### 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

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can participate in a Readers Theater based on <em>Esperanza Rising</em>.</td>
<td>• Participation in a Readers Theater</td>
</tr>
<tr>
<td>• I can participate in a discussion with my peers.</td>
<td>• Readers Theater rubric</td>
</tr>
<tr>
<td>• I can compare and contrast a novel and a script.</td>
<td></td>
</tr>
<tr>
<td>• I can share my opinion about different types of narratives.</td>
<td></td>
</tr>
</tbody>
</table>
### Agenda

<table>
<thead>
<tr>
<th></th>
<th>Teaching Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Opening</td>
<td>• Remember, students have spent all of Unit 2 reading <em>Esperanza Rising</em>: “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 <em>Esperanza Rising</em>, 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td>2. Work Time</td>
<td>• Readers Theater rubric (from Lesson 1)</td>
</tr>
<tr>
<td></td>
<td>• “Esperanza Rising” Readers Theater scripts (one for each group)</td>
</tr>
<tr>
<td></td>
<td>• Highlighters (5 different colors for each group)</td>
</tr>
<tr>
<td></td>
<td>• Passages from the novel <em>Esperanza Rising</em> (one for display)</td>
</tr>
<tr>
<td></td>
<td>• Note cards (one per student)</td>
</tr>
<tr>
<td></td>
<td>• I Notice/I Wonder anchor chart (from Lesson 1)</td>
</tr>
<tr>
<td></td>
<td>• <em>Esperanza Rising</em> (book; one per student)</td>
</tr>
<tr>
<td></td>
<td>• Document camera</td>
</tr>
<tr>
<td>3. Closing and Assessment</td>
<td>• Exit Ticket (5 minutes)</td>
</tr>
<tr>
<td>4. Homework</td>
<td>• Remember, students have spent all of Unit 2 reading <em>Esperanza Rising</em>: “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 <em>Esperanza Rising</em>, 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
<tr>
<td></td>
<td>• 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.</td>
</tr>
</tbody>
</table>

### Lesson Vocabulary

- Readers Theater, similarities, differences, novel, script, opinion, narrative, discuss, peers (additional vocabulary may be identified in “Esperanza Rising” Readers Theater script)

### Materials

- 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 *Esperanza Rising* (one for display)
- Note cards (one per student)
- I Notice/I Wonder anchor chart (from Lesson 1)
- *Esperanza Rising* (book; one per student)
- Document camera
### Opening

<table>
<thead>
<tr>
<th>A. Reviewing Learning Targets and Readers Theater Rubric (5 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Review the learning targets with students and clarify any vocabulary as needed. Ask students to restate the targets in their own words.</td>
</tr>
<tr>
<td>• Display the <strong>Readers Theater rubric</strong> 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).</td>
</tr>
</tbody>
</table>

### Meeting Students’ Needs

- Some students may be unfamiliar with academic vocabulary words. Clarify vocabulary with students as needed.

### Work Time

<table>
<thead>
<tr>
<th>A. Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 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).</td>
</tr>
<tr>
<td>• Distribute one of the <strong>“Esperanza Rising” Readers Theater Scripts</strong> to each group, as well as five different colored <strong>highlighters</strong>. Have students do the following steps (consider posting these steps where all students can see).</td>
</tr>
<tr>
<td>1. 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.</td>
</tr>
<tr>
<td>2. 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.</td>
</tr>
<tr>
<td>3. Perform (15 minutes): Allow each group to perform their script, and allow the audience to offer feedback, based on the rubric, as time allows.</td>
</tr>
</tbody>
</table>

### Meeting Students’ Needs

- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
### Work Time (continued)

<table>
<thead>
<tr>
<th>B. Read Aloud: Selections from the Novel Esperanza Rising (10 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Keep students in their groups and distribute student copies of the novel <em>Esperanza Rising</em>. Display the page <strong>Passages from the Novel Esperanza Rising</strong> for the class on the <strong>document camera</strong>, and have students read 2 to 3 of the recommended selections.</td>
<td>- 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.</td>
</tr>
<tr>
<td>- Say to students: “Now you are going to read aloud passages from the novel <em>Esperanza Rising</em>. 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.”</td>
<td></td>
</tr>
<tr>
<td>- 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.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C. Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>- 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 “Esperanza Rising” was the same and how it was different from the novel when read aloud.</td>
<td></td>
</tr>
<tr>
<td>- Display the <strong>I Notice/I Wonder anchor chart</strong> 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.</td>
<td></td>
</tr>
<tr>
<td>- Remind them that they will continue to think about these questions in future lessons.</td>
<td></td>
</tr>
</tbody>
</table>
### Closing and Assessment

#### A. Exit Ticket (5 minutes)

- 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.

### Meeting Students’ Needs

- Consider providing extra time for tasks and answering questions in class discussions. Some students need more time to process and translate information.

### Homework

- 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?

### Meeting Students’ Needs

- For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.
Readers' Theatre Script for *Esperanza Rising*

For Five Readers
Esperanza
Tio Luis/Alfonso
Mama
Lawyer/Narrator
Miguel
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 aquí.*

**MIGUEL**

*These are the morning songs*  
*Which King David used to sing*  
*To all the pretty girls*  
*We sing them here for you . . .*
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.
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.
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.)
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?
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.
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? Impossible. Mama’s entire body stiffened.
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.
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?
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.
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.
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

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.
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.
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.
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.
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
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)