



EXPEDITIONARY  
LEARNING

# Grade 5: Module 1: Unit 3: Lesson 2

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



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**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"> <li>Opening <ol style="list-style-type: none"> <li>Reviewing Learning Targets and Readers Theater Rubric (5 minutes)</li> </ol> </li> <li>Work Time <ol style="list-style-type: none"> <li>Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)</li> <li>Read-aloud: Selections from the Novel <i>Esperanza Rising</i> (10 minutes)</li> <li>Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</li> </ol> </li> <li>Closing and Assessment <ol style="list-style-type: none"> <li>Exit Ticket (5 minutes)</li> </ol> </li> <li>Homework</li> </ol>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ul>

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"> <li>Readers Theater rubric (from Lesson 1)</li> <li>“Esperanza Rising” Readers Theater scripts (one for each group)</li> <li>Highlighters (5 different colors for each group)</li> <li>Passages from the novel <i>Esperanza Rising</i> (one for display)</li> <li>Note cards (one per student)</li> <li>I Notice/I Wonder anchor chart (from Lesson 1)</li> <li><i>Esperanza Rising</i> (book; one per student)</li> <li>Document camera</li> </ul>



Opening	Meeting Students' Needs
<p><b>A. Reviewing Learning Targets and Readers Theater Rubric (5 minutes)</b></p> <ul style="list-style-type: none"><li>Review the learning targets with students and clarify any vocabulary as needed. Ask students to restate the targets in their own words.</li><li>Display the <b>Readers Theater rubric</b> 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).</li></ul>	<ul style="list-style-type: none"><li>Some students may be unfamiliar with academic vocabulary words. Clarify vocabulary with students as needed.</li></ul>
Work Time	Meeting Students' Needs
<p><b>A. Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)</b></p> <ul style="list-style-type: none"><li>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).</li><li>Distribute one of the “<b>Esperanza Rising</b>” <b>Readers Theater Scripts</b> to each group, as well as five different colored <b>highlighters</b>. Have students do the following steps (consider posting these steps where all students can see).<ol style="list-style-type: none"><li><b>Prepare (5 minutes):</b> 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.</li><li><b>Practice (15 minutes):</b> 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.</li><li><b>Perform (15 minutes):</b> Allow each group to perform their script, and allow the audience to offer feedback, based on the rubric, as time allows.</li></ol></li></ul>	<ul style="list-style-type: none"><li>ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Read Aloud: Selections from the Novel <i>Esperanza Rising</i> (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Keep students in their groups and distribute student copies of the novel <b><i>Esperanza Rising</i></b>. Display the page <b>Passages from the Novel <i>Esperanza Rising</i></b> for the class on the <b>document camera</b>, and have students read 2 to 3 of the recommended selections.</li><li>• 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.”</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• 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.</li></ul>
<p><b>C. Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• Display the <b>I Notice/I Wonder anchor chart</b> 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.</li><li>• Remind them that they will continue to think about these questions in future lessons.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Exit Ticket (5 minutes)</b></p> <ul style="list-style-type: none"><li>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.</li></ul>	<ul style="list-style-type: none"><li>Consider providing extra time for tasks and answering questions in class discussions. Some students need more time to process and translate information.</li></ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>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?</li></ul>	<ul style="list-style-type: none"><li>For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.</li></ul>



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## Supporting Materials



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Copyright Pam Muñoz Ryan

Readers’ Theatre Script for *Esperanza Rising*

For Five Readers

Esperanza

Tio Luis/Alfonso

Mama

Lawyer/Narrator

Miguel





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**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 . . .*



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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.



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**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.



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**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.)



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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?



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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.



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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.



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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.





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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?



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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.



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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.



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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.



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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.



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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.



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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.



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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](http://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)