on feedback.
- I can create a script with a logical sequence.
- I can add appropriate transitional words and phrases to a script.

Ongoing Assessment

- Note-catcher: Group Script Sequence
- Readers Theater script draft with revisions and transitions

Agenda

1. Opening
 - A. Reviewing Learning Targets and Sharing Out (10 minutes)
2. Work Time
 - A. Modeling: Storyboarding to Combine Our Script Scenes (15 minutes)
 - B. Group Work: Storyboarding to Combine Our Script Scenes and Organize a Clear Event Sequence (15 minutes)
 - C. Group Work: Adding Transitions to Our Group Script (15 minutes)
3. Closing and Assessment
 - A. Exit Ticket (5 minutes)
4. Homework

Teaching Notes

- In advance: Students will need their scripts from the end of unit assessment, with written feedback based on script criteria, as well as their self-assessments from Lesson 9.
- 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 (see Appendix).



Lesson Vocabulary	Materials
revise, storyboard, combine, sequence, transitions	<ul style="list-style-type: none">• Students' individual scripts and self-assessments (from Lesson 9)• Group Script Sequence note-catcher (one per student)• Writing Transitions excerpt (one per student and one to display)• Narrator Lines with Transitions (one per student and one to display)• Note cards (one per student)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Sharing Out (10 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud, then ask students to restate in their own words. Clarify any terms as necessary.• Have students join their group members and recall the titles they came up with for the charades game in Lesson 9. Once students are with their teammates, they will participate in a group go-round in which each student shares the title. The group members will give brief feedback to each peer regarding how well the script title connects to their group's UDHR language. Clarify as necessary, with examples of feedback such as: "Your title makes a clear connection to our UDHR Article 17 because you used the words 'Uncles Take Mama's Land,' which shows how her rights were violated." Create or choose other relevant examples as needed for students to understand.	<ul style="list-style-type: none">• ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., <i>revise</i>, <i>create</i>, <i>logical</i>). Clarify vocabulary with students as needed.



Work Time	Meeting Students' Needs
<p>A. Modeling: Storyboarding to Combine Our Script Scenes (15 minutes)</p> <ul style="list-style-type: none">• Tell students that today in their Readers Theater groups, they will combine each student's individual “scene script” into part of a larger group script. It will be important to think about the most logical sequence of those scenes, but there is no one “right” way for students to organize the scripts. Students will need to evaluate the best way to arrange scripts based on the following criteria:<ul style="list-style-type: none">– Clearly identified settings in each scene– Characters clearly identified in each scene– Consistent connections to the same UDHR in each scene– A chronological sequence of events– A flow of events that the audience can understand even if they are not familiar with the story <i>Esperanza Rising</i>• Explain to students that in order to figure out the best sequence for their scripts, they are going to do a <i>storyboard</i>. Ask students to think about the two parts of this compound word: <i>story</i> and <i>board</i>. Then define the word: a series to show the order. Today, they are going to do their storyboard physically, by standing up and moving around to see different ways they could organize the individual scenes into one group script.• Demonstrate in front of the class (10 minutes). Distribute one copy of the Group Script Sequence note-catcher to each student group, and display for group modeling. Read through the instructions, prompts in each box, and sentence starters at the bottom of the page.• Ask one group to volunteer, and invite them up to the front of the classroom. Move through the following steps:<ol style="list-style-type: none">1. Label each individual script with a different letter (A, B, C, D, E).2. Skim each script to determine when each scene may have taken place (early in the book, middle, end, etc.), and what events are taking place (ranch burning, leaving Mexico, worker strikes, etc.).3. Group members stand up, holding their scripts.4. Group members trade places to put their scripts into a sequence, or order, that might make sense. First, have them try chronological order—based on which scene happened first in the novel. For example, say: “I may try to place the scripts in the order B, D, A, C, E, based on when each script’s events take place in the novel.” [Move the scripts into order.]5. Students read their scripts aloud to evaluate how the script flows with scenes arranged in this order. Ask:<ul style="list-style-type: none">* “Will this order of events make sense to an audience?”	<ul style="list-style-type: none">• Provide anchor charts for processes such as How to Create a Storyboard. This would include question words with nonlinguistic representations and a question frame.• Students needing additional supports may benefit from partially filled-in note-catchers.



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">* “Is any important information missing at the beginning that my audience may need to know to understand the rest of the scenes (e.g., setting, characters, UDHR problem, etc.)?”6. Model how to complete the note-catcher:<ul style="list-style-type: none">* “On my note-catcher, I will write the order of the scripts in the first top left-hand box.” [Write the order according to the labels at the top of the scripts.]* “Next I will write what I like about this sequence.” [Under the question “What did you like about this sequence?” model a response by writing: “I saw that the UDHR challenge is identified right away, which I think will help the audience understand the purpose of our script.”]* “Next, I am going to write down any problems with this sequence. [Under the question “What problem(s) were there with this sequence?” model the answer: “I think it will confuse our audience to have the characters start in Mexico at the beginning, but go to America in the middle, then back to Mexico.”]• Ask students to turn and talk about how to complete the note-catcher.• Then model how the same group might try to put their scenes in a different order. Follow the same process as above. Clarify instructions, as needed, before students begin working with their group members.	
<p>B. Group Work: Storyboarding to Combine Our Script Scenes and Organize a Clear Event Sequence (15 minutes)</p> <ul style="list-style-type: none">• Review the steps for storyboarding (above):<ol style="list-style-type: none">1. Label each individual script with a different letter (A, B, C, D, E).2. Skim each script to determine when each scene may have taken place.3. Group members stand up, physically holding scene scripts.4. Group members trade places to put their scripts into a sequence, or order, that might make sense.5. Read the scripts aloud to evaluate how the script flows with scenes arranged in this order.6. Complete the note-catcher.• Ask students to gather with their group and begin storyboarding.• Use the Catch and Release strategy to support student groups.	<ul style="list-style-type: none">• Consider writing and breaking down multistep directions into numbered elements. ELLs can return to these guidelines to make sure they are on track.



Work Time	Meeting Students' Needs
<p>C. Group Work: Adding Transitions to Our Group Script (15 minutes)</p> <ul style="list-style-type: none">Once student groups have determined the sequence of their scenes, they will need to determine how they will revise existing narrator lines between each script by adding transitional words and/or phrases so that the group script flows smoothly from one scene to the next.Display the Writing Transitions excerpt page, and distribute one copy to each group. Read the introductory paragraph aloud to help students understand the purpose for using transitional words and phrases in their writing. Read through each of the six transitional devices (to add, compare, show exception, show time, emphasize, or show sequence). Clarify any terms as needed.Now display the Narrator Lines with Transitions, pausing after each example to ask students: “Which type of transitional device am I using? Why do you think I used this transitional word/phrase in this scene? For example, am I trying to show time? Emphasize my UDHR?”Lead a brief group discussion by posing the following questions to students:<ul style="list-style-type: none">* “Which of the transitional devices do you think would help your group most with connecting one scene to another?”* “Which of these words/phrases would you add to the narrator line(s) between your scenes? Share an example of your thinking.”OPTIONAL: Before students begin adding transitional words/phrases, cross out several of the most highly used words from student writing (e.g., first, next, then, etc.) and tell students they may not use these words in their revisions. This will create a greater challenge for students and increase their vocabulary.As students work with their groups to add transitions to the narrator lines of scenes, move throughout the room to offer support as necessary.	<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.ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.



Closing and Assessment	Meeting Students' Needs
<p>A. Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Distribute one note card to each student and ask them to write a response to the following question: "What was most difficult about combining individual scripts to create a group script?"• Distribute one additional note card to the group and have them record the following information: Write <i>Narrator</i> on the far left side of the note card and then list all the names of characters in your script, below. Next to the narrator and each character's name, write the name of each group member who will be reading the lines for that role during the performance practice in the next lesson.• Collect group scripts with transitions and note cards.	<ul style="list-style-type: none">• Consider allowing students who struggle with language to dictate their exit ticket to a partner or teacher.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Tell someone at home about your upcoming performance and the role you will play. <p><i>Note: Review group scripts and provide written feedback about the sequence and/or transitions.</i></p>	<ul style="list-style-type: none">• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 10

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.



Group Member Names: _____

Label the top of each individual's script with a different letter, A, B, C, etc.

Try different sequences: What order would make the most sense to your audience?

Use the note-catcher to make notes about each storyboard sequence your group tries.

List the order you try placing the scripts in and then evaluate what you like about the sequence and what problem(s) there may be with the sequence (for example, "time sequence is wrong," "order of events is confusing," etc.). Then, write the order your group decides to use for the scenes (your individual scripts) and why you chose that sequence.



Group Member
Names: _____

<p>List the order you placed the scripts in first (for example, A, C, D, B, E).</p>	<p>What did you like about this sequence?</p> <p>What problem(s) were there with this sequence?</p>
<p>List the order you placed the scripts in second.</p>	<p>What did you like about this sequence?</p> <p>What problem(s) were there with this sequence?</p>
<p>List the order you placed the scripts in third.</p>	<p>What did you like about this sequence?</p> <p>What problem(s) were there with this sequence?</p>



Group Member Names: _____

We are going to place our scripts in this
order:

We chose to place the scenes in this order
because:

Transitional Devices

Transitional devices are like bridges between parts of your paper. They are cues that help the reader to interpret ideas a paper develops. Transitional devices are words or phrases that help carry a thought from one sentence to another, from one idea to another, or from one paragraph to another. And finally, transitional devices link sentences and paragraphs together smoothly so that there are no abrupt jumps or breaks between ideas.

There are several types of transitional devices, and each category leads readers to make certain connections or assumptions. Some lead readers forward and imply the building of an idea or thought, while others make readers compare ideas or draw conclusions from the preceding thoughts.

Here is a list of some common transitional devices that can be used to cue readers in a given way.

To Add:	and, again, and then, besides, equally important, further, furthermore, nor, too, next, lastly, what's more, moreover, in addition, first (second, etc.)
To Compare:	whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, vis a vis, but, although, conversely, meanwhile, after all, in contrast, although this may be true
To Show Exception:	yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes
To Show Time:	immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then
To Emphasize:	definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never, emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation
To Show Sequence:	first, second, third, and so forth, A, B, C, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

Copyright ©1995-2012 by The Writing Lab & The OWL at Purdue and Purdue University. All rights reserved. Educational use permitted.
<http://owl.english.purdue.edu>

Scene 1 (Opening)

Original Line: NARRATOR – The uncles came every day to “take care of family business.”

Line with Transition: NARRATOR – Soon after Papa died, the uncles came every day to “take care of family business.”

Scene 2 (Middle)

Original Line: NARRATOR – Luis threatened to make Mama’s life difficult. He owned the land now because she was a woman, and land was never given to women.

Line with Transition: NARRATOR – Of course Luis threatened to make Mama’s life difficult. He owned the land now because she was a woman, and land was never given to women.

Scene 3 (End)

Original Line: NARRATOR – Mama decided to take Esperanza away from the uncles and El Rancho de las Rosas, to start a new life in America.

Line with Transition: NARRATOR – Finally Mama decided to take Esperanza away from the uncles and El Rancho de las Rosas, to start a new life in America.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 11

Our Group Readers Theater: Revision, Conclusion, and First Rehearsal



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 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)
I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d)
I can use sensory details to describe experiences and events precisely. (W.5.3e)
I can write a conclusion to my narrative. (W.5.3f)
I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)

Supporting Learning Targets

- I can revise my script with my group.
- I can write a conclusion to my script that relates directly to my UDHR article with my group.
- I can choose visuals that contribute to my audience's understanding of the characters, setting, problem, and/or mood of the play.
- I can practice performing a script.

Ongoing Assessment

- Readers Theater Script revisions
- Conclusion for group script
- Performance practice feedback



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Reviewing Learning Targets and Vocabulary (5 minutes)Work Time<ol style="list-style-type: none">Group Work: Revising Scenes and Transitions (20 minutes)Group Work: Writing a Group Conclusion (15 minutes)(Optional) Group Work: Brainstorm Visuals (5 minutes)Closing and Assessment<ol style="list-style-type: none">Practicing and Peer Feedback (15 minutes)Homework	<ul style="list-style-type: none">In advance: Review group scripts and provide written feedback about how well students are sequencing events and using clear transitions.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.Note that students practice briefly in front of another group at the end of this lesson. This is to help them get more comfortable performing. They have a second rehearsal during Lesson 12.Review Catch and Release and Praise-Question-Suggest (see Appendix).

Lesson Vocabulary	Materials
revise, conclusion, brainstorm, visuals, practice performance, peer feedback	<ul style="list-style-type: none">Group scripts with written feedbackScript conclusion (sample; one to display)Note card with list of student roles (exit ticket from Lesson 10)Highlighters (5 different colors for each group)Readers Theater Rubric (introduced in Lesson 1; clean copy in supporting materials; one per group)Anchor chart: Human Rights Challenges in Esperanza Rising (begun in Unit 2, Lesson 3)Blank note cards (one per student)



Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets and Vocabulary (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud. Explain to students that today they are going to work with their group members to make final revisions to their individual scenes and to write a conclusion for their Readers Theater script.• Additionally, they will perform their scripts for another group and receive feedback so they are able to refine their performance for the final performance task in the next lesson.• Clarify any targets and/or vocabulary as necessary.	<ul style="list-style-type: none">• ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., <i>revise</i>, <i>conclusion</i>, <i>contribute</i>). Clarify vocabulary with students as needed.
Work Time	Meeting Students' Needs
<p>A. Group Work: Revising Scenes and Transitions (20 minutes)</p> <ul style="list-style-type: none">• Have students join their group members and return group scripts with written feedback.• Give students a moment to read through the written feedback on their transitions (see Teaching Note in Lesson 10) and the annotations each student and their group members wrote in Lesson 10. Say to students: “Now you will have an opportunity to revise [change] your script, working independently and with your group members, based on the written feedback, as well as the annotations you and your group members made on individual scripts during Lesson 10.”• Post the following revision instructions for students to guide their work. Revise your scripts to include:<ul style="list-style-type: none">– Words and phrases that show the characters’ actions, thoughts, and feelings– Words and phrases to clearly identify the setting– Words/phrases from the UDHR your group is focusing on– Words and phrases that make clear transitions between events and scenes• Clarify any instructions. Tell students they may work on their own or with a partner. Circulate to support to individuals and/or groups as necessary.	<ul style="list-style-type: none">• Visuals can help students comprehend directions. Chart instructions and steps to revise their scripts.



Work Time (continued)	Meeting Students' Needs
<p>B. Group Work: Writing a Group Conclusion (15 minutes)</p> <ul style="list-style-type: none">• Tell students that now they will be working with their group members to write a single conclusion to their full narrative group script.• Say: “The purpose of a conclusion is to summarize the events of a narrative and to draw the audience’s attention to the theme of the narrative. The conclusion your group writes will need to summarize the narrative by describing the challenge(s) your characters faced and connect back to the UDHR theme you focused on. Here’s an example.” Display the Script Conclusion, Sample, and read aloud.• After reading, ask students: “How does the conclusion describe the challenges the characters faced? How does it relate back to my UDHR theme?” Allow several students to respond. Leave the sample posted while students work with their group members to write a conclusion, on a separate sheet of paper, for their group script.• Remind students to summarize challenges faced by the characters and to connect back to the UDHR theme the group is focusing on, by using specific words/phrases from their UDHR. (Refer students to the anchor chart Human Rights Challenges in Esperanza Rising, from Unit 2, for additional support.)• Move throughout the room and/or use Catch and Release to support students.• Once all individual scripts are revised, are in sequence, and have a group written conclusion, students will need to stack all pages, placing the conclusion as the last page of the group script, and staple together.	<ul style="list-style-type: none">• Consider writing and breaking down multistep directions into numbered elements. ELLs can return to these guidelines to make sure they are on track.
<p>C. (Optional) Group Work: Brainstorm Visuals (5 minutes)</p> <ul style="list-style-type: none">• Distribute a note card to each group. Tell them they will need to think about what types of props and/or visuals they will want to use for the group performances of their group’s narrative script during the final performance task in the next lesson. Explain that the purpose of using props is to contribute to the audience’s understanding of characters, setting, problem, and/or the mood of the play. (Clarify any of these terms as necessary.) Prompt students to think about the scenes in their scripts and where the characters may be, what they are doing or wearing, and/or what challenges they are facing. Say: “For example, in the last scene of my script, Mama and Esperanza are traveling by truck and train, so I may want to have a picture of a truck and a train in the background of my play.” Offer additional examples, if necessary, and have student groups list at least two or three possible props for their performance. Have group members decide who will be responsible for bringing in each prop for the final performance task in the next lesson.• Move throughout the room to offer support to students as needed.	



Closing and Assessment	Meeting Students' Needs
<p>A. Practicing and Peer Feedback (15-20 minutes) <i>Note: Each group will need to share a single script for this practice performance.</i></p> <ul style="list-style-type: none">• Tell students that they are now going to practice performing in front of another group. Remind students of the Praise-Question-Suggest protocol. Distribute the Readers Theater rubric to each group. Tell students that the audience group can focus on their feedback the Delivery section of the rubric.• Ask two student groups to pair up so they can practice performing for one another.• Give students 5 minutes with their own group to prepare. Distribute highlighters and students' note cards from Lesson 10 (listing which student will perform which role). Each student in a group needs a different colored highlighter. Give groups about 5 minutes so each person has time to highlight his or her lines.• Then ask students to choose which group will perform first and which will give feedback.• Have the first group begin. Circulate to support as needed as they perform and as their peers give feedback. Remind students of the protocol: Those giving feedback should focus on the other group's delivery and should state one Praise, one Question, and one Suggestion. Model as you circulate, if needed.• Then the groups switch roles, so the other group has a chance to practice and receive feedback.• Collect group scripts and the rubrics with peer feedback.	<ul style="list-style-type: none">• Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students' thinking as they write or speak about their text.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Tell someone at home about your upcoming performance. Explain that you need to collect props for the performance and tell the person what you are going to create and/or bring into school for the performance. You may draw and/or print out pictures, create visuals using technology, and/or bring in objects from home for use as props during the next lesson's performance task. <p><i>Note: Read through group scripts and provide brief written feedback about students' script conclusions for students to use at the beginning of Lesson 12.</i></p> <p><i>Make copies of each group script, so each student in the group will have his/her own copy during the final performance.</i></p>	<ul style="list-style-type: none">• Consider sending home a note to parents about the upcoming performance and the need for props.



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 11

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.



So Mama and Esperanza sneaked away from El Rancho de las Rosas, in the dead of night, escaping from the uncles who took their land. They traveled many miles, by truck and train, until they reached America. Mama hoped for nothing more than to have the same rights as men, to be able to have her own property, to have the freedom to work so she could save enough money to bring Abuelita here, and to begin her future in this new land.



Names of Group Members: _____

Individual Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
Delivery	Student had difficulty reading the script and consistently did not use expression, or eye contact	Student read the script but had little expression, few gestures, or little eye contact	Student read the script with some expression, gestures, and eye contact	Student read the script with confidence and expression, made gestures and good eye contact

One “Praise” _____

One “Question” _____

One “Suggestion” _____



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 12

Performance Task: Readers Theater Second Rehearsal and Performance



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 adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)
I can recognize the differences between different types of narrative (poetry, drama, or other texts) and their connections to larger concepts such as culture and personal experiences. (W.5.11)

Supporting Learning Targets

- I can revise the conclusion of a script for a performance.
- I can practice to refine my performance, based on feedback.
- I can speak clearly and with expression for a performance.
- I can perform my Readers Theater script for an audience.

Ongoing Assessment

- Group narrative script
- Readers Theater performance
- Self-assessment

Agenda

1. Opening
 - A. Reviewing Learning Targets (5 minutes)
2. Work Time
 - A. Group Work: Practicing and Peer Feedback on Our Performance (15 minutes)
 - B. Performance Task: Readers Theater Performance for an Audience (35 minutes)
3. Closing and Assessment
 - A. Self-Assessment (5 minutes)
4. Homework

Teaching Notes

- In advance: Have students' exit tickets from Lesson 10, which tells what character each student will be reading in their group script.
- Have copies of group scripts for each member of the group, including brief written feedback about the group conclusions (see Teaching Note, Lesson 11).



Lesson Vocabulary	Materials
prepare, practice, rehearse, perform	<ul style="list-style-type: none">• Group scripts (copies for each group member)• Highlighters (5 different colors per group)• Exit Ticket (from Lesson 10)• Performance Task (one to display)• Readers Theater rubric (introduced in Lesson 1; clean copy in supporting materials; one per group and one to display)

Opening	Meeting Students' Needs
<p>A. Reviewing Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud, and say to students: "Today you are going to perform as a group. You will be given time to make any final revisions to your script and to practice with your group before you perform for the audience." Clarify any targets as necessary.	<ul style="list-style-type: none">• All students developing academic language will benefit from direct instruction of academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Group Work: Practicing and Peer Feedback on Our Performance (15 minutes)</p> <ul style="list-style-type: none">• Post the performance task, read aloud, and clarify any terms or criteria as necessary.• Tell students that today they will perform their Readers Theater. First, they will have time to make final revisions to their group script, specifically the conclusions they wrote during the last lesson. Say: “I have provided written feedback about each of your group script conclusions.” Ask students to do the following:<ul style="list-style-type: none">– Read the feedback aloud.– Decide what changes need to be made (e.g., adding more language from the UDHR).– Revise the script of the student who will be reading the conclusion (put revisions below the previous conclusion).• Clarify any instructions for students, as necessary.• Ask students to gather with their Readers Theater group.• Return original and copies of group scripts, with the written feedback provided about the group conclusions. Tell students to take no more than 3 to 5 minutes to make revisions based on the feedback.• While students are revising, distribute highlighters to each group (a different color for each student). Also return students’ Exit Tickets (from Lesson 10), which lists the name of each student next to the name of the character whom she/he will play during the performance. Have each student highlight her/his lines on his/her own copy of the group script, and post the Readers Theater rubric.• Return the Readers Theater rubric, with Praise-Question-Suggest comments from peers, completed at the end of Lesson 11.• Display the full Readers Theater rubric and remind students to refer to this as they practice so they can make determinations about what they are doing well and where they may need to adjust/improve further.• Ask students to do the following during rehearsal time:<ol style="list-style-type: none">1. Consider the feedback they received2. Determine as a group what they will change about their performance based on the feedback3. Practice reading through their scripts• Circulate throughout the room as students practice.	<ul style="list-style-type: none">• Visuals can help students comprehend instructions. Post steps and instructions for the performance task.• Consider providing extra time for tasks. Some students need more time to process and translate information.



Work Time	Meeting Students' Needs
<p>B. Performance Task: Readers Theater Performance for an Audience (35 minutes)</p> <ul style="list-style-type: none">• Cold call groups to perform, giving them approximately 1 minute to gather/set up props for their performance. As each group performs, score them using the Readers Theater rubric. See the performance task teacher page, in the unit materials, for student options.	<ul style="list-style-type: none">• Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students' thinking as they write or speak about their text.
Closing and Assessment	Meeting Students' Needs
<p>A. Self-Assessment (5 minutes)</p> <ul style="list-style-type: none">• Distribute a copy of the Readers Theater rubric to each student. Have each student fill out the rubric as a self-assessment of her/his performance today. Students will also need to write a short statement explaining why they scored themselves the way they did. Model if necessary.• Collect student scripts and self-assessments.	<ul style="list-style-type: none">• Consider allowing students who struggle with language to dictate their self-assessment to a partner or teacher.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Note	



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 3: Lesson 12

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.



Group Member Names: _____

You are a group of playwrights who have been commissioned to write and perform a narrative script using passages from the novel *Esperanza Rising* that relate to one of the Universal Declaration of Human Rights themes.

Your script and performance will include:

- at least four characters, including a narrator
- narration that links each scene to the UDHR theme you chose
- clear transitions between scenes, using strong transitional words and phrases
- an effective introduction and conclusion, linking the passages from *Esperanza Rising* that you used in each scene to the UDHR article/theme on which you focused
- key words and details from the specific article of the UDHR
- clearly identified speaking roles for each group member
- props to enhance the performance
- a clear speaking voice, using appropriate pacing, fluency, and intonation



Name: _____

Individual Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
Delivery	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately	Student read the script with some expression, gestures, eye contact, and use of props	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance
Cooperation with group	Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well



Group Member
Names:

Group Scores	1–Needs Improvement	2–Fair	3–Good	4–Excellent
On-task participation	Low level of active participation from majority of group members	Moderate level of on-task work or few of the group members actively participating	Majority of group members on-task and actively participating	High level of active, on-task participation from all group members



Explain why you gave yourself the score you did, for each category.

Delivery: I gave myself a score of (1, 2, 3, or 4) because:

Cooperation with Group: I gave myself a score of (1, 2, 3, or 4) because:

On-Task Participation: I gave myself a score of (1, 2, 3, or 4) because:
