What are human rights, and how do real people and fictional characters respond when those rights are challenged? Students will develop their ability to read and understand complex text as they consider this question. Students will begin to build knowledge about human rights through a close read of the introduction and selected articles of the Universal Declaration of Human Rights (UDHR), paired with short firsthand accounts of people around the world who currently face human rights challenges. In Unit 2, students will do an extended study of *Esperanza Rising* (740L) by Pam Muñoz Ryan, applying their new learning about human rights as one lens through which to interpret the character and theme in this rich novel—a complex coming-of-age story set in Mexico and rural California during the early 1930s. Through close reading, interpretation, and analysis of fiction and nonfiction texts, students will synthesize their understanding of human rights. The specific literacy focus is on supporting understanding through quoting directly from text, inferring theme, and comparing and contrasting how different texts address the topics and themes of human rights. Students will write an analytical essay in which they describe how a character in the novel responds to challenges. In Unit 3, students will continue to revisit the text and themes of the UDHR and *Esperanza Rising* as they read, write, and ultimately perform Readers Theater. Students will compare novels and Readers Theater as two forms of narrative writing. They will then select specific articles of the UDHR that relate thematically to the novel and reread key passages of the novel with that theme in mind. They will write individual and small group scripts based on these key passages and on phrases from the UDHR. Students will revise, rehearse, and ultimately perform their group Readers Theater scripts for their class and/or school or community members. This performance task centers on NYSP12 standards W.5.3, W.5.4, W.5.5, and W.5.11.

**Guiding Questions And Big Ideas**

- **What are human rights?**
- **What lessons can we learn about human rights through literature and life?**
- **How can we tell powerful stories about people’s experiences?**
  - We learn lessons about human rights from the experiences of real people and fictional characters.
  - Characters change over time in response to challenges.
  - People respond differently to similar events in their lives.
- **Authors conduct research and use specific language in order to impact their readers.**

**Performance Task**

Students will work in small groups to analyze passages from *Esperanza Rising* that relate to one of five articles from the Universal Declaration of Human Rights. Based on the UDHR article the group chose, each student will write his or her own scene of a Readers Theater script from selected pages/pasages of *Esperanza Rising*. For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community. This task centers on NYSP12 standards W.5.3, W.5.4, W.5.5, and W.5.11.
### 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 may align to additional 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 right 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 live 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.
## CCS Standards: Reading—Literature

<table>
<thead>
<tr>
<th>Standard</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
</table>
| RL.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. | I can explain what a text says using quotes from the text.  
| | I can make inferences using quotes from text. |
| RL.5.2. Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text. | I can determine a theme based on details in the text.  
| | I can summarize a literary text |
| RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact). | I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). |
| RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes. | I can determine the meaning of literal and figurative language (metaphors and similes) in text. |
| RL.5.5. Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem. | I can explain how a series of chapters, scenes of stanzas fit together to create a larger literary text. |
| RL.5.6. Describe how a narrator’s or speaker’s point of view influences how events are described. | I can describe how a narrator’s point of view influences the description of events |
| RL.5.9. Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics. | I can compare and contrast stories in the same genre for approach to theme and topic. |
| RL.5.11 Recognize, interpret, and make connections in narratives, poetry and drama, to other texts, ideas, cultural perspectives, eras, personal events, and situations. | I can make connections between texts and ideas to comprehend what I read (RL.5.11) |
## CCS Standards: Reading – Informational Text

<table>
<thead>
<tr>
<th>Standard</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
</table>
| RI.5.1. Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text. | • I can explain what a text says using quotes from the text.  
• I can make inferences using quotes from the text. |
| RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text. | • I can determine the main idea(s) of an informational text based on key details.  
• I can summarize an informational text. |
| RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text. | • I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately.  
• I can support my explanation using specific details in the text. |
| RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a grade 5 topic or subject area. | • I can determine the meaning of academic words or phrases in an informational text.  
• I can determine the meaning of content words or phrases in an informational text. |
| RI.5.9. Integrate information from several texts on the same topic in order to write or speak about the subject knowledgably. | • I can accurately synthesize information from multiple texts on the same topic. |
English Language Arts Outcomes

CCS Standards: Reading – Foundational Skills

- RF.5.4. Read with sufficient accuracy and fluency to support comprehension.
  - Read grade-level text with purpose and understanding.
  - Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression.
  - Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Long-Term Learning Targets

- I can read fifth-grade level texts accurately and fluently to make meaning.
  - I can read fifth-grade texts with purpose and understanding.
  - I can read fifth-grade texts with fluency.
  - I can use clues in the text to check my accuracy.
  - I can reread to make sure that what I’m reading makes sense.

CCS Standards: Writing

- W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
  - Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.
  - Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.
  - Link ideas within and across categories of information using words, phrases, and clauses (e.g., in contrast, especially).
  - Use precise language and domain-specific vocabulary to inform about or explain the topic.
  - Provide a concluding statement or section related to the information or explanation presented.

Long-Term Learning Targets

- I can use the 6+1 traits to write informative/explanatory texts.
  - I can write an informative/explanatory text that has a clear topic.
  - I can group supporting facts together about a topic in an informative/explanatory text.
  - I can develop the topic with facts, definitions, details, and quotations.
  - I can use linking words and phrases to connect ideas within categories of information (e.g., in contrast, especially).
  - I can use contextually specific language/vocabulary to inform or explain about a topic.
  - I can construct a concluding statement or section of an informative/explanatory text.
## CCS Standards: Writing

<table>
<thead>
<tr>
<th>CCS Standards: Writing</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>• W.5.3. Write narratives to develop real or imagined experiences or events using</td>
<td>• I can use the 6+1 traits to write narrative texts.</td>
</tr>
<tr>
<td>effective technique, descriptive details, and clear event sequences.</td>
<td>– I can introduce the narrator/characters of my narrative.</td>
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<tr>
<td>– Orient the reader by establishing a situation and introducing a narrator</td>
<td>– I can organize events in an order that makes sense in my narrative.</td>
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<tr>
<td>and/or characters; organize an event sequence that unfolds naturally.</td>
<td>– I can use dialogue and descriptions to show the actions, thoughts, and</td>
</tr>
<tr>
<td>– Use narrative techniques, such as dialogue, description, and pacing, to</td>
<td>feelings of my characters.</td>
</tr>
<tr>
<td>develop experiences and events or show the responses of characters to situations.</td>
<td>– I can use transitional words, phrases, and clauses to show passage of time in a</td>
</tr>
<tr>
<td>– Use a variety of transitional words, phrases, and clauses to manage the</td>
<td>narrative text.</td>
</tr>
<tr>
<td>sequence of events.</td>
<td>– I can use sensory details to describe experiences and events precisely.</td>
</tr>
<tr>
<td>– Use concrete words and phrases and sensory details to convey experiences and</td>
<td>– I can write a conclusion to my narrative.</td>
</tr>
<tr>
<td>and events precisely.</td>
<td></td>
</tr>
<tr>
<td>– Provide a conclusion that follows from the narrated experiences or events.</td>
<td></td>
</tr>
<tr>
<td>• W.5.4. Produce clear and coherent writing in which the development and organization</td>
<td>• I can produce clear and coherent writing that is appropriate to task, purpose, and</td>
</tr>
<tr>
<td>are appropriate to task, purpose, and audience.</td>
<td>audience.</td>
</tr>
<tr>
<td>• W.5.5. With guidance and support from peers and adults, develop and strengthen</td>
<td>• I can use the writing process to produce clear and coherent writing (with support).</td>
</tr>
<tr>
<td>writing as needed by planning, revising, editing, rewriting, or trying a new</td>
<td></td>
</tr>
<tr>
<td>approach.</td>
<td></td>
</tr>
<tr>
<td>• W.5.8. Recall relevant information from experiences or gather relevant information</td>
<td>• I can document what I learn about a topic by sorting evidence into categories.</td>
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<tr>
<td>from print and digital sources; summarize or paraphrase information in notes and</td>
<td></td>
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<tr>
<td>finished work, and provide a list of sources.</td>
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</table>
### CCS Standards: Writing

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<thead>
<tr>
<th>Long-Term Learning Targets</th>
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</thead>
<tbody>
<tr>
<td>• I can choose evidence from fifth-grade literary or informational texts to support analysis, reflection and research.</td>
</tr>
<tr>
<td>- (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact].”)</td>
</tr>
<tr>
<td>- (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s].”)</td>
</tr>
<tr>
<td>• I can write for a variety of reasons.</td>
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<table>
<thead>
<tr>
<th>Long-Term Learning Targets</th>
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</thead>
<tbody>
<tr>
<td>• W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>- Apply grade 5 reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).</td>
</tr>
<tr>
<td>- Apply grade 5 reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).</td>
</tr>
<tr>
<td>• W.5.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.</td>
</tr>
</tbody>
</table>

### CCS Standards: Speaking and Listening

<table>
<thead>
<tr>
<th>Long-Term Learning Targets</th>
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</thead>
<tbody>
<tr>
<td>• I can effectively engage in a discussion with my peers.</td>
</tr>
<tr>
<td>- I can prepare myself to participate in discussions.</td>
</tr>
<tr>
<td>- I can follow our crew norms when I participate in a conversation.</td>
</tr>
<tr>
<td>- I can ask questions so I’m clear about what is being discussed.</td>
</tr>
<tr>
<td>- I can connect my questions to what others say.</td>
</tr>
<tr>
<td>- I can explain what I understand about the topic being discussed.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>• SL.5.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.</td>
</tr>
<tr>
<td>- Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.</td>
</tr>
<tr>
<td>- Follow agreed-upon rules for discussions and carry out assigned roles.</td>
</tr>
<tr>
<td>- Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.</td>
</tr>
<tr>
<td>- Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.</td>
</tr>
</tbody>
</table>
### English Language Arts Outcomes

#### CCS Standards: Speaking and Listening

<table>
<thead>
<tr>
<th>CCS Standard</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.5.2. Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.</td>
<td>I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate.</td>
</tr>
</tbody>
</table>

#### CCS Standards: Language

<table>
<thead>
<tr>
<th>CCS Standard</th>
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</tr>
</thead>
<tbody>
<tr>
<td>L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
<td>I can use conventions to send a clear message to my reader.</td>
</tr>
<tr>
<td>– Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.</td>
<td>– I can what conjunctions, prepositions, and interjections are and how they’re used in sentences.</td>
</tr>
<tr>
<td>– Form and use the perfect (e.g., I had walked; I have walked; I will have walked) verb tenses.</td>
<td>– I can use the perfect verb tenses. (e.g., I had walked; I have walked; I will have walked)</td>
</tr>
<tr>
<td>– Use verb tense to convey various times, sequences, states, and conditions.</td>
<td>– I can use verb tense to convey various times, sequences, states, and conditions.</td>
</tr>
<tr>
<td>– Recognize and correct inappropriate shifts in verb tense.</td>
<td>– I can identify an inappropriate shift in verb tense.</td>
</tr>
<tr>
<td>– Use correlative conjunctions (e.g., either/or, neither/nor).</td>
<td>– I can correct an inappropriate shift in verb tense.</td>
</tr>
<tr>
<td>L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
<td>– I can use conventions to send a clear message to my reader.</td>
</tr>
<tr>
<td>– Use punctuation to separate items in a series.*</td>
<td>– I can use punctuation to separate items in a series.</td>
</tr>
<tr>
<td>– Use a comma to separate an introductory element from the rest of the sentence.</td>
<td>– I can use a comma to separate an introductory word or phrase from the rest of the sentence.</td>
</tr>
<tr>
<td>– Use a comma to set off the words yes and no (e.g., Yes, thank you).</td>
<td>– I can use a comma to set off the words yes and no (e.g., Yes, thank you).</td>
</tr>
<tr>
<td>– Use a comma to set off a tag question from the rest of the sentence (e.g., It’s true, isn’t it?). and to indicate direct address (e.g., Is that you, Steve?).</td>
<td>– I can use a comma to set off a tag question from the rest of the sentence (e.g., It’s true, isn’t it?).</td>
</tr>
<tr>
<td>– Use underlining, quotation marks, or italics to indicate titles of works.</td>
<td>– I can use a comma to indicate direct address (e.g., Is that you, Steve?).</td>
</tr>
<tr>
<td>– Spell grade-appropriate words correctly, consulting references as needed.</td>
<td>– I can use underlining, quotation marks, or italics to indicate titles of works.</td>
</tr>
<tr>
<td>– Use verb tense to convey various times, sequences, states, and conditions.</td>
<td>– I can spell grade-appropriate words correctly.</td>
</tr>
</tbody>
</table>

* Use punctuation to separate items in a series.
<table>
<thead>
<tr>
<th>CCS Standards: Language</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>• L.5.3. Use knowledge of language and its conventions when writing, speaking, reading,</td>
<td>• I can use my knowledge of language and its conventions when writing, speaking, reading,</td>
</tr>
<tr>
<td>and listening.</td>
<td>reading, or listening.</td>
</tr>
<tr>
<td>– Expand, combine, and reduce sentences for meaning, reader/listener interest,</td>
<td>– I can use a variety of sentence structures in my writing.</td>
</tr>
<tr>
<td>and style.</td>
<td>– I can compare and contrast the varieties of English (e.g., dialects, registers)</td>
</tr>
<tr>
<td>– Compare and contrast the varieties of English (e.g., dialects, registers) used in</td>
<td>used in different kinds of texts (e.g., stories, dramas, poems).</td>
</tr>
<tr>
<td>stories, dramas, or poems.</td>
<td></td>
</tr>
<tr>
<td>• L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and</td>
<td>• I can use a variety of strategies to read grade appropriate words and phrases I don’t</td>
</tr>
<tr>
<td>phrases based on grade 5 reading and content, choosing flexibly from a range of</td>
<td>know.</td>
</tr>
<tr>
<td>strategies.</td>
<td>– I can use what the text says (e.g., cause/effect relationships and comparisons in</td>
</tr>
<tr>
<td>– Use context (e.g., cause/effect relationships and comparisons in text) as a clue</td>
<td>text) to help me understand the meaning of a word or phrase.</td>
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<tr>
<td>to the meaning of a word or phrase.</td>
<td>– I can use common Greek and Latin affixes (prefixes) and roots as clues to help me</td>
</tr>
<tr>
<td>– Use common, grade-appropriate Greek and Latin affixes and roots as clues to the</td>
<td>know what a word means. (e.g., photograph, photosynthesis)</td>
</tr>
<tr>
<td>meaning of a word (e.g., photograph, photosynthesis).</td>
<td>– I can use resource materials (glossaries, dictionaries, thesauruses) to help me</td>
</tr>
<tr>
<td>– Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both</td>
<td>determine or clarify the pronunciation and meaning of key words and phrases.</td>
</tr>
<tr>
<td>print and digital, to find the pronunciation and determine or clarify the precise</td>
<td></td>
</tr>
<tr>
<td>meaning of key words and phrases.</td>
<td></td>
</tr>
<tr>
<td>• L.5.5. Demonstrate understanding of figurative language, word relationships, and</td>
<td>• I can analyze the meaning of figurative language.</td>
</tr>
<tr>
<td>nuances in word meanings.</td>
<td>– I can interpret the meaning of simple similes in context.</td>
</tr>
<tr>
<td>– Interpret figurative language, including similes and metaphors, in context.</td>
<td>– I can interpret the meaning of simple metaphors in context.</td>
</tr>
<tr>
<td>– Recognize and explain the meaning of common idioms, adages, and proverbs.</td>
<td>– I can explain the meaning of common idioms.</td>
</tr>
<tr>
<td>– Use the relationship between particular words (e.g., synonyms, antonyms,</td>
<td>– I can explain the meaning of common adages.</td>
</tr>
<tr>
<td>homographs) to better understand each of the words.</td>
<td>– I can explain the meaning of common proverbs.</td>
</tr>
<tr>
<td></td>
<td>– I can use relationships between words (synonyms, antonyms, and homographs) to</td>
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<td></td>
<td>help me understand words.</td>
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</tbody>
</table>
### CCS Standards: Language

<table>
<thead>
<tr>
<th>CCS Standards: Language</th>
<th>Long-Term Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>• L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).</td>
<td>• I can accurately use fifth-grade academic vocabulary to express my ideas.</td>
</tr>
</tbody>
</table>

### Central Texts


## Unit 1: Building Background Knowledge on Human Rights

**Weeks 1-2 (11 sessions)**

<table>
<thead>
<tr>
<th>Instructional Focus</th>
<th>Long-Term Targets</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Building background knowledge about human rights and the Universal Declaration of Human Rights</td>
<td>• I can effectively engage in a discussion with my peers. (SL.5.1)</td>
<td>• Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (L.5.4, L.5.6, and W.5.10)</td>
</tr>
<tr>
<td>• Vocabulary regarding human rights</td>
<td>• I can determine the meaning of academic words or phrases in an informational text. (RI.5.4)</td>
<td></td>
</tr>
<tr>
<td>• Close Reading: articles from the UDHR</td>
<td>• I can explain what a text says using quotes from the text. (RI.5.1)</td>
<td>• End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (RI.5.1, RI.5.2, RI.5.3, RI.5.9 and W.5.9)</td>
</tr>
<tr>
<td>• Analyzing firsthand accounts of human rights</td>
<td>• I can determine the main idea(s) of an informational text based on key details (RI.5.2)</td>
<td></td>
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<tr>
<td></td>
<td>• I can explain important relationships between people, events, and ideas in a historical, scientific, or technical text using specific details in the text. (RI.5.3)</td>
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<tr>
<td></td>
<td>• I can accurately synthesize information from multiple texts on the same topic. (RI.5.9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)</td>
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<tr>
<td>Week</td>
<td>Instructional Focus</td>
<td>Long-Term Targets</td>
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<tr>
<td><strong>Unit 2: Esperanza’s Story</strong></td>
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</tbody>
</table>
| **Weeks 3-6 (18 sessions)** | • Connecting information with literature: building background knowledge about Mexican immigration, California, and the Great Depression  
• Point of view in a literary text and learning new vocabulary  
• Figurative language and themes in *Esperanza Rising*   | • I can use quotes to explain the meaning of a literary text. (RL.5.1)  
• I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can summarize an informational text. (RI.5.2)  
• I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4) | • Mid-Unit 2 Assessment: Analyzing Sections of *Esperanza Rising* on My Own (RL.5.1, RL.5.2, RL.5.3, and RL.5.4)  
• Blending informational text with literature: Should the farm workers in *Esperanza Rising* go on strike?  
• Gathering evidence to create a two-voice poem | |
<table>
<thead>
<tr>
<th>Week</th>
<th>Instructional Focus</th>
<th>Long-Term Targets</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeks 3-6, continued</td>
<td>• Planning, writing critiques, reflection, and revision</td>
<td>• I can make inferences using quotes from text. (RL.5.1)</td>
<td>• End of Unit 2 Assessment: Comparing and Contrast How Two Characters Respond to Challenges (RL.5.1, RL.5.2, RL.5.3, W.5.2, W.5.4, W.5.5, and W.5.9)</td>
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<td>• I can determine a theme based on details in a literary text. (RL.5.2)</td>
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<td>• I can summarize a literary text. (RL.5.2)</td>
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<td>• I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)</td>
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<td>• I can write informative/explanatory texts that convey ideas and information clearly. (W.5.2)</td>
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<td>• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)</td>
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<td>• With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)</td>
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<td>• I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)</td>
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<td>Week</td>
<td>Instructional Focus</td>
<td>Long-Term Targets</td>
<td>Assessments</td>
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<td><strong>Unit 3: Culminating Project: Readers Theater: Esperanza Rising, From Novel to Script</strong></td>
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<td><strong>Weeks 7-8</strong> <strong>(12 sessions)</strong></td>
<td>• Narratives as Theater, Part I: what is Readers Theater?</td>
<td>• I can explain what a text says using quotes from the text. (RL.5.1)</td>
<td>• Mid-Unit 3 Assessment: Evaluating the Strengths and Limitations of a Novel versus a Script (RL.5.1, RL.5.4, RL.5.5, RL.5.6 and RL.5.9)</td>
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<td>• Narratives as Theater, Part II: <em>Esperanza Rising</em>, from novel to script</td>
<td>• I can make inferences using quotes from text. (RL.5.1)</td>
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<td>• Performing Readers Theater: <em>Esperanza Rising</em> from novel to script</td>
<td>• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</td>
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<td>• I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)</td>
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<td>• I can describe how a narrator’s point of view influences the description of events. (RL.5.6)</td>
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<td>• I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)</td>
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### Week at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Instructional Focus</th>
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<th>Assessments</th>
</tr>
</thead>
</table>
| **Weeks 7-8, continued** | • Identifying Theme: connecting passages from *Esperanza Rising* to human rights  
• Drafting individual Readers Theater scripts for a specific scene  
• Our group Readers Theater: refining group scripts and practicing performance | • I can determine a theme based on details in the text. (RL.5.2)  
• I can explain how a series of chapters, scenes of stanzas fit together to create a larger literary text. (RL.5.5)  
• I can write narrative texts about real or imagined experiences or events. (W.5.3)  
• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)  
• I can document what I learn about a topic by sorting evidence into categories. (W.5.8)  
• I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)  
• I can write for a variety of reasons. (W.5.10)  
• 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)  
• I can effectively engage in a discussion with my peers. (SL.5.1)  
• I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6) | • End of Unit 3 Assessment: Readers Theater Script Section (W.5.3, W.5.4, and W.5.9)  
• End of Unit 3/Final Performance Task: Human Rights Readers Theater (W.5.3, W.5.4, W.5.5, W.5.10, and W.5.11) |
**Final Performance Task**

**Readers Theater Script and Performance of Scenes from *Esperanza Rising***

Students will work in small groups to analyze passages from *Esperanza Rising* that relate to one of five articles from the declaration. Based on the UDHR article the group chooses, each student will write his or her own scene of a Readers Theater script from selected pages/passages of *Esperanza Rising*. For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community. This task centers on NYSP12 W.5.3, W.5.4, W.5.5, W.5.9, W.5.11, SL.5.6, and L.5.6

**Mid-Unit 1 Assessment**

**Human Rights Vocabulary and Common Prefixes**

This assessment addresses NYS ELA CCLS L.5.6 and W.5.10. This quiz will have two parts. In Part 1, students will demonstrate acquisition of new vocabulary based on multiple-choice questions. In Part 2, students will be asked to write a short-answer response to the following prompt: “What are human rights?” The focus of this assessment is on students’ building knowledge about the central concept and on acquiring and using new vocabulary terms.

**End of Unit 1 Assessment**

**On-Demand Analysis of a Human Rights Account**

This assessment addresses standards NYS ELA CCLS RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9. Students will independently read and annotate another firsthand human rights account. They will then respond in an on-demand format to specific questions that require them to synthesize their learning from this unit and refer directly to both the UDHR and the firsthand account. Students will read ‘From Kosovo to the United States,’ the firsthand account of Isau Ajet and ask clarifying questions and annotate the text as needed. Then they will respond to a series of questions about the text: what human rights challenges Isau faced, how he responded, and what human rights were upheld. Questions will require students to define human rights as described in the UDHR, to relate Isau’s challenges to specific Articles in the UDHR, and to give specific facts, details, or examples from Isau’s account so readers can understand their point of view and reasons clearly.
| Mid-Unit 2 Assessment | Analyzing Sections of *Esperanza Rising* on My Own  
This on-demand assessment centers on standard NYS ELA CCLS RL.5.1, RL.5.2, RL.5.3, and RL.5.4. Students will have read a chapter of *Esperanza Rising* for homework, and will demonstrate their ability to analyze complex text independently. They will analyze the challenges Esperanza faces and how she responds, citing textual evidence. They will also respond to questions regarding academic vocabulary and figurative language. This is a reading assessment: the purpose is for students to demonstrate their ability to analyze literature in general, and Chapter 9 of *Esperanza Rising* specifically. This Mid-Unit 2 Assessment is not intended to formally assess students’ writing. Most students will write their responses, in which case it may also be appropriate to assess students on W.5.9. However, if necessary, students may dictate their answers to an adult. |
| End of Unit 2 Assessment | On-Demand Analytical Essay about How Esperanza Changes Over Time  
This assessment centers on standards NYS ELA CCLS RL.5.1, RL.5.2, RL.5.3, W.5.2, W.5.4, W.5.5, and W.5.9. Students will write an essay in which they explain how Esperanza changes over time. Specifically, they will analyze Esperanza’s growth and development by comparing how she responds to events earlier and later in the novel. Each student will select the two or three key events that best support his/her analysis of Esperanza’s growth and development. |
| 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. |
Summary of Task

- Throughout Unit 3, students will learn about Readers Theater, compare and contrast the novel *Esperanza Rising* to a Readers Theater script of the same novel, and review their notes from Units 1 and 2 on the novel and the Universal Declaration of Human Rights (UDHR). Students will work in small groups to analyze passages from passages from *Esperanza Rising* that relate to one of five articles from the declaration. Based on the UDHR article the group chooses, each student will write his or her own scene of a Readers Theater script from selected pages/passages of *Esperanza Rising* (see end of Unit 3 assessment, below).

- For the final performance task, students will collaborate in their small groups to combine their individual scripts into a longer, single script based on their common UDHR article. They will refine their group script with a focus on narrating the themes of the UDHR and on smooth transitions between individual script scenes. Students will choose props, rehearse, and then perform their Readers Theater scripts for the class and/or the school or community.

Note: The End of Unit 3 on-demand assessment serves as the individual component of this group performance task. Students will write their own individual scene of their group’s Readers Theater script.

Note: Although Readers Theater requires fluent reading, this performance task is not a formal fluency assessment, since students’ own writing likely will not be at the appropriate level of text complexity to address the CCLS Reading Foundations standards.

Format

- Narrative Script (3–4 pages, typed, one-sided, on 8.5” x 11” paper)

Note: Students will have previously handwritten or typed their individual scripts. For the performance task, these individual scene scripts will be combined (either by physically taping hard copy or pasting all text into one shared Word document. Each student will need a photocopy of the full group script to use in the performance.
**Standards Assessed Through This Task**

- **SL.5.6** I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate.
- **W.5.3.** I can use the 6+1 traits to write narrative texts.
- **W.5.4.** I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
- **W.5.5.** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **W.5.9.** Draw evidence from literary or informational texts to support analysis, reflection, and research.
- **W.5.10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
- **W.5.11.** Create and present an original poem, narrative, play, art work, or literary critique in response to a particular author or theme studied in class.

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**Student-Friendly Writing Invitation/Task Description**

- You are a member of a playwright group who has 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. As a group, you will select one of the UDHR articles/themes we have been studying.

Keep in mind that the script should:
- include at least four speaking parts (with or without a narrator), at least one for each member
- link each scene to the UDHR theme chosen through the narration
- move smoothly from one scene to the next
- have a strong beginning and conclusion that link *Esperanza Rising* to the chosen UDHR theme
- use props effectively
- be rehearsed by the performers so that it sounds like they are speaking their lines instead of reading them

- Each member will write an individual narrative “scene script” from the novel relating to that theme. Then you will collaborate with your small group to produce one longer script that connects each person’s scenes related to the UDHR article/theme. When you work as a group, you will focus on making sure the scenes flow together: You will refine each person’s narration, add transitions, and work as a group to write a conclusion to the group’s script. You also will choose props for your performance and rehearse as a group. Your group will perform your final high-quality narrative script for the class and/or school or community members.
### Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

- Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.
- 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.
### Options For Students

- Some students may dictate or record their scripts.
- Provide sentence frames, lists of steps, and anchor charts for student reference.
- Advanced options: When writing “narrator” text, students may be challenged by using strategies such as Omit a Letter or write using alliteration. Providing a “Dead Words” list that students may not use in their writing may help them avoid clichés and other overused words.

### Options For Teachers

- 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, Prezi, or OpenOffice Impress document incorporating script passages and imagery; or a sound-effects track for background or transitions between scenes.
- Students interested in, or independently proficient, in the arts may consider:
  - enlarging script passages and creating accompanying illustrations;
  - creating a “playbill” for their performance;
  - producing 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.
Resources and Links


Grade 5: Module 1: Unit 1
Overview
What are human rights? Why do we have them, and how are they protected? This unit is designed to help students build knowledge about these questions while simultaneously building their ability to read challenging text closely. Students begin this unit by exploring human rights themes through images and key vocabulary. They then will analyze selected articles from the Universal Declaration of Human Rights (UDHR) through a series of close reading text-dependent tasks and questions, discussions, and writing. They will explore the history of the development and language of universal human rights documents, developing skills to determine the meaning of words and phrases. The Mid-Unit 1 Assessment will be an on-demand quiz of academic vocabulary from the UDHR. Students then will examine firsthand accounts of people’s experiences with human rights. This unit culminates with on demand writing, in which they analyze a firsthand account and explain how a family’s rights were challenged and how the family responded. Students will cite direct textual evidence to support their claims.

### Guiding Questions And Big Ideas

- What lessons can we learn about human rights through literature and life?
- What are human rights?
- How can we tell powerful stories about people’s experiences?
  - We learn lessons about human rights from the experiences of real people and fictional characters.
  - Characters change over time in response to challenges to their human rights.
  - People respond differently to similar events in their lives.
  - Authors conduct research and use specific language in order to impact their readers.

### Mid-Unit 1 Assessment

**Human Rights Vocabulary and Common Prefixes**

This assessment addresses NYS ELA CCLS L.5.6 and W.5.10. This quiz will have two parts. In Part 1, students will demonstrate acquisition of new vocabulary based on multiple-choice questions. In Part 2, students will be asked to write a short-answer response to the following prompt: “What are human rights?” The focus of this assessment is on students’ building knowledge about the central concept and on acquiring and using new vocabulary terms.
End of Unit 2 Assessment

**On-Demand Analysis of a Human Rights Account**

This assessment addresses standards NYS ELA CCLS RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9. Students will independently read and annotate another firsthand human rights account. They will then respond in an on-demand format to specific questions that require them to synthesize their learning from this unit and refer directly to both the UDHR and the firsthand account. Students will read ‘From Kosovo to the United States,’ the firsthand account of Isau Ajet and ask clarifying questions and annotate the text as needed. Then they will respond to a series of questions about the text: what human rights challenges Isau faced, how he responded, and what human rights were upheld. Questions will require students to define human rights as described in the UDHR, to relate Isau’s challenges to specific Articles in the UDHR, and to give specific facts, details, or examples from Isau’s account so readers can understand their point of view and reasons clearly.

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.

**Central Texts**


### Secondary Texts


This unit is approximately 2 weeks or 11 sessions of instruction.

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<th>Lesson</th>
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<th>Long-Term Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
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| Lesson 1 | Getting Ready to Learn about Human Rights: Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR) | • I can effectively engage in a discussion with my peers. (SL.5.1)  
• I can summarize portions of a text when reading or listening to information being presented. (SL.5.2)  
• I can determine the meaning of content words or phrases in an informational text. (RI.4) | • I can follow our class norms when I participate in a discussion.  
• I can determine words I know and words I don’t know.  
• I can summarize Article 1 of the UDHR. | • Human Rights Thinking Charts  
• Exit ticket |
| Lesson 2 | Building Background: A Short History of Human Rights | • I can effectively engage in a discussion with my peers. (SL.5.1)  
• I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) | • I can use text and visual images to help me understand human rights.  
• I can follow our class norms when I participate in a conversation.  
• I can explain some of the main events that relate to the history of the Universal Declaration of Human Rights (UDHR) by making a human timeline with my peers. | • Group anchor charts  
• Annotated texts  
• Student journals  
• Exit tickets |
| Lesson 3 | Vocabulary: Human Rights                          | • I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can use a variety of strategies to read grade appropriate words and phrases I don’t know. (RL.5.4)  
• I can determine the meaning of academic words or phrases in an informational text. (RI.5.4)  
• I can determine the meaning of content words or phrases in an informational text. (RI.5.4) | • I can use context clues to help me determine the meaning of words.  
• I can draw visuals to represent human rights vocabulary words.  
• I can write to help me deepen my understanding about human rights. | • Students’ annotated copies of “A Short History of the UDHR” (homework from Lesson 2)  
• Students’ annotated texts “Background on the UDHR”  
• Vocabulary sketches (on flash cards) |
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| Lesson 4 | Close Reading: The Introduction to the Universal Declaration of Human Rights | • I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3)  
• I can determine the meaning of academic words or phrases in an informational text. (RI.5.4)  
• I can determine the meaning of content words or phrases in an informational text. (RI.5.4)  
• I can use a variety of strategies to read grade-appropriate words and phrases I don’t know. (L.5.4) | • I can use context clues to help me determine the meaning of words.  
• I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.  
• I can determine the main ideas of the introduction to the Universal Declaration of Human Rights (UDHR) by reading closely. | • Students’ annotated copies of the UDHR  
• Exit tickets |
| Lesson 5 | Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes | • I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4)  
• I can accurately use academic vocabulary to express my ideas. (L.5.6)  
• I can write for a variety of reasons. (W.5.10) | • I can use strategies to determine the correct meaning of vocabulary words related to human rights.  
• I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.  
• I can use human rights vocabulary words correctly in my writing. | • Introduction to the UDHR note-catcher (from Lesson 4)  
• Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (L.5.4, L.5.6, and W.5.10) |
| Lesson 6 | Close Reading: “Unpacking” Specific Articles of the UDHR | • I can effectively engage in a discussion with my peers. (SL.5.1b)  
• I can determine the main ideas of an informational text based on key details (RI.5.2)  
• I can make inferences using quotes form the text. (RI.5.1)  
• I can determine the meaning of content words or phrases in an informational text. (RI.5.4)  
• I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3) | • I can follow our class norms when I participate in a discussion.  
• I can summarize Articles 2 and 3 of the UDHR.  
• I can use context clues to help me determine the meaning of words.  
• I can visualize what the authors of the UDHR wanted for all people (found in Articles 2 and 3). | • UDHR note-catchers (for Articles 2 and 3)  
• Anchor charts (for Articles 2 and 3) |
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| **Lesson 7** | Close Reading: Becoming Experts on Specific Articles of the UDHR | • I can effectively engage in a discussion with my peers. (SL.5.1b)  
• I can determine the main ideas of an informational text based on key details (RI.5.2)  
• I can make inferences using quotes form the text (RI.5.1)  
• I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3) | • I can follow our class norms when I participate in a discussion.  
• I can summarize articles of the UDHR (choices: 6, 14, 16, 17, 20, 23, 25, or 26).  
• I can use context clues to help me determine the meaning of words.  
• I can visualize what the authors of the UDHR wanted for all people. | • UDHR articles anchor charts  
• Exit ticket |
| **Lesson 8** | Summarizing Complex Ideas: Comparing the Original UDHR and the “Plain Language” Version | • I can use quotes to explain the meaning of informational texts. (RI.5.1)  
• I can compare and contrast multiple accounts of the same event or topic (RI.5.6)  
• I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4)  
• I can write for a variety of reasons (W.5.10) | • I can skim and scan the original UDHR looking for repeated words.  
• I can explain why certain words in the original UDHR are repeated.  
• I can compare the original UDHR, the Plain Language version, and my own summaries of specific UDHR articles, by focusing on specific word choice.  
• I can skim and scan the original UDHR looking for repeated words. | • Vocabulary flash cards baggies  
• UDHR rewrites  
• Opinion writing (journal entry) |
| **Lesson 9** | Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account | • I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3)  
• I can determine the meaning of content words or phrases in an informational text. (RI.5.4) | • I can explain the connections between people and events in “Teaching Nepalis to Read, Plant, and Vote.”  
• I can use context clues to help me determine the meaning of new words. | • Students’ annotated text of “Teaching Nepalis to Read, Plant, and Vote” |
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<td>Lesson 10</td>
<td>Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account for Connections to Specific Articles of the UDHR</td>
<td>• I can determine the main idea(s) of an informational text based on key details. (RI.5.2)</td>
<td>• I can cite examples of where human rights were upheld or challenged in “Teaching Nepalis to Read, Plant, and Vote.”. (RI.5.9)</td>
<td>• Annotated text of “Teaching Nepalis to Read, Plant, and Vote” (begun in Lesson 9, completed in Lesson 10)</td>
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<td>Lesson 11</td>
<td>End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account</td>
<td>• I can explain what a text says using quotes from the text. (RI.5.1)</td>
<td>• I can cite examples of where human rights were upheld or challenged in “From Kosovo to the United States.”.</td>
<td>• End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (RI.5.1, RI.5.2, RI.5.3, RI.5.9, and W.5.9)</td>
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<td>• I can determine the main idea(s) of an informational text based on key details. (RI.5.2)</td>
<td>• I can explain how specific articles of the UDHR relate to this firsthand account.</td>
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<td>• I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3)</td>
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<td>• I can choose evidence from informational texts to support analysis, reflection, and research. (RI.5.9)</td>
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<td></td>
<td>• I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)</td>
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</table>
## Optional: Experts, Fieldwork, And Service

- **Experts:** Invite members of local human rights organization(s), your principal, your assistant principal, or a school board member to come discuss human rights in their daily work.
- **Fieldwork:** As a class, visit a human rights organization headquarters, the United Nations, or a school board meeting.
- **Service:** Work with a local human rights organization to share information or educate the public about human rights; create or revise the school’s code of conduct.

## Optional: Extensions

- **Art:** Create visual representations of the UDHR.
- **Music:** Write and perform a song about human rights.
- **Social Studies:** Create a timeline of key events in the Western Hemisphere leading up to the creation of the UDHR; research/project on human rights heroes.
Grade 5: Module 1: Unit 1
Recommended Texts
Unit 1 builds students background about human rights and the Universal Declaration of Human Rights. The list below includes works with a range of Lexile® text measures on this topic. 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 in order to continue to build the academic vocabulary and fluency that the CCLS demand.

Where possible, materials in languages other than English are also provided. Texts are categorized into three Lexile levels that correspond to Common Core Bands: below-grade band, within band, and above-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)
- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

<table>
<thead>
<tr>
<th>Title</th>
<th>Author And Illustrator</th>
<th>Text Type</th>
<th>Lexile Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>For Every Child: The Rights of the Child in Words and Pictures</em></td>
<td>Caroline Castle (author)</td>
<td>Informational Text</td>
<td>510</td>
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<tr>
<td><em>I Have the Right to Be a Child</em></td>
<td>Alain Serres (author) Aurélia Fronty (illustrator) Helen Mixter (translator)</td>
<td>Informational Text</td>
<td>420</td>
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<tr>
<td><em>The Color of Home</em></td>
<td>Mary Hoffman (author), Karin Littlewood (illustrator)</td>
<td>Literature</td>
<td>540</td>
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</table>
## Grade 5: Module 1: Unit 1: Recommended Texts

<table>
<thead>
<tr>
<th>Title</th>
<th>Author And Illustrator</th>
<th>Text Type</th>
<th>Lexile Measure</th>
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<tbody>
<tr>
<td><strong>Lexile text measures within band level (740–1010L)</strong></td>
<td></td>
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<tr>
<td><em>Red Scarf Girl: A Memoir of the Cultural Revolution</em></td>
<td>Ji-Li Jiang (author)</td>
<td>Biography</td>
<td>780</td>
</tr>
<tr>
<td><em>Ryan and Jimmy: And the Well in Africa That Brought Them Together</em></td>
<td>Herb Shoveller (author)</td>
<td>Literature</td>
<td>810</td>
</tr>
<tr>
<td><em>Giant Steps to Change the World</em></td>
<td>Spike Lee and Tanya Lewis Lee (authors), Sean Qualls (illustrator)</td>
<td>Informational Text</td>
<td>870</td>
</tr>
<tr>
<td><em>Shannen and the Dream for a School</em></td>
<td>Janet Wilson (author)</td>
<td>Informational Text</td>
<td>840</td>
</tr>
<tr>
<td><em>Stand Up, Speak Out: A Book about Children’s Rights</em></td>
<td>Selda Altun (editor)</td>
<td>Informational Text</td>
<td>850</td>
</tr>
<tr>
<td><em>The Girl from Chimel</em></td>
<td>Rigoberta Menchú (author), Domi (illustrator)</td>
<td>Literature</td>
<td>860</td>
</tr>
<tr>
<td><em>Our World of Water: Children and Water around the World</em></td>
<td>Beatrice Hollyer (author)</td>
<td>Informational Text</td>
<td>890</td>
</tr>
<tr>
<td><em>Out of War: True Stories from the Frontlines of the Children’s Movement for Peace in Colombia</em></td>
<td>Sara Cameron (author) with UNICEF</td>
<td>Informational Text</td>
<td>910</td>
</tr>
<tr>
<td><em>Kids on Strike!</em></td>
<td>Susan Campbell Bartoletti (author)</td>
<td>Informational Text</td>
<td>920</td>
</tr>
<tr>
<td><em>Gandhi</em></td>
<td>Demi (author/illustrator)</td>
<td>Literature</td>
<td>980</td>
</tr>
<tr>
<td><em>Human Rights Activist: Victory over Violence</em></td>
<td>Ellen Rodger (author)</td>
<td>Informational Text</td>
<td>1000</td>
</tr>
<tr>
<td>Title</td>
<td>Author And Illustrator</td>
<td>Text Type</td>
<td>Lexile Measure</td>
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<tr>
<td><strong>Lexile text measures above band level (over 1010L)</strong></td>
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<tr>
<td><em>This Child, Every Child: A Book about the World’s Children</em></td>
<td>David J. Smith (author) Shelagh Armstrong (illustrator)</td>
<td>Informational Text</td>
<td>1020</td>
</tr>
<tr>
<td><em>Free the Children: A Young Man Fights against Child Labor and Proves That Children Can Change the World</em></td>
<td>Craig Kielburger (author)</td>
<td>Informational Text</td>
<td>1020</td>
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<tr>
<td><em>We Are All Born Free: The Universal Declaration of Human Rights in Pictures</em></td>
<td>Amnesty International (editor)</td>
<td>Informational Text</td>
<td></td>
</tr>
<tr>
<td><em>Kids at Work: Lewis Hine and the Crusade against Child Labor</em></td>
<td>Russell Freedman (author), Lewis Hine (photographer)</td>
<td>Informational Text</td>
<td>1140</td>
</tr>
<tr>
<td><a href="http://www.unicef.org">www.unicef.org</a></td>
<td>UNICEF</td>
<td>Informational Text (Web site)</td>
<td></td>
</tr>
<tr>
<td><a href="http://www.oxfam.ca">www.oxfam.ca</a></td>
<td>Oxfam</td>
<td>Informational Text (Web site)</td>
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</table>
Grade 5: Module 1: Unit 1: Lesson 1
Getting Ready To Learn About Human Rights: Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)
Getting Ready to Learn about Human Rights:
Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)

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

I can effectively engage in a discussion with my peers. (SL.5.1)
I can summarize portions of a text when reading or listening to information being presented. (SL.5.2)
I can determine the meaning of content words or phrases in an informational text. (RI.4)

Supporting Learning Targets

- I can follow our class norms when I participate in a discussion.
- I can determine words I know and words I don’t know.
- I can summarize Article 1 of the UDHR.

Ongoing Assessment

- Human Rights Thinking Charts
- Exit ticket

Agenda

1. Opening
   A. Engaging the Reader: Thinking about the Words “Human” and “Rights” (10 minutes)
   B. Check In (5 minutes)
2. Work Time
   A. Text Structure: Scanning the UDHR (5 minutes)
   B. Introducing Close Reading: Article 1 of the UDHR (15 minutes)
   C. Begin Close Reading Anchor Chart (10 minutes)
   D. Return to Key Concept: Thinking about “Human Rights” (10 minutes)
3. Closing and Assessment
   A. Debrief (5 minutes)
4. Homework

Teaching Notes

- This opening series of lessons is designed to help students begin to think about what it means to read closely and the many ways that good readers attempt to figure out word meanings. You may want to carefully study the assessment in Lesson 5 to understand how to best use time in these opening lessons. The goal in these opening lessons is not for students to fully understand the UDHR, but to begin to build background knowledge about this important document while also gaining confidence with challenging texts and word solving/learning strategies.
- Students work with a UDHR note-catcher in this lesson. This note-catcher includes selected articles of the UDHR and, in some instances, selected sections of a particular article (to focus students on the concepts most relevant to this module).
- You may want to ask students to keep a pocket folder in their desks or cubbies for this module. They will receive many handouts that are used across multiple lessons.
- Some vocabulary is not academic or domain-specific, and students may benefit from instruction or review: fist, struggle, compliment, group.
- This lesson includes many simple protocols and strategies that support collaborative work.
- Review: Fist to Five, Write-Pair-Share, Say Something, and Gallery Walk (see Appendix).
- Post: Learning targets.
Getting Ready to Learn about Human Rights:
Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
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<tbody>
<tr>
<td>follow, participate, criteria, skills, human rights, define, summarize, primary</td>
<td>• What are Human Rights anchor chart (new; teacher-created)</td>
</tr>
<tr>
<td>source, United Nations, dignity, equal, endowed, reason, conscience, brotherhood</td>
<td>• Close Readers Do These Things anchor charts (new; teacher-created)</td>
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<tr>
<td></td>
<td>• Chart paper (one per group of four students)</td>
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<td>• Colored markers (one per group of four students)</td>
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<tr>
<td></td>
<td>• Universal Declaration of Human Rights (one per student and one for display)</td>
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<td></td>
<td>• Document camera or interactive white board</td>
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<tr>
<td></td>
<td>• UDHR Note-catcher (one per student)</td>
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<td></td>
<td>• Examples of Nonlinguistic Representations of Learning Target Vocabulary</td>
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<tr>
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<td>in this Lesson</td>
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<td></td>
<td>• Folders (one per student)</td>
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<td>• Sticky notes</td>
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## Opening

**A. Engaging the Reader: Thinking about the Words “Human” and “Rights” (10 minutes)**

- Make sure all learning targets are posted for students to see. Read the first learning target aloud:
  
  * “I can follow our class norms when I participate in a conversation.”

- Talk about the importance of learning targets: They help students know what they are expected to learn and do during a lesson. Tell them you will be asking them to check in throughout the lesson about how they think they are doing with the learning targets.

- Underline or circle the word *follow*. Ask students to give you synonyms for that word and write these under or over the word *follow*. Listen for: “do what you’re supposed to,” “obey.” Repeat for *participate* (“do,” “join in,” “be part of”).

- Have a student read aloud the next learning target:
  
  * “I can define human rights.”

- Circle the word *define*. Explain what it means to define something: “to describe what something means.”

- Place students in groups of four and give each group a large piece of chart paper and one colored marker. Have students write the words “Human” and “Rights” in large letters either at the top or in the middle of their chart paper. Instruct students to talk first, then to use just one color and write or draw the meanings of the words “human” and “rights.”

- Remind students to pay close attention to the class norms as they work. As groups work, circulate and remind them of the norms as needed.

*Note: If you have not established class norms for group work, do so before continuing this lesson. Suggested norms include “look at and listen to the person speaking,” “take turns speaking so that everyone has a chance,” “respect each other’s ideas,” “ask questions so that you understand each other.”*

## Meeting Students’ Needs

- Consider letting struggling students draw small pictures or images that represent words. This helps them process language even when they cannot read the words.

- Asking students what they think they know encourages them to stay open to new thinking.
### Opening

<table>
<thead>
<tr>
<th>B. Check In (5 minutes)</th>
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<tr>
<td>• After about 10 minutes, refocus students whole group. Use the Fist to Five strategy to have students rate how they did attending to the first learning target. Ask students to indicate with their fist if they did not attend to the class norms at all, or five fingers if they attended to all class norms consistently. They can choose to show one to four fingers to indicate that their attention to norms was somewhere in between.</td>
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<tr>
<td>• Then have students rate their group. If many ratings are below four, review the norms.</td>
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<tr>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>• Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their home language.</td>
</tr>
<tr>
<td>• Modeling the strategy with your own fingers gives students a visual of what you are asking for. Consider having a visual chart for the meaning of each level of Fist to Five.</td>
</tr>
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</table>
### A. Text Structure: Scanning the UDHR (5 minutes)

- Distribute copies of the Universal Declaration of Human Rights to each student and display it on a document camera or interactive white board.

- Say: “This is a really cool primary source called the Universal Declaration of Human Rights, sometimes called the UDHR. We will learn more about this document in the next few days. Look it over. What do you notice about the way this document is structured or laid out on this page?”

- Do NOT explain the content of the text; simply give students a moment to get oriented and notice how the document is structured.

- If needed, tell your students what a primary source is. The Library of Congress describes primary sources as the “raw materials of history.” They are original documents and objects that were created during a specific time period.

- Ask students to turn and talk about what they notice about how this document is set up on the page. Call on a few to share some of the things they have noticed. Highlight the areas that students point out, writing their thoughts in the margins of the document. Listen for: “introduction/preamble,” “numbered list,” “short paragraphs,” etc.

- Tell them that you will discuss how this text is set up, or the “text structure,” more throughout the unit.

- Ask students if they noticed another way that the document identifies the numbered paragraphs. Listen for a student to point out that there are 30 articles.

- Say: “The Universal Declaration of Human Rights has 30 different articles, or specific sections. Each article identifies a different right, or claim, about something that the people who wrote this document believe should be true for all human beings. Over the next few days, we will be looking closely at some of these rights or claims.”

- Write on your interactive white board or document camera: “Articles in the UDHR are claims about things that the authors of this document believe should be true for all human beings.”
B. Introducing Close Reading: Article 1 of the UDHR (20 minutes)

- Ask students to turn and talk about what claims they think the authors of the UDHR might make about things that should be true for all human beings.
- Invite a spokesperson for each group to share their initial ideas. They might suggest things like: “right to safety,” “right to travel,” etc. Let this list be emergent at this point; students will have several weeks to delve into this.
- Have students store their copies of the complete UDHR in their folders.
- Distribute and display the UDHR Note-catcher. Ask students to share what they notice about the note-catcher. Listen for: “There are four boxes,” “Some of the articles from the primary source are listed here,” “There is a row for each article,” “There are bolded words in the article,” etc. Tell students they will work on understanding some of the articles from the UDHR with this note-catcher.
- Read Article 1 aloud twice, with students following along (this promotes fluency). Do not explain the text.
- Have students think silently, and then turn and tell a partner what they think this first article might mean. Ask them to share their thinking with the class.
- Ask students to talk to their partners about the words they know and the words they don’t know from the first article. Ask them to circle words they aren’t sure of. They will likely circle *dignity*, *endowed*, and *conscience*.
- See if any students know these words. If not, since these words are difficult to determine from context, tell them the meaning of these words. Write simple definitions on the interactive white board or document camera:
  - *dignity* = the state of being valued and worthy of respect
  - *endowed* = given
  - *conscience* = an inner sense of right and wrong
- If students circle *brotherhood*, prompt them to try to figure out the meaning from context:
  * “We know what brothers are—two boys with the same parents. Have you heard other meanings of the word *brother*, though?”
  * “Have you heard groups of people called brothers? When? Why? So what might a *brotherhood* be?”
- Tell students that to understand difficult text, good readers almost always have to read it more than once, especially after they have learned more about the words in the text.
Work Time (continued)

- Ask students to reread just the first sentence of Article 1, focusing on words or phrases that might help them determine what claim the authors of the UDHR are making about what should be true for all people. Have students underline no more than two or three pivotal words and share them with a partner. Ask a few students to share and have class members give a thumbs-up if they chose the same word(s).

- Invite a student who underlined the phrase “born free and equal” to explain why he or she chose that phrase. Listen for a response such as: “This makes me think that everyone is equal when they are born. Equal means we should be treated with the same respect and have the same rights.”

- Tell students to read and talk about Article 1 again, looking for and thinking about words that may help them determine the right that the article is referring to.

- Have students reread the entire article aloud, inserting the synonyms/phrases that you put on the displayed copy above or below the original words on their note-catcher.

- Ask students if they feel more certain about the first right the authors of the UDHR believe all people should have. Ask them to try to say the meaning of this first article in their own words in the second column of the note-catcher.

- Ask students to picture in their mind what it would look like if Article 1 was turned into a picture. Have a student share his or her visualization. (For example, a student might visualize people holding hands in brotherhood or draw two or more people with an = sign in front of them to show that all people are equal.)

- Invite students to share their visualization with a partner and then sketch that image in the third column. Their drawing will help them remember what Article 1 refers to. Tell them it does not matter how good their sketch is; the drawing will help them remember the main meaning.

- Repeat the process for the fourth column of the note-catcher, visualizing what “breaking the promise” of Article 1 might look like. Have students store the note-catchers in their folders.
### Work Time

**C. Begin Close Reading Anchor Chart (10 minutes)**

- Say: “The process we just went through is called close reading. There are lots of different ways to read closely, but the main point is to figure out specific words and read more than once to get a deeper understanding of a hard text. We probably still don’t fully understand Article 1 of the UDHR, which is fine. But let’s review the steps we took to read this challenging text.”

- Begin a Close Readers Do These Things anchor chart. Students will refer to this throughout the module. Have students list aloud the steps they used to closely read Article 1. Write their comments on the chart. (Note that close reading typically involves reading more than once but can happen in a variety of ways; do not get rigid about specific steps. Your students’ understanding of and fluency with close reading will evolve over the year.)

- Make sure that students have included the following:
  1. Read the text slowly at least twice.
  2. Circle words you aren’t sure of and try to figure them out.
  3. Reread, annotate, and underline key vocabulary.
  4. Talk to each other about what you think it means.
  5. Read to summarize or answer specific questions.

- Tell students that today, with Article 1, they answered questions by drawing what the “promise kept” and “promise broken” might look like. With different texts, they will consider different strategies. But almost always, they will read, reread, think, talk, and write.

- Point out that often in class, they will use specific note-catchers to help them record their thinking while reading closely. For the next eight weeks, they will repeatedly come back to the four-column UDHR note-catcher, paraphrasing different articles of the UDHR and visualizing what it means for that promise to be kept or broken.

### Meeting Students’ Needs

- On anchor charts for processes like close reading, include question words with nonlinguistic representations (e.g., book for read, magnifying glass for closely) and a question frame: “What is she doing?” Examples of possible nonlinguistic symbols can be found at the end of this lesson.
# Getting Ready to Learn about Human Rights:
Close Reading of Article 1 of the Universal Declaration of Human Rights (UDHR)

## Work Time

### D. Return to Key Concept: Thinking about “Human Rights” (10 minutes)
- Ask students to return to the chart they started where they wrote about the words “human” and “rights.” Ask them to think now about the phrase “human rights.” They should think and talk about all that they read and talked about today. Say: “We learned about one thing that the authors of the UDHR claim should be true for all people, a ‘right.’ Why do you think they needed to write a document like this? Why should we pay attention to human rights? Write your ideas on your chart.”

### Meeting Students’ Needs
- All students developing academic language will benefit from direct instruction of academic vocabulary.
- Students who need additional supports may benefit from partially filled-in graphic organizers. An example can be found at the end of this lesson.

## Closing and Assessment

### A. Debrief (5 minutes)
- Using the Fist to Five strategy, ask students to rate themselves on meeting each learning target: following class norms during discussions, identifying words they know and don’t know, and putting Article 1 of the UDHR in their own words.
- Ask students to complete an exit ticket on a sticky note:
  - “The authors of the UDHR claim that all people are …”
- Collect this to check on students’ thinking.

### Meeting Students’ Needs
- Providing the learning targets written individually for students who have difficulty processing information on the board allows them to stay focused. An example can be found at the end of this lesson.
- Students can share in triads or with partners if you have many students for whom sharing out in front of everyone is difficult.
- Providing a sentence stem already written on the sticky note allows students who have difficulty writing to participate in a timely fashion.
## Homework

- Choose an independent reading book related to the topic of this unit (see recommended texts).

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**Note:** Each unit in this module is accompanied by an extensive list of books at a variety of reading levels. Students should use the library to obtain book(s) about the topics under study at their independent reading level. These books should be used in a variety of ways: as independent and partner reading in the classroom whenever time allows, as read-alouds by the teacher to entice students into new books, and as an ongoing homework expectation.

## Meeting Students’ Needs

- Students who cannot yet read independently will benefit from hearing books read to them, either by a caregiver or through audio recording. In addition, the site www.novelnewyork.org has a free, searchable database of content-related texts that can be played as audio files on a home or library computer. Texts on this Web site can also be translated into many languages. Use the database to provide at-home reading of related texts to ELLs and their families in their native languages.
All human beings are born with equal and inalienable rights and fundamental freedoms. The United Nations is committed to upholding, promoting and protecting the human rights of every individual. This commitment stems from the United Nations Charter, which reaffirms the faith of the peoples of the world in fundamental human rights and in the dignity and worth of the human person.

In the Universal Declaration of Human Rights, the United Nations has stated in clear and simple terms the rights which belong equally to every person. These rights belong to you. They are your rights. Familiarize yourself with them. Help to promote and defend them for yourself as well as for your fellow human beings.

*Adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 1948*
Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,
Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,
Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,
Whereas it is essential to promote the development of friendly relations between nations,
Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,
Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,
Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,
Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.
Article 1.
All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.
Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3.
Everyone has the right to life, liberty and security of person.

Article 4.
No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5.
No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6.
Everyone has the right to recognition everywhere as a person before the law.

Article 7.
All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8.
Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9.
No one shall be subjected to arbitrary arrest, detention or exile.
Article 10.
Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11.
(1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12.
No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13.
(1) Everyone has the right to freedom of movement and residence within the borders of each state.
(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14.
(1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.
(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15.
(1) Everyone has the right to a nationality.
(2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16.
(1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
(2) Marriage shall be entered into only with the free and full consent of the intending spouses.
(3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.
Article 17.
(1) Everyone has the right to own property alone as well as in association with others.
(2) No one shall be arbitrarily deprived of his property.

Article 18.
Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19.
Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20.
(1) Everyone has the right to freedom of peaceful assembly and association.
(2) No one may be compelled to belong to an association

Article 21.
(1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
(2) Everyone has the right of equal access to public service in his country.
(3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22.
Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.
Article 23.
(1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
(2) Everyone, without any discrimination, has the right to equal pay for equal work.
(3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
(4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24.
Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25.
(1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26.
(1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
(3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27.
(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.
Article 28.
Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29.
(1) Everyone has duties to the community in which alone the free and full development of his personality is possible.
(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
(3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30.
Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.
<table>
<thead>
<tr>
<th>Article</th>
<th>Paraphrase or Summary (in your own words)</th>
<th>Sketch: An example of “keeping the promise” of this Article (Draw what it looks like.)</th>
<th>Sketch: An example of “breaking the promise” of this Article (Draw what is does NOT look like.)</th>
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| Article 1  
All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. |                                                                                   |                                                                                 |                                                                                 |
| Article 2  
Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status. |                                                                                   |                                                                                 |                                                                                 |
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<td>Article 3 Everyone has the right to life, liberty, and security of person.</td>
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| Article 6  
Everyone has the right to recognition everywhere as a person before the law. |  |  |  |
| Article 14  
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Examples of Nonlinguistic Representations of Learning Target Vocabulary in This Lesson

Closely

Follow

Participate

Read

Grade 5: Module 1: Unit 1: Lesson 2

Building Background: A Short History of Human Rights
### Building Background:
A Short History of Human Rights

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

- I can effectively engage in a discussion with my peers. (SL.5.1)
- I can determine the main idea(s) of an informational text based on key details. (RI.5.2)
- I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3)

#### Supporting Learning Targets

<table>
<thead>
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<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
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<tr>
<td>• I can use text and visual images to help me understand human rights.</td>
<td>• Group anchor charts</td>
</tr>
<tr>
<td>• I can follow our class norms when I participate in a conversation.</td>
<td>• Annotated texts</td>
</tr>
<tr>
<td>• I can explain some of the main events that relate to the history of the Universal Declaration of Human Rights (UDHR) by making a human timeline with my peers.</td>
<td>• Student journals</td>
</tr>
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<td></td>
<td>• Exit tickets</td>
</tr>
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</table>

#### Agenda

1. Opening
   - A. Engaging the Reader: Revisiting the Meaning of Human Rights (5 minutes)
2. Work Time
   - A. Viewing and Discussing UNICEF Video “For Every Child” (10 minutes)
   - B. A Short History of Human Rights: Key Events (15 minutes)
   - C. Constructing a Human Timeline (20 minutes)
3. Closing and Assessment
   - A. Routine Writing: What Did the Authors of the UDHR Believe? (10 minutes)
4. Homework

#### Teaching Notes

- In advance: Display the learning targets on the board, chart paper, or a document camera. Cut one copy of the Short History of Human Rights handout into eight sentence strips; students will work in small groups during Part B of Work Time (one strip per small group).
- Review: Write-Pair-Share and Gallery Walk protocols (see Appendix 1).
- Post: Learning targets.
Lesson Vocabulary

visual, relate, timeline, chronological, excluded, conflict, constitution, throughout

Materials

• Universal Declaration of Human Rights (from Lesson 1)
• Close Readers Do These Things anchor chart (begun in Lesson 1)
• A Short History of the UDHR: Complete Version (one per student)
• A Short History of the UDHR Sentence Strips (one copy cut into eight strips)
• Computer and projector (to show video)
• UNICEF video “For Every Child” (2010; http://www.youtube.com/watch?v=Mmy9MpwyKnQ&noredirect=1)
• Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as www.safeshare.tv, for actually viewing these links in the classroom.
• Scrap paper
• 2 pieces of paper; one titled “A Long Time Ago,” and the other titled “Now” (to post during Work Time)
• Chart paper
• Markers
• What are Human Rights anchor charts (from Lesson 1; created by students in small groups)
**Opening**

A. Engaging the Reader: Revisiting the Meaning of Human Rights (5 minutes)

- Say to students:
  * “Today we are going to continue our discussion of human rights that we started yesterday.”
- Read the learning target aloud:
  * “I can follow our class norms when I participate in a conversation.”
- Ask students to name something that helps conversations go well. Encourage them to pay attention to that as they work together today.
- Read aloud the next two learning targets. Focus on the first target, and specifically the word visual. Ask:
  * “Does the word *visual* remind you of any other word you know?”
- If students don’t bring up “vision,” offer it. Ask:
  * “Do you think *vision* and *visual* are similar in meaning? If so, what’s a visual image?”
- Focus students on the third target. Have a similar conversation about the words relate and relationship.
- Ask students to revisit the charts they wrote at the end of Lesson 1. Remind them that their understanding of this important concept will continue to grow the more they read, talk, and write about it over the course of the next several weeks.
- Ask them to briefly consider:
  * “What additional human rights might the authors of the UDHR want all people to have?”
- Invite them to talk with a partner, but do not discuss it as a class at this point.

**Meeting Students’ Needs**

- Provide nonlinguistic symbols (e.g., a question mark for question, a pen for record, a magnifying glass for clarifying) to assist ELLs and other struggling readers in making connections with vocabulary. These symbols can be used in directions and learning targets throughout the year.
- If groups are having trouble taking turns listening to each other, they can be provided a “sharing object” to pass that indicates whose turn it is, or they can be timed to give all students an equal opportunity.
A. Viewing and Discussing UNICEF Video “For Every Child” (10 minutes)

- For this portion of the lesson, students will need a piece of **scrap paper** and something to write with. They should be seated in eight small, heterogeneous groups.

- Ask students to listen as you read the first sentence of the **UDHR** aloud: “All humans are born free in dignity and rights.”

- Tell them that today, they will keep thinking about what this sentence means and also learn more about the history of the UDHR.

- Tell students that they will now watch a 4-minute video made by UNICEF. Ask if anyone is familiar with this organization. If not, tell students briefly that UNICEF was created after World War II by the United Nations to take care of children who were sick or hungry. Today they will learn more about the United Nations (UN).

- Set purpose for watching the video. Remind students that yesterday, they tried to visualize what it might look like for Article 1 to be true for all human beings. Ask students to pay attention to the images, thinking about one specific image that they think really conveys the meaning of Article 1 that the authors of the UDHR intended.

- Point out that there are few words on this video, and they go by quickly. For the purpose of this activity, students should focus on the images and how they relate to Article 1 of the UDHR or the bigger idea of human rights.

- Play the 4-minute **UNICEF video “For Every Child” (2010)**. When the video is finished, give students a minute to think silently about what image they thought represented the meaning of Article 1. Invite students to write their response, then share with a partner.

Meeting Students’ Needs

- Provide ELLs bilingual word-for-word translation dictionaries or online translation sources such as Google Translate to assist with comprehension. ELLs should be familiar with how to use glossaries or dictionaries. These are an accommodation provided to ELLs on NY State assessments.

- When playing videos, use the English subtitles if available. Providing a visual can assist ELLs and other struggling learners in understanding the content of the video.
**B. A Short History of Human Rights: Key Events (15 minutes)**

- Tell students that they probably have many questions about the UDHR. Model a question if necessary. Ask students to Think-Pair-Share about some of their questions. Invite a few to share out. Chart their questions but do not give answers at this point. The goal is to build curiosity.
- Listen for a question about the history of the UDHR and tell students that this is what they will focus on today:
  * “Where did this document come from?”
  * “Why was it written?”
  * “Who wrote it?”
  * “When?”
- Revisit the third learning target:
  * “I can explain some of the main events that relate to the history of the UDHR by making a human timeline with my peers.”
- Ask students to write down their understanding of the word *timeline* and then share their ideas with a partner. Define as necessary: “a visual to show the order in which things happened, which is also called *chronological order*.” To illustrate this concept, draw an image of a timeline on the board and give students an accessible example (such as a timeline about their lives: birth, starting school, to fifth grade).
- Tell students that when readers study a historical document, it is often important to understand when it was written and what events led up to it. That is what they will do today with the UDHR.
- Tell students that they will now work in their small group on one short piece of text. Their job will be to help each other understand each piece of text and figure out as a class how they all go together to help us understand the history of the UDHR.
- Tell students that in their small groups, they should do things that close readers do. Reorient them to the **Close Readers Do These Things anchor chart** (from Lesson 1):
# Work Time (continued)

1. Read the text slowly at least twice.
2. Circle words you aren’t sure of and try to figure them out.
3. Reread, annotate, and underline key vocabulary.
4. Talk with each other about what you think it means.

- Read again to summarize or answer specific questions.
- Give each group one of the “A Short History of the UDHR” sentence strips and ask them to read closely with their group and try to put the words on their strip in their own words. Each group should have their own words written down on scrap paper so they can share later.
- Ask them to dive in. Give students 5 to 10 minutes to work with their group, being sure they are working to try to put the sections into their own words. As groups work, circulate to listen in and support as needed. As they are working, post two pieces of paper on opposite sides of the room, one labeled “A Long Time Ago” and the other labeled “Now.”
C. Constructing a Human Timeline (20 minutes)

- When groups are finished, ask all students to stand. They should stay with their peers who read the same sentence strip.
- Tell students that they are now going to create a human timeline to show the order of events that led up to the UDHR being written, and some events that happened after it was written.
- Direct students’ attention to the two pieces of paper, “A Long Time Ago” and “Now.” Tell them that their job will be to figure out where to stand based on the information they read.
- Invite one group to model:
  * “Who read information about events that happened a long time ago?”
- Listen for the group that read about the Golden Rule or the U.S. Bill of Rights to volunteer. Ask them to read their sentence out loud to the class. Then ask them to bring their sentence strips and the version they wrote in their own words with them and go stand by the paper that says “A Long Time Ago.”
- Check for understanding; be sure students are clear that they need to locate themselves physically into eight clumps based on the sequence of the eight events the class has information about. Tell students to proceed and remind them to be respectful as they move about the classroom, keeping their voices down and their bodies to themselves. But they will need to talk with each other to try to figure out the right order of events.
- Allow 5 minutes for the groups to get into the correct spots on the timeline.
- Distribute “A Short History of the UDHR” (the complete version, with all eight sections) to each student. Starting with the group that had the passage about the Golden Rule, invite someone from each group to read their sentence strip aloud and then say the version they wrote in their own words. Encourage the class to listen and follow along on the handout.
- Let students know that in a minute, they will have time to talk in pairs about a few of these events. They are not expected to remember them all right now.
- After each group has read, ask students to return to their seats. Ask:
  * “What words helped you figure out the order of events?”
- Listen for students to point out key academic vocabulary, specifically transitional phrases such as throughout, in, during, and after.
- Ask students to underline these words in their text. Emphasize how important it is for readers to pay attention to these signals, particularly when reading about history.
### Closing and Assessment

**A. Routine Writing: What Did the Authors of the UDHR Believe? (10 minutes)**

- Post the following prompt:
  
  * “The authors of the Universal Declaration of Human Rights wanted to be sure that some events never happened again. Which events? Why? Use specific details from the text in your answer.”

- Allow students about 5 minutes to write.
- Then ask them to share their writing with a neighbor.

### Meeting Students' Needs

- Consider providing sentence stems or starters or allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.

### Homework

- Reread “A Short History of the UDHR.” Make some notes in the margins about what you now understand and any questions you still have. Tell someone at home about the history of the UDHR. See if you can figure out why people in New York feel a special connection to the UDHR and the United Nations. Bring your copy of “A Short History of the UDHR” to class tomorrow.
Throughout history, most societies have had traditions such as the golden rule. This means “Do unto others as you would have them do unto you.”

The U.S. Bill of Rights came into effect in 1791 but excluded (did not apply to) women, people of color, and members of certain social, religious, economic, and political groups.

In 1919, the International Labor Organization (ILO) was formed to protect workers to be sure they stayed healthy and safe. But this organization didn’t last.

During World War II (in the 1930s and 1940s), millions of people were killed by the Nazis. These included Jews, gypsies, and people with disabilities.

President Franklin Delano Roosevelt gave a speech in 1941 about his vision, or dream, for the world. He said that everyone should have four freedoms: freedom of speech, freedom of religion, freedom from want (being hungry), and freedom from fear.

In 1945, after World War II, governments decided to start the United Nations. The goal of the United Nations (UN) was to foster peace and stop conflict, or fighting between countries, around the world.
In 1948, the Universal Declaration of Human Rights was written by people belonging to the United Nations. Fifty-six nations that belonged to the United Nations agreed to follow the ideas in this document.

Today, more than 185 nations around the world have taken the ideas from the UDHR and put them in their own constitutions. (Constitutions are the rules and laws of a country.)
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Grade 5: Module 1: Unit 1: Lesson 3
Vocabulary: Human Rights
Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the main idea(s) of an informational text based on key details. (RI.5.2)
I can use a variety of strategies to read grade-appropriate words and phrases I don’t know. (RL.5.4)
I can determine the meaning of academic words or phrases in an informational text. (RI.5.4)
I can determine the meaning of content words or phrases in an informational text. (RI.5.4)

Supporting Learning Targets

- I can use context clues to help me determine the meaning of words.
- I can draw visuals to represent human rights vocabulary words.
- I can write to help me deepen my understanding about human rights.

Ongoing Assessment

- Students’ annotated copies of “A Short History of the UDHR” (homework from Lesson 2)
- Students’ annotated texts “Background on the UDHR”
- Vocabulary sketches (on flash cards)

Agenda

1. Opening
   A. Reviewing Learning Targets (5 minutes)
   B. Engaging the Reader: Background on the UDHR (10 minutes)
2. Work Time
   A. Rereading, Using Context Clues to Determine Word Meaning, and Making Vocabulary Flash Cards (35 minutes)
3. Closing and Assessment
   A. Routine Writing (10 minutes)
4. Homework

Teaching Notes

- For Work Time, the focus is on how to make and use flash cards. Thus, dictionary work is omitted in the interest of time. The teacher asks students if they know definitions of a few key words that are hard to figure out in context, and then provides definitions. In other lessons, it is certainly appropriate to have students use a good juvenile dictionary or CoBuild, an online student-friendly dictionary.
- Some students may benefit from instruction or review of these words: use, experiment, draw.
- The text “Background on the UDHR” is just one short paragraph taken from a Web site. See supporting materials for specific directions about how to locate this specific paragraph on the more comprehensive Web site. Students will need access to just the first paragraph from the section titled “The Universal Declaration of Human Rights” at this Web site.
- Review: Think-Pair-Share protocol (see Appendix).
- Post: Learning targets.
## Opening

### A. Reviewing the Learning Targets (5 minutes)

- **Remind students** that they have begun to discuss the concept of human rights.
- **Say:** “Human rights is a big idea. There are a lot of words and concepts we don’t know or understand associated with this concept. Today we will take a deeper look at words that will help us understand more about human rights. We will do this by practicing ways to figure out what new words mean.”
- **Ask** a few students to read aloud the posted learning targets one at a time. **Have the class think** about which words are common to all three learning targets. **Circle or underline** their responses.
- **Say:** “When words are repeated, that often indicates that they are important. Words about human rights are what today is all about.”
- **Using the Think-Pair-Share protocol,** have students **identify the verbs** in each learning target: what they will be doing with the words. Choose a few partners to share out.
- **Underline or circle** the words *draw, use, deepen*. Choose a student to pantomime drawing something. Repeat with *use* and *deepen*. (Since *use* and *deepen* are more abstract concepts, ask students for and write synonyms underneath or above these words.)

### Meeting Students’ Needs

- **Consider providing** nonlinguistic symbols (e.g., a stick figure person for human, a magnifying glass for clues, a pencil for write) to assist ELLs in making connections with vocabulary. These symbols can be used throughout the year.
### Opening

**B. Engaging the Reader: Background on the UDHR (10 minutes)**

- Remind students that during Lesson 2, they learned some basic information about when the UDHR was written and why. Ask them to refer to their copies of A Short History of the UDHR: Complete Version. Invite them to turn and talk with a partner about one thing they remember from what they read or talked about.

- Explain that today they are going to look at another short text about the history of the UDHR. They will work hard to figure out what it means, focusing in on important words.

- Distribute the new excerpt: “Background on the UDHR” (see supporting materials).

- Read the text aloud slowly as students follow along. Then ask students to reread the text on their own, thinking about the main idea. Ask them to turn and talk with a partner about what they understand and what words or phrases still confuse them. Invite a few students to share out, focusing on the words and phrases they don’t understand.

- Today, they will focus on some ways to learn and figure out hard vocabulary. This will help them not only as they are learning about human rights, but any time they read challenging text.

### Meeting Students’ Needs

- Provide ELLs bilingual word-for-word translation dictionaries or online translation sources such as Google Translate to assist with comprehension. ELLs should be familiar with how to use glossaries or dictionaries. These are an accommodation provided to ELLs on NY State assessments.

- Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their home language.
A. Rereading, Using Context Clues to Determine Word Meaning, and Making Vocabulary Flash Cards (35 minutes)

- Distribute several index cards to each student. Have the UDHR note-catchers from Lesson 1 close at hand, since students will need them about halfway through Work Time.

- Say: “There are a lot of really hard words in the very short piece of text I just read out loud. We are going to practice finding the meaning of new vocabulary words just from what’s around them or from the meaning of what you are reading about, or the ‘context.’ It’s important to be able to figure out words from context because it slows you down a lot as a reader if you have to stop and look up everything in a dictionary.”

- Ask students to read the short excerpt “Background on the UDHR” for a third time, silently looking for new words that help them understand what human rights are or that might help them if they knew what they meant. Students should underline these words and share them with a partner.

- Reread the first sentence aloud. Ask a student to share a word he or she underlined. Listen for words and phrases that will help students understand human rights, such as: human family and articulated.

- Say: “Sometimes we are able to find the meaning of new words from the clues around the word. Sometimes you have to read the sentences before and after the one where the new word is.”

- Using articulated, show students how to go back to the text and reread the sentence, looking for words around the new one that could help them to determine the meaning.

- Say: “First you have to figure out what part of speech the word is, because it tells us what that word is referring to. Articulated is a verb, a doing word. What thing was articulated?”

- Take suggestions from students. Listen for someone to suggest “rights” or “the UDHR.” Say:
  * “Yes, it has something to do with the rights and the UDHR. So, what could have happened with the rights in 1948?”

- Again, take suggestions from the students and look for answers such as: “they were thought of” or “someone wrote them down.” Say: “Good! You are using context clues to make logical inferences about what articulated means. It means ‘clearly stated or said.’”

- Model and have students write that synonym above or below the word articulated in the paragraph.

Meeting Students’ Needs

- Use vocabulary learning strategies to support all learners: prefixes, root words, suffixes, cognates, and context.

- Students who have an above-grade-level vocabulary can add a sentence with the new vocabulary word in context.

- Allowing ELLs to use a bilingual dictionary or translator may assist them in understanding some words.

- Working with two to three words at a time allows students who struggle with language to gradually increase their vocabulary.
### Work Time (continued)

- Then have students write the word articulated on an index card and the synonym (“clearly stated”) on the back of the same index card. Tell them they have just started flash cards that they can use to study and learn new words. Tell them their brains remember words better when they have pictures to remind them of the meaning.
- Now have students visualize the word articulated in their minds and draw a picture of their visualization on the same side as the synonym.
- Ask:
  * “Which other words in this text would be most important to help us know more about human rights and the UDHR?”
- Call on a few students to share their thoughts aloud. Students likely will mention the following; if not, probe. As they name these words, help them think aloud about the meaning of each one using context. As you and they arrive at a definition, list it on an interactive white board or document camera:
  - horrific = terrible
  - amid = with or in
  - grinding = really bad or intense
  - sought (past tense of the verb “to seek”) = looked, wanted to
  - aspirations = positive wishes for the future; positive goals (since it is in a list with hopes)
  - entitled = deserves
- Then tell students that they are going to make flash cards for a few important words from Article 1 of the UDHR.
- Ask students to look at their copy of the *Introduction to the UDHR.*
- Focus first on the word *dignity.* Point out to students that some words are hard to figure out from context. Sometimes you just need to be told the definition, or look it up in a dictionary.
- Have students write the word on one side of an index card. Ask students to think, then talk with a partner, about the word. Does one person in the pair remember or have written down what *dignity* means from Lesson 1?
- Ask a volunteer to share out a synonym if some students are struggling. Listen for responses like: “respect” or “worth.” If no students can come up with a synonym, provide the class with the definition that you provided in Lesson 1: “the state of being valued and worthy of respect.”

### Meeting Students’ Needs

- Increased interactions with vocabulary in context increase the rate of vocabulary acquisition for ELLs.
- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
Work Time (continued)

<table>
<thead>
<tr>
<th>Work Time (continued)</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>• Have students turn the card over and write the synonym. Next to their synonym, have students draw a picture to represent that word.</td>
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<tr>
<td>• Place students in triads to do the same with their remaining words from Article 1, including:</td>
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<tr>
<td>– <em>endowed</em> = given</td>
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<tr>
<td>– <em>conscience</em> = an inner sense of right and wrong</td>
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<tr>
<td>• If there is time, ask students to make flash cards for the rest of the words you have listed on the board. Circulate among the groups, noting if you need to call the class back together to help with any particularly difficult words.</td>
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<tr>
<td>• For each word, choose a student who has done the task correctly to replicate her or his card on the board. Explain to students that they will be adding to their set almost daily as they study human rights.</td>
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<tr>
<td>• Ask students to talk about words they figured out from context versus the words they needed you to help them define. Ask:</td>
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<tr>
<td>* “How does a reader know when he is stuck and can’t get a word from context?”</td>
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<tr>
<td>• Ask students to store their flash cards in a <strong>baggie</strong>. Ask them to finish (for homework) the drawings on any cards they did not complete during class.</td>
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<tr>
<td>• Collect or ask students to put away their UDHR note-catchers and A Short History of the UDHR for further use.</td>
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</table>
## Closing and Assessment

### A. Routine Writing: (10 minutes)
- Read aloud the learning targets. Ask students to rank themselves, using the Fist to Five strategy, on the first target:
  * “I can use context clues to help me determine the meaning of words.”
- Ask students to write on their “Background on the UDHR” text:
  * “The first time I read this, I thought ... But now I know ...”
- After about 6 minutes of writing, have students share what they wrote with a partner.
- Collect students’ writing to check in on their growing understanding and to identify any misconceptions that may need to be addressed in future lessons.

### Meeting Students’ Needs
- Consider allowing struggling students to draw their observations, ideas, or notes when appropriate.
- For students who need additional support, consider offering a sentence frame, sentence starter, or cloze sentence to assist with language production and provide the structure required.

## Homework

- Finish your vocabulary flash cards.

### Meeting Students’ Needs

- Consider allowing struggling students to draw their observations, ideas, or notes when appropriate.
- For students who need additional support, consider offering a sentence frame, sentence starter, or cloze sentence to assist with language production and provide the structure required.
Rights for all members of the human family were first articulated in 1948 in the United Nations’ Universal Declaration of Human Rights (UDHR). Following the horrific experiences of the Holocaust and World War II, and amid the grinding poverty of much of the world’s population, many people sought to create a document that would capture the hopes, aspirations, and protections to which every person in the world was entitled and ensure that the future of humankind would be different.

http://www1.umn.edu/humanrts/edumat/hreduseries/hereandnow/Part-1/whatare.htm

Directions to find the material online:

1. Click on the link to “Part 1 – What Are Human Rights?”
2. Scroll down that page to search for the heading “The Universal Declaration of Human Rights.”
3. The excerpt that students need is Paragraph 1 of the section with the heading “The Universal Declaration of Human Rights.” Begin with the phrase “Rights for all members of the human family ...” and end with “... ensure that the future of humankind would be different.”
Grade 5: Module 1: Unit 1: Lesson 4

Close Reading: The Introduction to the Universal Declaration of Human Rights
<table>
<thead>
<tr>
<th>Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)</th>
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<tbody>
<tr>
<td>I can determine the main idea(s) of an informational text based on key details. (RI.5.2)</td>
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<tr>
<td>I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3)</td>
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<tr>
<td>I can determine the meaning of academic words or phrases in an informational text. (RI.5.4)</td>
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<tr>
<td>I can determine the meaning of content words or phrases in an informational text. (RI.5.4)</td>
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<tr>
<td>I can use a variety of strategies to read grade-appropriate words and phrases I don’t know. (L.5.4)</td>
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<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
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<tbody>
<tr>
<td>• I can use context clues to help me determine the meaning of words.</td>
<td>• Students’ annotated copies of the UDHR</td>
</tr>
<tr>
<td>• I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.</td>
<td>• Exit tickets</td>
</tr>
<tr>
<td>• I can determine the main ideas of the introduction to the Universal Declaration of Human Rights (UDHR) by reading closely.</td>
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GRADE 5: MODULE 1: UNIT 1: LESSON 4

Close Reading:
The Introduction to the Universal Declaration of Human Rights

Agenda

1. Opening
   A. Engaging the Reader: Revisiting Article 1 of the UDHR (10 minutes)

2. Work Time
   A. Modeling and Practicing Closely Reading Paragraph 1 of the Introduction to the UDHR (10 minutes)
   B. Guided Practice Closely Reading Paragraph 2 of the Introduction to the UDHR (15 minutes)
   C. Independent Practice Closely Reading Paragraphs 3–5 of the Introduction to the UDHR (10 minutes)

3. Closing and Assessment
   A. Adding to Our Human Rights Vocabulary Flash Cards (15 minutes)

4. Homework

Teaching Notes

- This lesson reinforces the vocabulary work from Lesson 3 and introduces a new vocabulary strategy: using morphology (word roots, prefixes, suffixes, etc.).
- In advance: Post the anchor chart from Lesson 1: Close Readers Do These Things. Prepare an anchor chart titled Article 1.
- Review: Helping Students Read Closely, Think-Pair-Share protocol (see Appendix 1).
- Post: Learning targets.

Lesson Vocabulary

fundamental, inalienable, charter, reaffirms, dignity, upholding, promoting, and protecting.

Materials

- Close Readers Do These Things anchor chart (begun in Lesson 1)
- Universal Declaration of Human Rights (from Lesson 1)
- Introduction to the UDHR note-catcher (one per student). See supporting materials. Note: this is a different note catcher from the “UDHR note-catcher” students have been using about specific articles from the UDHR)
- Vocabulary flash cards (from Lesson 3; student-created on index cards)
- Document camera or interactive white board
- Chart paper
- Markers
# Opening

## A. Engaging the Reader: Revisiting Article 1 of the UDHR (10 minutes)

- Ask students to locate their formatted copy of the **Universal Declaration of Human Rights** (introduced in Lesson 1; likely you are having them store these in folders). Remind them briefly that in Lesson 1, they looked at this entire document for the way it was structured and then focused on Article 1 in their UDHR note-catcher. They also looked at Article 1 again briefly in Lesson 3 when they made their flash cards.
- Read Article 1 aloud again, or invite a student to do so. Be sure all students are following along in their copy of the text.
- Ask students to turn and talk with a partner about what words they have learned from this article. Invite a few students to share out the new words they have learned and why they are important. Comment on how good students are getting at noticing unfamiliar and important vocabulary as they read.
- Read or have a student read aloud the first learning target:
  * "I can use context clues to help me determine the meaning of words."
- Say: "Yesterday, we focused on vocabulary related to human rights, particularly how to figure out important words from context. Today we will continue practicing that as we read the introduction to the UDHR."
- Have students give a thumbs-up or thumbs-down to show whether they understand the first target.
- Read or have a student read aloud the second learning target:
  * "I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means."
- Tell students that today they also will practice another strategy to figure out what words mean: looking at the parts of the word. Say: “For example, think about the word context, which we now know means ‘the text around the word.’ That word has two parts, con and text. We know what text means: ‘the words on the page.’ And con means ‘with’ or ‘together.’ So by thinking about those two parts, we can know that context means the stuff around the words we are trying to figure out.”
- Tell students they will practice breaking down other words in this same way.
- Have students give a thumbs-up or thumbs-down to show whether they understand the second target.
- Review the **Close Readers Do These Things anchor chart** from Lessons 1 and 2, asking students to suggest when they might focus on vocabulary. Listen for responses such as: “After I have read the text and have a basic idea of what it is about.”

## Meeting Students’ Needs

- Use vocabulary learning strategies to support all learners: prefixes, root words, suffixes, cognates, and context.
**A. Modeling and Practicing Closely Reading Paragraph 1 of the Introduction to the UDHR (10 minutes)**

- Remind students that in Lesson 1, they spent time looking at the UDHR to notice how it is set up, or “structured.” Ask them to turn and talk with a partner about something they remember or notice.

- Orient students to the introduction: the italicized text below the title and above the preamble. Tell them:
  
  * “This part is called the introduction. Intro means ‘the first part.’ These short paragraphs are at the very beginning of the document and set up many of the main ideas.”

- Tell them they will practice together reading closely the first paragraph, which is just one sentence.

- Distribute the Introduction to the UDHR note-catcher. Tell students that they will use this to take notes after they have read and annotated the introduction to the UDHR.

- Read aloud the first paragraph of the introduction twice, with students following along (this promotes fluency).

- Have students reread this first paragraph silently and independently. Ask them to focus on words or phrases that might help them determine the meaning of this first sentence. Encourage them to annotate their UDHR by circling unknown words or underlining words they think are important. Ask them to think, then share with a partner, what they suspect some of the words mean based on the context, or what the entire sentence means. Invite a few students to share out.

- Then ask students to reread the first paragraph a third time, focusing on just two or three words they underlined or circled. Ask a few students to share a word they underlined; have classmates give a thumbs-up if they chose the same word(s).

- Focus on the word *fundamental*. Invite a student who underlined or circled the word *fundamental* to explain why. Likely he or she will say: “I didn’t know what it meant” or “It came at the very end, so I thought it might be important.”

- Ask if anyone was able to figure out that word from context. If so, have them explain. If not, model:
  
  * “I underlined that word, too. I know that word from math, like my ‘math fundamentals.’ But that didn’t make sense here. But I saw it next to the word freedom and know this whole thing is about being equal, so I think it’s about the kinds of freedom everyone deserves. Like the basic stuff.”

- On an interactive white board or document camera, write: “fundamental = basic.”

- Focus on the word *inalienable*. Invite a student who underlined the word *inalienable* to explain why. Likely he or she will say: “It was next to the word ‘rights,’ so I figured it mattered.”

- Ask if anyone knows or could figure out what this word means. If so, have them explain. If not, introduce the idea of working with parts of a word.

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**Meeting Students’ Needs**

- When possible, provide text or materials in students’ home language. This can help them understand materials presented in English.

- Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their home language.

- Provide ELLs bilingual word-forward translation dictionaries or online translation sources such as Google Translate to assist with comprehension. ELLs should be familiar with how to use glossaries or dictionaries.

- Provide nonlinguistic symbols to assist ELLs and other struggling readers in making connections with vocabulary. These symbols can be used in directions and learning targets throughout the year.
**Work Time (continued)**

- Focus first on the word root *alien*: “That middle part of the word is called the root. It’s like the main meaning of the word.”

- Ask if anyone knows the word *alien*. Students may refer to beings from outer space, or to things that are really strange. Tell them:
  
  * “If we looked up the word *alien* in a dictionary, we would find a lot of different meanings: ‘foreign,’ ‘strange,’ ‘separate.’ Some days we will use dictionaries. But for today, I am just going to tell you that it means ‘separate.’”

- Focus on the prefix *in*. Tell students: “The word *in* also has a few meanings. By itself, it is the opposite of *out*. But here, it means ‘not.’ So *inalienable* means ‘not separate.’ *Inalienable rights* are rights that can’t be taken away from you.”

- On the white board or document camera, write the word parts, “in = not” and “alien = separate,” along with the whole word: “inalienable = not separate; can’t be taken away.”

- Tell students that they will get more practice figuring out words from context and using word roots and prefixes as they read the rest of the introduction. Encourage them; this is hard!

**Meeting Students’ Needs**

- For ELLs, consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information. They receive extended time as an accommodation on NY State assessments.
**Work Time**

**B. Guided Practice Closely Reading Paragraph 2 of the Introduction to the UDHR (15 minutes)**

- Repeat this process with Paragraph 2.
- Read this longer paragraph aloud twice, with students following along.
- Ask students to put a slash mark between the two sentences in this paragraph (after the word individual). Ask them to focus only on the first sentence for now.
- Have students reread the first sentence of Paragraph 2 (“The United Nations … every individual”). Ask them to focus on words or phrases that might help them determine the meaning. Ask them to think, then share with a partner, what they suspect this sentence means. As before, encourage them to annotate the text on their UDHR copy. Invite a few students to share out.
- Then ask students to reread this sentence a third time, focusing on just two or three words they underlined. Ask a few to share the words they chose.
- Focus on three key words: *upholding*, *promoting*, and *protecting*.
- Follow the same process as before:
  1. Invite a student who underlined the word to say why.
  2. Ask if anyone was able to figure out that word from context. If so, have them explain.
  3. If not, focus on the morphology, beginning with the word roots. For example, ask: “What words that you know do you see in the word *upholding*?”
- Focus students on *hold*. Then focus on the prefix *up*; “to lift,” etc. Capture the meaning on the white board or document camera.
- Repeat with *promoting*. Students may need to be told that the prefix pro means “to put forward” and the root mot relates to motion. They may know the word *promote* as “to move forward” as in “My mom got promoted at work.” In this context, it means “to move forward” as in “to move ideas forward to other people.”
- Repeat with *protecting*. Likely students will know that *protect* means “to keep safe.” Consider telling them that *tect* means “to cover” and connect that with what they just learned about pro by saying “moving forward to cover or keep safe.” As before, post the meanings.
- Ask students what they notice about all three of these words. Listen for someone to say: “*ing*—they are all verbs.”
- Tell students that now that they have worked closely with the words in this sentence, they may have more thinking about the main idea. Ask students to turn and talk, and then add to their notes about the main idea and important words in Paragraph 1.

**Meeting Students’ Needs**

- 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.
- Increase interactions with vocabulary in context. This increases rate of vocabulary acquisition for ELLs.
<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>• Ask students to repeat this process with the second sentence of Paragraph 2. Encourage them; this is hard text!</td>
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<tr>
<td>• Read the sentence aloud twice, with students following along.</td>
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<tr>
<td>• Use the Think-Pair-Share protocol for students to discuss the meaning.</td>
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<tr>
<td>• Focus on these words: charter, reaffirms, and dignity. See which ones students can figure out from context or from their background knowledge based on the reading they did in Lessons 1–3.</td>
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<tr>
<td>• Ask:</td>
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<tr>
<td>* “What is the United Nations committed to doing, and why?”</td>
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<tr>
<td>• Tell students to add to their notes for Paragraph 2.</td>
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**C. Independent Practice Closely Reading Paragraphs 3–5 of the Introduction to the UDHR (10 minutes)**

*Note: Be sure to allow 15 minutes for the Closing and Assessment.*

- Give students just 10 minutes to continue with Paragraphs 3–5. Tell them they are not expected to finish and will complete this note-catcher for homework.

- For paragraphs 3–5:
  1. Read aloud twice, with students following along.
  2. Think-Pair-Share about the meaning.
  3. Focus on words or phrases they think are particularly important.
  4. Ask a few students to share the words they chose and why.

- Focus on these words:
  - Paragraph 3: stated, terms (focus on specific meaning in this context)
  - Paragraph 4: none
  - Paragraph 5: familiarize, promote, defend (note that promote repeats from Paragraph 1)

- Remind students that they should complete their Introduction to the UDHR note-catcher for homework.
### Closing and Assessment

**A. Adding to Our Human Rights Vocabulary Flash Cards (15 minutes)**
- Ask students to make flash cards based on the words you have posted on the board from this lesson: *fundamental, inalienable, charter, reaffirms, dignity, upholding, promoting,* and *protecting.*
- This time, students should also capture prefixes and roots on their cards. So, for example, when they add the definition to the card for promoting, they should write “pro = to put forward” and “mot = motion.”
- Revisit today’s learning targets. Use the Fist to Five protocol for students to show how well they did. Congratulate them on their stamina today working with hard text and figuring out words from context and word roots.

*Note: If there’s time, students may also create flash cards for words they selected while reading more independently. But those words will not be on the mid-unit assessment in Lesson 5.*

### Meeting Students’ Needs
- For students who need additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.

### Homework

- Finish your Introduction to the UDHR: Paragraphs 1 and 2 note-catcher.
- Review your vocabulary flash cards for the Mid-Unit 1 Assessment.

### Meeting Students’ Needs
- Some students may need Paragraphs 3–5 read aloud to them again, or need to be told which words to focus on.
Paragraph 1:
*All human beings are born with equal and inalienable rights and fundamental freedoms.*

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<th>Main idea:</th>
<th>Important words:</th>
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Paragraph 2:
*The United Nations is committed to upholding, promoting, and protecting the human rights of every individual. This commitment stems from the United Nations Charter, which reaffirms the faith of the peoples of the world in fundamental human rights and in the dignity and worth of the human person.*

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<tr>
<th>Main idea:</th>
<th>Important words:</th>
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</table>
**Paragraph 3:**

*In the Universal Declaration of Human Rights, the United Nations has stated in clear and simple terms the rights which belong equally to every person.*

<table>
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<th>Main idea:</th>
<th>Important words:</th>
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**Paragraph 4:**

*These rights belong to you.*

<table>
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<tr>
<th>Main idea:</th>
<th>Important words:</th>
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</table>
Paragraph 5:
They are your rights. Familiarize yourself with them.
Help to promote and defend them for yourself
as well as for your fellow human beings.

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<tr>
<th>Main idea:</th>
<th>Important words:</th>
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Grade 5: Module 1: Unit 1: Lesson 5
Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes
GRADE 5: MODULE 1: UNIT 1: LESSON 5
Mid-Unit Assessment:
Human Rights Vocabulary and Common Prefixes

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4)
I can accurately use academic vocabulary to express my ideas. (L.5.6)
I can write for a variety of reasons. (W.5.10)

Supporting Learning Targets
• I can use strategies to determine the correct meaning of vocabulary words related to human rights.
• I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means.
• I can use human rights vocabulary words correctly in my writing.

Ongoing Assessment
• Introduction to the UDHR note-catcher (from Lesson 4)
• Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes

Agenda
1. Opening
   A. Engaging the Reader: Review of Introduction to the UDHR Note-catcher (10 minutes)
2. Work Time
   A. Visualizing Word Meanings: Group Tableaus (20 minutes)
   B. Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (20 minutes)
3. Closing and Assessment
   A. Debrief (10 minutes)
4. Homework

Teaching Notes
• Your students should have at least the following words on flash cards (they may also have others):
  endowed, conscience, fundamental, inalienable, charter, reaffirms, dignity, upholding, promoting, protecting, articulated.
• Plan ahead for the groups of students you want to work together for the homework review and for the tableaus. Heterogeneous groups are recommended for each activity.
• Students may need instruction or review of these words: quiz, trade.
• Review: Write-Pair-Share and Fist to Five (see Appendix).
• Post: Learning targets.
Lesson Vocabulary

human rights, endowed, conscience, fundamental, inalienable, charter, reaffirms, dignity, upholding, promoting, protecting, articulated

Note: This lesson includes an assessment. During the Opening, it is fine and even desirable to review vocabulary words with students. During the quiz, students must do their independent best work.

Materials

- Vocabulary flash cards (from Lesson 3; student-created on index cards)
- Document camera or interactive white board
- Introduction to the UDHR note-catcher (from Lesson 4; student copies and one for display)
- Mid-Unit 1 Assessment: What Are Human Rights? Vocabulary Quiz and Explanation (one per student)
- Mid-Unit 1 Assessment: What Are Human Rights? Vocabulary Quiz and Explanation (Answer Key for Teacher Reference)

Opening

A. Engaging the Reader: Review of Introduction to the UDHR Note-catcher (10 minutes)

1. Read the learning targets aloud, underlining the phrase “use strategies.” Ask students to talk with each other about the strategies they have been learning to figure out the meanings of new words (use context, break words into parts, draw pictures, flash cards). Ask them to talk about which strategies work the best for them.
2. Ask students to take out their Introduction to the UDHR note-catchers that they completed for homework.
3. Strategically place students into pairs, with more-ready readers paired with less-ready readers. (You may also want to pull together a small group of students who you know would benefit from your specific support.)
4. Ask students to share the work they did on their Introduction to the UDHR note-catchers, comparing the main ideas and important words they found. They can change or add to their note-catchers as they wish based on these discussions. If pairs finish, they should review their flash cards.
5. After students have worked together for 5 minutes, post a copy of the Introduction to the UDHR note-catcher on an interactive white board or document camera. Ask students to share what they wrote on their papers and capture their thinking on your copy.
6. Clarify students’ understanding as needed. Ask:
   * “What strategies did you use to identify important words? To figure out the meaning of important words?”

Meeting Students’ Needs

- Consider providing nonlinguistic symbols (e.g., a word list for vocabulary, an arrow from one dot to another for connect) to assist ELLs in making connections with vocabulary.
- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
**Work Time**

**A. Visualizing Word Meanings: Group Tableaus (20 minutes)**

- Post the words “human rights” on your interactive white board or document camera. Say:
  
  * “We have talked for the last several days about this phrase. What are human rights?”

- Allow students to respond. Clarify as needed: “Human rights are the things that the authors of the UDHR believe should be true for all people.”

- Ask students to name some rights they or the authors of the UDHR think all people should have. They will likely say some things from Article 1, such as: “to be free” and “to be equal.” They may say other things as well: “to have enough to eat,” “to have fun,” etc. Write their ideas on your display.

- Circle the word “equal” and ask students to visualize what a small group of people could do to show what “equal” looks like. They may say things like: “people standing all in a line; no one is in front.”

- Say: “We have just thought of a picture that you can make using people. This is sometimes called a tableau. I am going to ask you to work in groups of two or three to think about a picture of people, or tableau, that would represent one of the vocabulary words on our flash cards. Remember that tableaus are like a picture—no talking or acting out. Everyone is frozen in a scene.”

- Ask a few students to repeat the directions and clarify any misunderstandings. You might need to show them an example; for instance, you and a couple of students may stand in a circle facing each other, bow slightly, and freeze to show “dignity.”

- Place students in the groups you’ve predetermined and assign each group a vocabulary word. Allow about 5 minutes for the groups to create their tableaus.

- Have each group present their tableau to the whole class, allowing the audience to attempt to guess which word each tableau represents. Have students who share guesses refer to their flash cards and give their reasoning.

- As a class, discuss how visualizing and acting out difficult words can help them remember what the texts are about. Tell them they can visualize the vocabulary words in their minds as they take their assessment.

---

**Meeting Students’ Needs**

- Consider allowing struggling students to draw their observations, ideas, or notes when appropriate.

- For ELLs, consider providing extended time for tasks and answering questions in class discussions. They receive extended time as an accommodation on NY State assessments.

- Students who struggle with language production can still demonstrate their understanding of a concept through their tableau.

- You might prepare several “backup” sketches to show students possible tableaux for the vocabulary words. Have these available in case they get stuck.
Work Time (continued)

**B. Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes (20 minutes)**
- Say:
  * “Today you will meet the learning targets by showing what you know on a vocabulary quiz.”
- Distribute the Mid-Unit 1 Assessment: Human Rights Vocabulary and Common Prefixes to each student. Circulate as they work, noting who is having difficulty and may need redirecting.
- Students who finish early may continue annotating the introduction to the UDHR, make new flash cards, or add to their definition of human rights in their journals.

## Closing and Assessment

**A. Debrief (10 minutes)**
- Bring the students together as a whole class and, using the Fist to Five strategy, have them rate themselves on their success with the vocabulary quiz. Strategically call on students to share why they chose to rate themselves with that number. Note any who rated themselves 0–3 and make a note to check with them later about the quiz.
- Give students think time for this prompt (which can be posted on the board):
  * “I used to think human rights were ________. Now I know human rights are __________.”
- Then do a quick go-round of students, having each complete this sentence frame aloud.

## Homework
- None
Use the words in the Word Bank to help you answer the following questions.

**Word Bank**

- endowed
- conscience
- inalienable
- fundamental
- upholding
- promoting
- protecting
- reaffirms
- charter
- dignity
- articulated

Read the following sentences. Then circle the answer that is the best match for the word in **bold**.

1. Each person should be treated with **dignity**.
   
   a. pride
   b. respect
   c. kindness
   d. friendship

2. All human beings are born with equal and inalienable rights and **fundamental** freedoms.
   
   a. complicated
   b. basic
   c. simple
   d. old
3. They **are endowed with** reason and conscience and should act towards one another in a spirit of brotherhood.

   a. given  
   b. taken away  
   c. put on top of  
   d. share
4. The words “promote” and “protect” both start with the prefix “pro.” Read the following sentence and use context clues and your knowledge of the prefix “pro” to figure out what “proceeded” means.

After getting out of the car, the older woman **proceeded** directly across the parking lot to the store. No one noticed her.

a. ran quickly  
b. walked forward  
c. skipped lightly  
d. walked on a winding path

5. Which of the following is the reason for the answer you gave to Question 4?

a. The reason you chose “ran quickly” is because “pro” means “to move ahead.” It is likely she ran so fast that no one noticed her.

b. The reason you chose “walked forward” is because “pro” means “to move ahead” and the word “directly” means she did not go on a winding path.

c. The reason you chose “skipped lightly” is because “pro” means “to skip or dance.”

d. The reason you chose “walked on a winding path” is because “pro” means “to move ahead” and she was older and probably took her time.

6. The word “inalienable” starts with the prefix “in,” which means “not” or “no.” Read the sentence and use context clues and your knowledge of the prefix “in” to figure out what “inability” means.

No matter how hard she practiced and how much she wanted to win, she seemed to have an **inability** to score a goal.

a. no need  
b. no skill  
c. no interest  
d. no will
7. Which of the following is the reason you chose your answer to Question 6?

a. The reason you chose “no need” is because she was so good at soccer she didn’t need to try.
b. The reason you chose “no skill” is because even though she worked hard and wanted to win, she didn’t have the talent to make a goal.
c. The reason you chose “no interest” is because she practiced hard but did not care about soccer matches.
d. The reason you chose “no will” is because a person without “will” easily gives up on scoring goals.
8. Answer the following question. Use complete sentences and at least three words from the word bank:
   “What are human rights?”
1. B
2. B
3. A
4. B
5. B
6. B
7. B

**Note:** Although a sample answer is provided, the answers for Question 8 will vary widely. The goal is to assess students’ knowledge of vocabulary, so attend closely to the criteria below.

**Criteria**

For full credit (2 points)
- The answer is factually accurate.
- The answer includes at least three words from the word bank, all used correctly.

For partial credit (1 point)
- The answer is factually accurate.
- The answer includes at least two words from the word bank, both used correctly.

8. All people are endowed with inalienable human rights. Even though human rights were articulated by people at the United Nations long ago, it is our responsibility to keep promoting human rights. When we pay attention to human rights, we are protecting people from harm and discrimination.
Grade 5: Module 1: Unit 1: Lesson 6
Close Reading: Unpacking Specific Articles of the UDHR
Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can effectively engage in a discussion with my peers. (SL.5.1b)
I can determine the main ideas of an informational text based on key details. (RI.5.2)
I can make inferences using quotes from the text. (RI.5.1)
I can determine the meaning of content words or phrases in an informational text. (RI.5.4)
I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3)

Supporting Learning Targets

- I can follow our class norms when I participate in a discussion.
- I can summarize Articles 2 and 3 of the UDHR.
- I can use context clues to help me determine the meaning of words.
- I can visualize what the authors of the UDHR wanted for all people (found in Articles 2 and 3).

Ongoing Assessment

- UDHR note-catchers (for Articles 2 and 3)
- Anchor charts (for Articles 2 and 3)
### Agenda

<table>
<thead>
<tr>
<th>Opening</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Engaging the Reader: Give One, Get One (10 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Text Structure: Reorienting to the UDHR (5 minutes)</td>
</tr>
<tr>
<td>B. Close Reading: Articles 2 and 3 of the UDHR (30 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Closing and Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Anchor Charts: Summarizing and Sketching: Articles 2 and 3 (10 minutes)</td>
</tr>
<tr>
<td>B. Debrief (5 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Homework</th>
</tr>
</thead>
</table>

### Teaching Notes

- From this lesson through the end of the unit, the focus is on students using their new close reading and word solving skills to more deeply understand the UDHR. You may want to have plain-language dictionaries, such as CoBuild, and a list of root words and prefixes, such as the one found at http://www.prefixsuffix.com/rootchart.php, readily accessible so that students can use them independently.

- Create heterogeneous groups of four (each group should include some more-ready and less-ready readers).

- In this lesson and Lesson 7, students will become “experts” on 11 specific articles from the UDHR. These articles were chosen specifically because they relate thematically to the novel Esperanza Rising, which students will read during Units 2 and 3.

- ELLs may be unfamiliar with some words, such as comparing.

- In advance: Create eleven charts, one for each of the eleven articles that are listed on the UDHR note-catcher. Post these around the classroom. Ideally these charts would stay up in the classroom until the end of the module. Also, prepare a model of an anchor chart for Article 1 of the UDHR, which you will show students during the closing of this lesson. At the top of your chart, state the article in your own words. Beneath, draw pictures of what it looks like when this article is upheld and when it is not.

- Post: Learning targets.
## Close Reading: Unpacking Specific Articles of the UDHR

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>primary source, United Nations, introduction, preamble, entitled, distinction, origin, liberty, security</td>
<td>• Give One, Get One note-catcher (see example in supporting materials; students can use this supporting material or they can create a page on scrap paper)</td>
</tr>
<tr>
<td></td>
<td>• Chart paper for Our Recommended Rights anchor chart</td>
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<tr>
<td></td>
<td>• Universal Declaration of Human Rights (from Lesson 1)</td>
</tr>
<tr>
<td></td>
<td>• UDHR note catcher (from Lesson 1; students’ copies and one for display)</td>
</tr>
<tr>
<td></td>
<td>• Close Readers Do These Things anchor chart (begun in Lesson 1)</td>
</tr>
<tr>
<td></td>
<td>• Model Article 1 anchor chart (new; teacher-created)</td>
</tr>
<tr>
<td></td>
<td>• Six charts, each labeled with a specific article number: three for Article 2 and three for Article 3 (add more if your class is larger than 24)</td>
</tr>
</tbody>
</table>
Opening

A. Engaging the Reader: Give One, Get One (10 minutes)

• Tell students: “On our mid-unit assessment, you used all your new vocabulary words to explain human rights to someone else. I was very impressed with all you knew. Now we are going to dig back in to the UDHR to think about the specific rights that are included in this primary source document.”

• Tell them that they probably already have lots of thoughts about which rights should be included.

• Ask students to open their journals and divide a page into four boxes (for an example, see the Give One, Get One note-catcher in the supporting materials; use this if preferred). Tell them: “In the top left box, list some of the rights that should be human rights. In the top right box, briefly explain why.”

• Briefly model if needed.

• Explain to students the process of Give One, Get One:

  • When instructed, stand and take your note-catcher with you.
  • Circulate, talking to at least three classmates.
  • With each classmate, tell one right that you put on your list, and why you included it.
  • Your classmate will then share with you.
  • If your lists are exactly the same, move on.
  • If your partner has something different on his or her list, write it down.
  • Tell students to begin. As they mill about and talk, circulate to listen in for patterns in their comments and to see whether they are able to give reasons to support their opinions.
  • Invite one or two students to share with the whole class. (Collect their Give One, Get Ones and use them to create a chart called Our Recommended Rights anchor chart to refer to throughout the module. This does not need to occur during this lesson.)
  • Point out the first learning target. Ask students how they did following the class norms during the Give One, Get One (or address any issues).

• Briefly review the remaining learning targets. Tell students that today they will be focusing on specific articles of the UDHR. Check for understanding, asking for a thumbs-up or -down about whether students are clear on the targets. Address any confusion.

Meeting Students’ Needs

• Providing an individual computer and headphones for students who have difficulty with a lot of sensory input lets them process at their own speed.

• Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.

• Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can let them have more meaningful discussions and clarify points in their home language.
### Work Time

**A. Text Structure: Reorienting to the UDHR (5 minutes)**

- Ask students to locate their copy of the UDHR and their UDHR note-catcher from Lesson 1 (likely in their folders).
- Remind them that during Lesson 1, they spent some time noticing how the document is structured. Ask students to quickly turn and talk with a partner about what they remember or what they notice now. Invite a few students to share out. Listen for the vocabulary they have learned, such as *introduction, preamble, or primary source.*
- Tell them that for the next few days, they will focus on some of the specific numbered articles. Ask them to find that part of the document.
- Remind students that each article, or section, identifies a right that the authors of the UDHR believed should be afforded all human beings. They’ve already read Article 1 several times (in Lessons 1 and 4).
- Direct them to their UDHR note-catcher for their notes and sketches about Article 1 (done during Lesson 1). Ask students to turn and talk about what Article 1 is about and about the sketches they did.
- Ask students to draw a box around Article 1. Then have them do the same (one box per article) around Articles 2, 3, 6, 14, 16, 17, 20, 23, 25, and 26.
- Tell them: “Readers often break long or hard text into smaller chunks. We are just going to focus on these 11 articles and get really smart about them. We will keep coming back to these articles in the coming weeks, as we think about how real and fictional characters respond when they face challenges.”
- Tell them it will be interesting to see if any of these articles match the Recommended Rights list the class just created.

### Meeting Students’ Needs

- While students are working to become “experts” on certain articles of the UDHR, it is recommended that they work in heterogeneous groups containing more-ready and less-ready readers.
- When possible, provide text or materials in students’ home language. This can help them understand materials presented in English.
- Students needing additional supports may benefit from partially filled-in graphic organizers.
### Work Time

**B. Close Reading: Articles 2 and 3 of the UDHR (30 minutes)**

- Place students in groups of four. Students should remain in their group for the remainder of this class and the next class.
- Read Article 2 aloud twice, with students following along (this promotes fluency). Do not explain the text.
- Have students think silently, and then turn and tell a partner, which right(s) they think the article is referring to. Have students write their thought(s) next to Article 2 on their copy of the UDHR.
- Display the UDHR note-catcher. Ask students to share what they remember about how they used this when reading Article 1. Listen for comments about reading multiple times, trying to figure out the main idea, asking clarifying questions, and sketching. Direct them to the Close Readers Do These Things anchor chart (begun in Lesson 1).
- Ask students to reread just the first sentence of Article 2, focusing on words or phrases that might help them determine what right or promise it is referring to. Have students underline no more than two or three words and share them with a partner. Ask a few students to share whole group; have their classmates give a thumbs-up if they chose the same word(s).
- Invite a student who underlined entitled or without distinction to explain why he or she chose those.
- Probe, coaching students to explain how they used context clues or morphemes to figure out the word meaning. For example:
  - “How did you figure out *entitled*?”
- Listen for students to point out that since the sentence said “everyone” and “rights,” they figured out that entitled probably meant “deserved.”
- Tell students that for today, they will just focus on this first sentence of Article 2. Ask students to complete their UDHR note-catcher for Article 2. Ask them to reread the first sentence. Ask:
  - “What right is this article referring to?”
  - “What specific words help you know that?”
- Listen for students to list words such as *race, color, sex,* etc.
- Ask several text-dependent questions about Article 2, beginning with more basic questions and gradually increasing the difficulty:
  - “What features of human beings does Article 2 list?”

### Meeting Students’ Needs

- For ELLs, consider providing extra time for tasks and answering questions in class discussions. They often need more time to process and translate information. ELLs receive extended time as an accommodation on NY State assessments.
Work Time (continued)

* “What is ‘property?’”
* “Based on the fact that there is a list of human qualities here, what do you think ‘without distinction of any kind’ means?”
* “The word ‘origin’ here means ‘where someone comes from.’ What does national or social origin mean?”

- Call on students to give a brief paraphrase or summary of Article 2. Have them write it in the second column of the UDHR note-catcher.
- Remind students how they made pictures in their mind to help them understand Article 1 and when they completed the vocabulary tableaus. Ask students to do the same with Article 2:
  * “What does Article 2 look like?”
- Give students time to think, talk, and draw. Remind them that it does not matter how good their sketch is; the drawing will help them remember the main meaning.
- Repeat the process for the fourth column of the note-catcher:
  * “What does it look like when Article 2 is not being upheld?”
- Tell students that for now, they will move on to Article 3. Say: “We just did another close read. Notice how much time we spent on just one sentence!”
- Direct students’ attention to the Close Readers Do These Things anchor chart. Have them briefly turn and talk about how they are doing. Ask whether anyone wants to add things to the chart:
  * “What else do readers do when they are reading closely?”
- Direct students to Article 3. Repeat the close reading process:
  1. Read Article 3 aloud twice, with students following along. Do not explain.
  2. Students think silently, then turn and talk.
  3. Students write their thought(s) next to Article 3 on their copy of the UDHR.
  4. Students reread Article 3, focusing on words or phrases that might help them determine what right or promise it is referring to.
  5. Have several students share out.

Meeting Students’ Needs

- Chunking the text helps those who have difficulty processing and transferring a lot of language at once. If appropriate, have some students focus just on the first sentence of Article 2, since those ideas are most relevant in this module. More advanced students may work with both sentences.
<table>
<thead>
<tr>
<th>Work Time (continued)</th>
<th>Meeting Students’ Needs</th>
</tr>
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</table>
| • Invite a student who underlined *liberty* or *security* to explain why he or she chose those words.  
  • Probe, coaching students to explain how they used context or morphemes:  
    * “What root does the word *security* have in it?”  
  • Ask:  
    * “What right or promise is Article 3 referring to? What specific words help you know that?”  
  • Ask several text-dependent questions about Article 3, beginning with more basic questions and gradually increasing the difficulty:  
    * “What does it mean to have the ‘right to life’?”  
    * “What is the difference between *liberty* and *security*?”  
  • Ask students to work with a partner to paraphrase or summarize Article 3. Ask them to sketch:  
    * “What does Article 3 ‘look like’? What does it look like when this right is not upheld?”  

*Note: Some students may connect this phrase to the pro-life political perspective; help students understand the more basic meaning of this term in the context of the UDHR.*
### Closing and Assessment

**A. Anchor Charts: Summarizing and Sketching: Articles 2 and 3 (10 minutes)**

- Show students the Model Article 1 anchor chart that you created. At the top, you have stated the article in your own words. Beneath, you have drawn pictures of what it looks like when this article is upheld and when it is not. Connect your model chart with what they have written on their UDHR note-catchers.
- Direct students’ attention to the multiple anchor charts for Articles 2 and 3. Invite them to choose one article and go stand by that chart, making sure there are relatively even numbers of students at each chart.
- Once students are clustered by charts, ask:
  
  * “How would you put this article in your own words?” Allow students to discuss and put their ideas on the chart. Then ask students to share their sketches and choose an example and non-example to put on the chart.

**B. Debrief (5 minutes)**

- Using the Fist to Five protocol, ask students to rate themselves on meeting each learning target. Take note of any students who rate themselves below a 4 to check in with them individually later.
- Ask students to return to complete an exit ticket on a sticky note:
  
  * “One human right I learned more about today is ...”
- Collect this as an ongoing assessment.

### Meeting Students’ Needs

- Providing the criteria list already written for students who have trouble copying from the board allows them to stay focused on the criteria.
- Providing the learning targets written individually for students who have difficulty processing information on the board allows them to stay focused.

### Homework

- If you did not finish your UDHR note-catcher for Articles 2 and 3 in class, finish these for homework.
- Talk with someone at home about the human rights you learned about today. Which do you think is most important? Why?

*Note: Use students’ Give One, Get Ones to create an Our Recommended Rights anchor chart to refer to throughout the module.*
<table>
<thead>
<tr>
<th>RIGHTS</th>
<th>REASONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>My thinking . . .</td>
<td>My thinking . . .</td>
</tr>
<tr>
<td>My classmates’ thinking . .</td>
<td>My classmates’ thinking . .</td>
</tr>
</tbody>
</table>
Grade 5: Module 1: Unit 1: Lesson 7
Close Reading: Becoming Experts on Specific Articles of the UDHR
GRADE 5: MODULE 1: UNIT 1: LESSON 7
Close Reading:
Becoming Experts on Specific Articles of the UDHR

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

I can effectively engage in a discussion with my peers. (SL.5.1b)
I can determine the main ideas of an informational text based on key details. (RI.5.2)
I can determine the meaning of content words or phrases in an informational text. (RI.4)
I can explain important connections between people, events, or ideas in a historical, scientific, or technical text accurately. (RI.5.3)

Supporting Learning Targets     Ongoing Assessment
• I can follow our class norms when I participate in a discussion.          • UDHR articles anchor charts
• I can summarize articles of the UDHR (choices: 6, 14, 16, 17, 20, 23, 25, or 26).
• I can use context clues to help me determine the meaning of words.       • Exit ticket
• I can visualize what the authors of the UDHR wanted for all people.

Agenda     Teaching Notes
1. Opening      • This lesson builds directly on Lesson 6. Students continue to read closely, with increasing
   A. Engaging the Reader and Reviewing Key Vocabulary   independence, to build and share expertise about additional articles from the UDHR.
      (5 minutes)
   2. Work Time
      A. Jigsaw Protocol, Part 1: Expert Groups on Articles 6,  
         14, 16, 17, 20, 23, 25, 26 of the UDHR (25 minutes)
      B. Jigsaw Protocol, Part 2: Mixed Article Groups  
         Sharing Our Expertise (10 minutes)
      C. Anchor Charts (15 minutes)
   3. Closing and Assessment
   A. Debrief (5 minutes)
   4. Homework
   B. In advance, think through the grouping of students for this lesson. Students will become an expert on 
      two or three articles from the UDHR by working with others who have the same articles. These initial 
      groups might be homogeneous, with readers of similar readiness grouped together, so that you can 
      provide additional scaffolding to those who need it or enable students of like readiness to support each 
      other. Once students have read their own assigned articles, they will transition to share their learning 
      with another group consisting of students from each expert group. These should be heterogeneous 
      groups, with readers of different readiness together. The first group should be called the “article experts 
      group,” and the second group should be called the “mixed article group.”
   C. Review: Jigsaw, Helping Students Read Closely, and Fist to Five (see Appendix).
   D. Post: Learning targets; anchor charts for each of the new articles around the room, along with the ones 
      from the day before. Ideally these charts would stay up in the classroom until the end of the module.
GRADE 5: MODULE 1: UNIT 1: LESSON 7
Close Reading:
Becoming Experts on Specific Articles of the UDHR

Lesson Vocabulary

| primary source, United Nations, endowed, entitled, distinction, origin, liberty, security |

Materials

| • Our Recommended Rights anchor chart (new; teacher-created) |
| • Universal Declaration of Human Rights (from Lesson 1) |
| • UDHR note-catcher (from Lesson 2; students’ copies) |
| • Close Readers Do These Things anchor chart (begun in Lesson 1) |
| • UDHR Article anchor charts (11 total; a separate chart for each of these Articles: 1, 2, 3, 6, 14, 16, 17, 20, 23, 25, 26) (11 total) (new; teacher-created) |
| • Becoming Experts on the UDHR (Readers 1, 2, 3, and 4) |

Opening

A. Engaging the Reader and Reviewing Key Vocabulary (5 minutes)

• Remind the class that when you left off yesterday, they had read closely and made charts about Articles 2 and 3 of the UDHR. Today they will continue this process in groups, becoming experts on more articles.

• Briefly review the learning targets. Students should notice that the targets are nearly the same as yesterday. Check for understanding, asking for a thumbs-up or -down about whether students are clear on the targets. Address any confusion.

• Orient students to the Our Recommended Rights anchor chart. Say:
  * “I made this after looking at the work you did at the start of the lesson yesterday when you were talking with partners about what we thought should be included in the UDHR. Which rights from our list did we find in the UDHR articles we read yesterday?”

• Ask students to quickly Turn and Talk with a partner. Then invite a few to quickly share out. Ask:
  * “What words did we find that help us to understand those articles?”

• Listen for students to list words like: “endowed,” “entitled,” and “distinction.” Review the definitions of these three terms quickly.
### Work Time


- Gather students in their article expert groups to become experts on specific articles.
- Ask students to locate their copies of the **Universal Declaration of Human Rights** and their **UDHR note-catcher**. Reorient them to the articles they drew boxes around during Lesson 6.
- Show students where they can access plain-language dictionaries, like CoBuild, either in the classroom or online.
- Distribute the appropriate **worksheet** to each group: **Becoming Experts on the UDHR: Reader 1**, etc. (The Reader 1 sheet is appropriate for your group of least-ready readers.)
- Ask students to follow the **Close Readers Do These Things anchor chart** suggestions for their two articles. Tell them these instructions are on their worksheet:
  - Read their articles slowly at least twice.
  - Reread, annotate, and underline key vocabulary.
  - Read again to summarize: “What right is this article referring to?”
  - Read again to answer the specific questions.
  - Sketch the right kept and broken.
- Give students about 20 minutes for independent reading and thinking. Unless you are working directly with a group (perhaps the Reader 1 group), circulate to support. Help students use the CoBuild dictionary if needed, but encourage the use of context clues.
- After 20 minutes, ask students to compare answers with the members of their group. Give them about 5 minutes for this sharing.

### Meeting Students’ Needs

- The Jigsaw protocol lets small groups engage in an effective, time-efficient comprehension of a longer text. In advance, think through the grouping of students for this lesson. Students will become an expert on two or three articles from the UDHR by working with others who have the same articles. These initial groups might be homogeneous, with readers of similar readiness grouped together, so that you can provide additional scaffolding to those who need it or enable students of like readiness to support each other. Once students have read their own assigned articles, they will transition to share their learning with another group consisting of students from each expert group. These should be heterogeneous groups, with readers of different readiness together. The first group should be called the “article experts group,” and the second group should be called the “mixed article group.”
- Allow for variability in reading pace. Not all students need to complete Article 26. Students who finish early may self-select additional articles to read.
### Close Reading: Becoming Experts on Specific Articles of the UDHR

**Work Time (continued)**

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
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<tbody>
<tr>
<td>• Some ELLs might benefit from reading the text in their native language or seeing some key details highlighted in the text.</td>
</tr>
<tr>
<td>• Use thoughtful grouping by placing ELLs with native speakers of English who will provide models of language.</td>
</tr>
<tr>
<td>• Peer collaboration helps students to become experts on their topic. Some students may be given prompts to orally address their task: “Three key words in my text were …” or “The main gist of my section was …”</td>
</tr>
</tbody>
</table>

**B. Jigsaw Protocol, Part 2: Mixed Article Groups Sharing Our Expertise (10 minutes)**

- Now arrange students in their mixed article groups, with groups consisting of one Reader 1, one Reader 2, etc. Use a timer to give the groups 10 minutes to share what they learned.

- Tell students that, as their peers explain each article, they should fill in the UDHR note-catcher with a summary only (about 2 minutes each). They do not have to write out the answers to other groups’ questions or copy the other person’s sketches.
### C. Anchor Charts (10 minutes)

- Point out the charts for the 11 articles around the room. Remind students that they have already summarized and sketched on the charts for Articles 1 (teacher model) and Articles 2 and 3 (in Lesson 6). Now they will do the same for the articles they read today.
- Ask students to go and stand by one of the articles they became an expert on today. Be sure that approximately the same number of students is at every blank chart.
- Once students are clustered by charts, ask:
  - “How would you describe this article in a phrase?”
  - “What would it look like when the right described in this article is kept? Choose one image you all agree on and sketch it on the anchor chart.”
  - “List two or three words in this article that seem important.”
**Closing and Assessment**

### A. Debrief (5 minutes)
- Ask students to complete an exit ticket on a sticky note:
  - “I used to think that human rights ... but now I know that ...”
- Model if necessary.
- Collect this as an ongoing assessment.

### Meeting Students’ Needs
- Providing a sentence stem already written on the sticky note allows students who have difficulty writing to participate in a timely fashion.

**Homework**

- Show someone at home your completed UDHR note-catcher and explain the human rights you have learned about. Ask which of these rights seem familiar to your listener and which surprise him or her.
- Choose one article of the UDHR that has been most interesting to you. Read it out loud. Explain that right. Show the person your sketches about what it looks like when this right is kept and broken.
- Teach this person three to five new words you have learned. Make flash cards and explain this process. How do flash cards help you as a reader?
Reader 1: UDHR Articles 6 and 26

For each of your articles, use close reading as we have been practicing:
1. Read the article slowly twice.
2. Reread, annotate, and underline key vocabulary.
3. Read the article again to summarize the right.
4. Read the questions below, then reread the article to answer the questions.
5. Fill in the UDHR note-catcher: summarize, then sketch the right kept and broken.
6. What is “the law?”

7. Why does everyone have the right to be “recognized before” or recognized by the law?

8. What does the phrase “These rights may not be invoked in the case of ...” mean?
   Explain how you figured this out using context clues or the word root.
9. What is Article 26 mostly about? What words are most important for understanding this article, and why?
Reader 2: Articles 14, 16, and 26

For each of your articles, use close reading as we have been practicing:
1. Read the article slowly twice.
2. Reread, annotate, and underline key vocabulary.
3. Read the article again to summarize the right.
4. Read the questions below, then reread the article to answer the questions.
5. Fill in the UDHR note-catcher: summarize, then sketch the right kept and broken.

6. What is persecution?

7. Who has the right to marry?

8. What does it mean to “have the right to marry and to found a family”? Explain how you figured this out using context clues or the word root.
9. Who gets to decide who gets married? Cite phrases from the text that helped answer this.

10. What is Article 26 mostly about? What words are most important for understanding this article, and why?
Reader 3: Articles 17, 25, and 26

For each of your articles, use close reading as we have been practicing:
1. Read the article slowly twice.
2. Reread, annotate, and underline key vocabulary.
3. Read the article again to summarize the right.
4. Read the questions below, then reread the article to answer the questions.
5. Fill in the UDHR note-catcher: summarize, then sketch the right kept and broken.

6. What does the word *deprived* mean (in Article 17)?

7. What does the word *association* mean (in the context of Article 17)? Explain how you figured this out using context clues or the word root.
8. Article 25 mentions a standard of living. What does this mean, and what specific types or care are included?

9. What is Article 26 mostly about? What words are most important for understanding this article, and why?
Reader 3: Articles 20, 23, and 26

For each of your articles, use close reading as we have been practicing:
1. Read the article slowly twice.
2. Reread, annotate, and underline key vocabulary.
3. Read the article again to summarize the right.
4. Read the questions below, then reread the article to answer the questions.
5. Fill in the UDHR note-catcher: summarize, then sketch the right kept and broken.

6. What does peaceful assembly mean?

7. What might the word association mean in Article 20? Explain how you figured this out using context clues or the word root.

8. In Article 23, what does the word just mean? Explain how you figured this out using context clues or the word root.
9. What is Article 26 mostly about? What words are most important for understanding this article, and why?
Summarizing Complex Ideas: Comparing the Original UDHR and the “Plain Language” Version
Summarizing Complex Ideas: Comparing the Original UDHR and the “Plain Language” Version

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

I can use quotes to explain the meaning of informational texts. (RI.5.1)
I can compare and contrast multiple accounts of the same event or topic. (RI.5.6)
I can use common Greek and Latin affixes (prefixes) and roots as clues to help me know what a word means. (L.5.4)
I can write for a variety of reasons. (W.5.10)

Supporting Learning Targets

- I can explain why certain words in the original UDHR are repeated.
- I can compare the original UDHR, the Plain Language Version, and my own summaries of specific UDHR articles by focusing on specific word choice.
- I can skim and scan the original UDHR looking for repeated words.

Ongoing Assessment

- Vocabulary flash card baggies
- UDHR rewrites
- Opinion writing (journal entry)

Agenda

1. Opening
   A. Engaging the Reader: (5 minutes)
   B. Interactive Words (10 minutes)
2. Work Time
   A. Repeated Words and Phrases in the UDHR: Why Do They Matter? (15 minutes)
   B. Word Choice and Meaning: Comparing the Original UDHR to the Plain Language Version (20 minutes)
3. Closing and Assessment
4. Homework

Teaching Notes

- The Interactive Words activity helps students socially construct meaning. There is no “right” arrangement of the words/arrows, etc. It is being used in this lesson as quick review, but by adding a writing component in which students explain their reason, it could become deeper learning or even an assessment.
- Interactive Words is transferable across the day; use it in any area in which students are learning new words. You might consider laminating the arrow/equals cards found in the supporting materials for this lesson and storing them for other activities.
- Review: Write-Pair-Share and Interactive Word Wall protocols (see Appendix).
- Post: Learning targets.
Lesson Vocabulary

analyze, versions, plain, proclaim, impart, promote, indispensable, aspiration, quote, universal

Materials

- Universal Declaration of Human Rights (from Lesson 1)
- UDHR note catchers (from Lessons 1, 6, and 7; student copies, completed)
- Index cards (additional, for students’ vocabulary flash cards)
- Interactive Words symbols (see supporting materials)
- Vocabulary flash cards (begun in Lesson 3; student-created on index cards)
- Universal Declaration of Human Rights—Plain Language Version (one per student)
- Sticky notes (one small packet per pair)
- Document camera

Note: Do NOT define universal in advance, since students spend work time considering the morphology of this key term.

Opening

A. Engaging the Reader (5 minutes)

- Ask students to share with a partner how it went explaining the complex Universal Declaration of Human Rights to someone at home.
- Ask a student to read aloud the first learning target:
  * “I can explain why certain words in the UDHR are repeated.”
- Underline or circle the word repeated. Ask students to explain the meaning of the word, pointing out the prefix re- and that it means “again.”
- Ask a student to read aloud the second learning target: “I can compare the original UDHR, the Universal Declaration of Human Rights—Plain Language Version, and my own summaries of specific UDHR articles.”
- Remind students how challenging the original UDHR is, and how hard they have been working to really understand the words and ideas. Say:
  * “After reading closely, annotating some of the articles in the UDHR, and trying to explain an article at home, why might we want to rewrite it in simpler language?”
- Invite a few students to share out, making sure their responses include the need for everyone to be able to understand the articles.

Meeting Students’ Needs

- Use vocabulary learning strategies: prefixes, root words, suffixes, cognates, and context
- ELL language acquisition can be facilitated by interacting with native speakers of English who provide models of language.
## Opening

### B. Interactive Words (10 minutes)
- Tell students that they are going to do a brief activity to continue to build their knowledge about vocabulary in the UDHR.
- Ask students to partner up. One partner should get his or her vocabulary flash cards and take out the flash cards.
- Distribute the Interactive Words symbols (in supporting materials) and a small packet of sticky notes.
- Ask students to use the symbols and arrange their flash cards on their desktops in an order that shows the relationships between the words. They can add words and symbols on sticky notes as needed. For example, they might arrange “fundamental + right = dignity.” Students should use all of their flash cards but do not need to use all of their symbols.
- Once completed, have students look at another pair’s work. Ask partners to explain their arrangement to the other set of partners.
- Ask students to store the symbols in their flash card baggies. Use this activity whenever you have some free time.

### Meeting Students’ Needs
- This activity appeals to visual and spatial learners.
### Work Time

**A. Repeated Words and Phrases in the UDHR: Why Do They Matter? (15 minutes)**

- Make sure every student has a copy of the full original UDHR. Distribute clean copies if necessary. Also be sure they have their UDHR note-takers from previous lessons.
- Place students in pairs. Set purpose. Tell students that readers approach text differently depending on their purpose. Say: “During most of this unit, we have been reading very slowly, closely, and deliberately, taking time to try to understand every single word. Today, I am going to ask you to do something else: ‘skim and scan.’”
- Ask a student to remind the class what it means to “skim and scan”: to read very quickly looking for something specific. If necessary, place the original UDHR on the document camera and briefly model moving a finger quickly across the page to show “skimming.”
- Give students 2 to 3 minutes to work individually to skim all 30 articles, looking for repeated words or phrases. Remind them that the purpose is not to understand everything, but to find words that show up over and over.
- Ask students to talk with a partner about the repeated words they found.
- Ask students to remain with their partner but to listen as a whole group. Project a copy of the UDHR and ask the class to notice which words are repeated often. Likely many students will notice repetitions such as *everyone*, *no one*, *without limitation*, or *without discrimination*.
- Ask:
  * “What was the purpose of including these words and phrases and repeating them so often?”
- Have students Write-Pair-Share in response to this question.
- During the “share,” be sure to discuss that the authors crafted the document to emphasize the idea of universal.
- Linger on this word, since it carries the central message of the UDHR. Ask:
  * “What does ‘universal’ mean?”
- Use the concept of word roots and morphemes to further explore the word’s morphology:
  * “What other word that you know do you see in the word ‘universal’?”
- Students likely will say “universe.” Ask:
  * “And what does *universe* mean?”
- Students likely will refer to the physical universe, a vast space, “the entire universe.”

### Meeting Students’ Needs

- For ELLs, consider providing extended time for tasks and answering questions in class discussions.
- Defining key verbs for learning actions (e.g., introduction and skim) helps ELLs and other struggling learners understand and engage more fully in the task.
- Physically demonstrating key verbs (e.g., showing how to skim by running your finger across a page of text) reinforces definitions.
- Some vocabulary is not academic or domain-specific, and students may benefit from instruction or review: original, simple, without, everyone, no one.
- When possible, provide text or materials in students’ home language.
- Provide ELLs bilingual word-for-word translation dictionaries or online translation sources such as Google Translate to assist with comprehension.
## Work Time (continued)

- Probe, focusing on the fact that words often have various meanings:
  
  * “In the UDHR, when the authors use the word *universal*, what meaning do they intend? Are they referring to the physical universe, planets, galaxies, etc.?”

- Invite students to turn and talk. Then have a few share out. Drawing on their thinking to the extent possible, guide the class to realize that the authors of the UDHR sought to emphasize that human rights have no exceptions.

- Point out to students the *al* ending in *universal*: “The *al* at the end of this word is a common way to signal an adjective. So *universal* describes human rights.”

- Invite them to add notes in the example/non-example boxes to clarify what is meant by universal human rights.

- Point out to students how good they have gotten at building a full understanding of a word by considering it in depth across many days.

## Meeting Students’ Needs
B. Word Choice and Meaning: Comparing the Original UDHR to the Plain Language Version (20 minutes)

- Share with students that the authors of the UDHR wanted everyone on the planet to know, understand, and honor the rights described in the document. Invite them to consider the importance of being able to explain the ideas embodied in this document in simple language that anyone could understand and embrace.

- Tell students that many organizations have simplified the UDHR to make it easier to understand. Today, they will look at one of those simpler versions, called the Plain Language Version. Explain that plain in this context means “simple.”

- Distribute the Universal Declaration of Human Rights—Plain Language Version to each student. Ask them to skim the document looking for repeated words or phrases, as they did with the original. Then, as before, invite them to turn and talk. (Likely they will notice similar phrases, such as “everyone” or “nobody.”)

- Remind students how they “chunked” the UDHR by putting boxes around specific articles the class would focus on. Ask students to do the same with their Plain Language Version: Draw one box per article around the same 11 articles: 1, 2, 3, 6, 14, 16, 17, 20, 23, 25, and 26.

- Ask students to focus on one or two articles (likely the ones they became “experts” on in Lesson 7, but they may choose any). Invite them to talk with a partner about the comparisons:
  * “What words are the same?”
  * “What words are different?”

- Ask:
  * “Do you think this Plain Language Version is better or worse than the original? Why?”

- Many students likely will say they think the Plain Language Version is easier. (They may even express frustration about why they didn’t get to read this easier document in the first place.) Some may comment that they liked the original because it was much more detailed.

- Tell students that simplified versions serve a purpose, making harder things easier to understand. Authors must choose words carefully, because anything changed from one version to another runs the risk of losing some of the original meaning.

- Ask pairs to choose one or two specific articles to focus on for the next task.

- Ask them to consider:
  * “What is gained in the Plain Language Version? In other words, how is it better?”

Meeting Students’ Needs

- Consider partnering an ELL with a student who speaks the same home language when discussion of complex content is required. This can allow them to have more meaningful discussions and clarify points in their home language.

- Providing choice and extensions naturally differentiates based on students’ readiness and interest.

- If appropriate, coach ELLs or struggling readers to choose shorter articles. To stretch stronger readers, encourage them to choose different articles than the 10 the class has been reading closely.
### Work Time (continued)

- Invite students to Think-Pair-Share. During the sharing, probe them to provide examples of words or phrases from specific articles.
- Then ask:
  * “What is lost in the Plain Language Version? In other words, how is it worse?”
- Invite them again to Think-Pair-Share. During the sharing, probe them to provide examples of words or phrases from specific articles.
- Ask students to get out their **UDHR note-catcher**, if they haven’t already. Invite them to either revise their paraphrase/summary of an article or to add in key words from the original that they now think are particularly important for carrying the meaning of the article.

### Meeting Students’ Needs
## Closing and Assessment

- Ask students to draw a line underneath their last journal entry and copy the question:
  
  * “What is gained in the Plain Language Version of the UDHR? What is lost?”

  - Tell them that they may focus just on one article or write about the document more broadly. Either way, they should use quotes from the original UDHR and the Plain Language Version as evidence for their answer.
  - If time permits, ask students to share their writing with a partner.

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## Meeting Students’ Needs

- Consider allowing students to draw their observations, ideas, or notes when appropriate.
- Be aware that vocabulary can be overwhelming for some ELLs. They may be working on basic word meaning, and that is appropriate.

## Homework

- Show someone at home both versions of the UDHR: the original and the Plain Language Version. Talk with that person about which version you prefer, and why. What is gained and lost when an original primary source (historical document) is simplified? What does the phrase “lost in translation” mean?
Grade 5: Module 1: Unit 1: Lesson 8
Supporting Materials
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<tr>
<td>1</td>
<td>When children are born, they are free and each should be treated in the same way. They have reason and conscience and should act towards one another in a friendly manner.</td>
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<td>2</td>
<td>Everyone can claim the following rights, despite - a different sex - a different skin color - speaking a different language - thinking different things - believing in another religion - owning more or less - being born in another social group - coming from another country It also makes no difference whether the country you live in is independent or not.</td>
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<td>3</td>
<td>You have the right to live, and to live in freedom and safety.</td>
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<td>4</td>
<td>Nobody has the right to treat you as his or her slave and you should not make anyone your slave.</td>
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<td>5</td>
<td>Nobody has the right to torture you.</td>
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<td>6</td>
<td>You should be legally protected in the same way everywhere, and like everyone else.</td>
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<td>7</td>
<td>The law is the same for everyone; it should be applied in the same way to all.</td>
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<td>8</td>
<td>You should be able to ask for legal help when the rights your country grants you are not respected.</td>
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<td>9</td>
<td>Nobody has the right to put you in prison, to keep you there, or to send you away from your country unjustly, or without good reason.</td>
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<td>10</td>
<td>If you go on trial this should be done in public. The people who try you should not let themselves be influenced by others.</td>
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<td>11</td>
<td>You should be considered innocent until it can be proved that you are guilty. If you are accused of a crime, you should always have the right to defend yourself. Nobody has the right to condemn you and punish you for something you have not done.</td>
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<td>12</td>
<td>You have the right to ask to be protected if someone tries to harm your good name, enter your house, open your letters, or bother you or your family without a good reason.</td>
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<td>13</td>
<td>You have the right to come and go as you wish within your country. You have the right to leave your country to go to another one; and you should be able to return to your country if you want.</td>
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<td>14</td>
<td>If someone hurts you, you have the right to go to another country and ask it to protect you. You lose this right if you have killed someone and if you, yourself, do not respect what is written here.</td>
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<td>15</td>
<td>You have the right to belong to a country and nobody can prevent you, without a good reason, from belonging to a country if you wish.</td>
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<td>16</td>
<td>As soon as a person is legally entitled, he or she has the right to marry and have a family. In doing this, neither the color of your skin, the country you come from nor your religion should be impediments. Men and women have the same rights when they are married and also when they are separated. Nobody should force a person to marry. The government of your country should protect you and the members of your family.</td>
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<td>17</td>
<td>You have the right to own things and nobody has the right to take these from you without a good reason.</td>
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<td>18</td>
<td>You have the right to profess your religion freely, to change it, and to practice it either on your own or with other people.</td>
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<td>19</td>
<td>You have the right to think what you want, to say what you like, and nobody should forbid you from doing so. You should be able to share your ideas also—with people from any other country.</td>
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<td>20</td>
<td>You have the right to organize peaceful meetings or to take part in meetings in a peaceful way. It is wrong to force someone to belong to a group.</td>
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<td>21</td>
<td>You have the right to take part in your country’s political affairs either by belonging to the government yourself or by choosing politicians who have the same ideas as you. Governments should be voted for regularly and voting should be secret. You should get a vote and all votes should be equal. You also have the same right to join the public service as anyone else.</td>
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<td>22</td>
<td>The society in which you live should help you to develop and to make the most of all the advantages (culture, work, social welfare) which are offered to you and to all the men and women in your country.</td>
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<td>23</td>
<td>You have the right to work, to be free to choose your work, to get a salary which allows you to support your family. If a man and a woman do the same work, they should get the same pay. All people who work have the right to join together to defend their interests.</td>
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<td>24</td>
<td>Each work day should not be too long, since everyone has the right to rest and should be able to take regular paid holidays.</td>
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<td>25</td>
<td>You have the right to have whatever you need so that you and your family: do not fall ill or go hungry; have clothes and a house; and are helped if you are out of work, if you are ill, if you are old, if your wife or husband is dead, or if you do not earn a living for any other reason you cannot help. Mothers and their children are entitled to special care. All children have the same rights to be protected, whether or not their mother was married when they were born.</td>
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</table>
You have the right to go to school, and everyone should go to school. Primary schooling should be free. You should be able to learn a profession or continue your studies as far as you wish. At school, you should be able to develop all your talents, and you should be taught to get on with others, whatever their race, religion, or country they come from. Your parents have the right to choose how and what you will be taught at school.

You have the right to share in your community’s arts and sciences, and any good they do. Your works as an artist, writer, or a scientist should be protected, and you should be able to benefit from them.

So that your rights will be respected, there must be an “order” which can protect them. This “order” should be local and worldwide.

You have duties toward the community within which your personality can only fully develop. The law should guarantee human rights. It should allow everyone to respect others and to be respected.

In all parts of the world, no society, no human being, should take it upon her or himself to act in such a way as to destroy the rights which you have just been reading about.

This plain language version is given only as a guide. For an exact rendering of each principle, refer students to the original. This version is based in part on the translation of a text prepared in 1978 for the World Association for the School as an Instrument of Peace, by a research group of the University of Geneva, under the responsibility of Professor L. Massarenti. In preparing the translation, the group used a basic vocabulary of 2,500 words in use in the French-speaking part of Switzerland. Teachers may adopt this methodology by translating the text of the Universal Declaration in the language in use in their region.
Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account
## Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account

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

- I can determine the main idea(s) of an informational text based on key details. (RI.5.2)
- I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3)
- I can determine the meaning of content words or phrases in an informational text. (RI.5.4)

### Supporting Learning Targets

- I can cite examples of where human rights were upheld or challenged in “Teaching Nepalis to Read, Plant, and Vote.”
- I can explain how specific articles of the UDHR relate to this firsthand account.

### Ongoing Assessment

- Students’ annotated text of “Teaching Nepalis to Read, Plant, and Vote”

### Agenda

1. **Opening**
   - A. Engaging the Reader (5 minutes)
2. **Work Time**
   - A. First Read of Paragraphs 1–5: What Is This Firsthand Account About? (15 minutes)
   - B. Second Read of Paragraphs 1–5: Annotating for Vocabulary Related to Human Rights (10 minutes)
   - C. First and Second Read of Remaining Three Chunks of Text (25 minutes)
3. **Closing and Assessment**
   - A. Debrief (5 minutes)
4. **Homework**

### Teaching Notes

- This lesson helps students understand the “So what?” of the UDHR: People all over the world still face human rights challenges.
- This is students’ first opportunity to apply the concept of human rights to people and events in a text. It lays the foundation for students’ ability to analyze similar issues throughout their study of the novel Esperanza Rising in Units 2 and 3.
- Encourage them to make connections back to the UDHR throughout their analysis. (Students will study this text across two days; in Lesson 10, they will work directly with the UDHR and their note-catcher.)
- Review: Vocabulary strategies and Write-Pair-Share and Fist to Five (see Appendix).
- Post: Learning targets.
# Main Ideas in Informational Text:
## Analyzing a Firsthand Human Rights Account

### Lesson Vocabulary
- evidence, cite, justify, human rights, firsthand accounts

### Materials
- “Teaching Nepalis to Read, Plant, and Vote” (one per student)
- Close Readers Do These Things anchor chart (begun in Lesson 1)

### Opening

#### A. Engaging the Reader (5 minutes)
- Read the first learning target aloud to students, circling or underlining the word *explain*. Point out to students that today their will be reading a different type of informational text, and one of their first goals will be simply to understand and explain who is involved and what happened.
- Read the second learning target aloud to students, circling or underlining the words *cite* and *firsthand accounts*. Discuss each word separately, inviting students to give synonyms for these words. Explain to students that they apply the concepts from the UDHR to firsthand accounts: real stories about real people.
- Circle or underline the words *upheld* and *challenged*. Invite students to turn and talk about what they think these two words mean. (They might figure out *upheld* from “uphold,” which they learned earlier.) Ask a few students to share out and write the definition above or under the two words.
- If students do not mention this on their own, help them see the connection between these two terms and their graphic organizer: *Upheld* means that the UDHR right is being honored, and *challenged* means that it is not.
- Point out that as students do their close reading, their main purpose will be to think about how this firsthand account relates to the UDHR, specifically whether or not the people’s human rights were upheld or challenged, and how they responded.
- Ask students to briefly turn and talk to a partner:
  * “What are some of the human rights you remember from the UDHR?”

### Meeting Students’ Needs
- ELL language acquisition is facilitated by interaction with native speakers of English who provide models of language.
- Consider posting nonlinguistic symbols (i.e., thumbs-up sign for upheld or an X for challenged) with key words in the learning targets to aid ELLs with comprehension.
## Work Time

### A. First Read of Paragraphs 1–5: What Is This Firsthand Account About? (15 minutes)

- Distribute “Teaching Nepalis to Read, Plant, and Vote” to each student. Tell them that today they will “chunk” this longer text, reading it in shorter sections and thinking about each section. Point out that until now, they have been reading UDHR articles: short, difficult bits of text. Today they will read longer text.
- Read the first five paragraphs aloud once, with students following along to support fluency.
- Remind students of the close reading routine they have been practicing throughout this unit. Direct them to the Close Readers Do These Things anchor chart (begun in Lesson 1).
- Tell them that they will do the same sort of process today with this text, although it is longer and may require some different approaches. Point out that the steps they listed are not a “formula”: The main goal of reading closely is to pay careful attention to text, rereading and continuing to think about it more precisely.
- Encourage students to “have a go” with the first paragraph. Ask them to reread this paragraph on their own, annotating for gist and writing clarifying questions in the margins as they need to. You might prompt them by asking:
  - “What is this first paragraph mostly about?”
- Have students turn and talk with a partner about their annotations and questions. As students talk in pairs, circulate to listen in and gauge students’ understanding. Prepare to address any misconceptions in a brief think-aloud.
- Refer to strong comments made or questions that came up repeatedly during students’ partner talk (for example: “I heard Jasmine say ... which made a lot of sense to me, since the text says ...”).
- Focus in on the hard names that appear in the first paragraph:
  - “I overheard several of you asking questions about the people’s names.”
- Invite a student to think aloud about what he or she figured out about the names. If no students are prepared to do this, model briefly how to refer to the text to seek answers to clarifying questions. Think aloud:
  - “The names confused me, too. I had never seen names like this before. But I started by just asking myself: ‘What is this about? It says here that this boy wasn’t allowed to go to school. And when I look back at the title, I see the word ‘Nepali.’ That word is like a word of a country I know: Nepal, which is near India. So I figured out that they are from Nepal. I decided not to worry too much about the names, but just underline the three people: a man named Bishnu, his son Dinesh, and Dinesh’s wife. I get that they are a family. I think that’s all I really need to know about their names, so I’m going to read on.”

## Meeting Students’ Needs

- If needed and if possible, consider providing ELLs firsthand accounts in their home language and partnering them with another student who speaks their home language.
- As a scaffold, this longer text has been broken into sections. This models for students (and teachers) how to chunk text.
- Struggling readers benefit from a clear purpose and narrowed focus. Consider numbering the paragraphs and asking struggling readers to focus in on one paragraph in each section that carries a great deal of meaning related to human rights (Paragraphs 2 or 3, Paragraph 6, etc.).
- If necessary, ask students to first focus on just one person in this story: Bishnu, Dinesh, or Ratna.
- Provide ELLs bilingual word-for-word translation dictionaries or online translation sources, such as Google Translate, to assist with comprehension.
### Work Time (continued)

- Ask students to repeat the same process with Paragraphs 2–4:
  1. Reread.
  2. Annotate for gist and ask clarifying questions.
  3. Return to the text to find answers.

- Remind them to annotate (their gist and their questions) in the margins to help them keep track of their own thinking and to help them prepare to share with their partner.

- As before, invite students to turn and talk with a partner about what they understand from Paragraphs 2–4 and what questions remain. Circulate to listen in and gauge students’ understanding. Prepare to address any misconceptions in a brief think-aloud.

- Again, after students have had an opportunity to grapple with the first section on their own and in pairs, think aloud as necessary. Seize on students’ strong comments or the patterns of their questions.

- For example, if students got the gist of Paragraph 2—that Bishnu had to marry at age nine and then ran away to get educated—comment on that.

- If many students were confused in Paragraph 4 about why Bishnu went to jail, address this. Invite a student who figured this out to think aloud for the group. Alternatively, model your own thinking: “I heard a lot of you asking about why Bishnu went to jail. I had that question too the first time I read this. He doesn’t seem like a criminal. But then I remembered that the author said something about ‘against the law’ earlier in the text. So I went back up to reread to find that phrase, since I know that’s why people usually go to jail. I skimmed and found it in Paragraph 2.” (Underline the phrase “against the law.”)

- Continue: “Then I reread that sentence again to remind myself what that law was about. It states, ‘It was actually against the law to start schools in the villages of Nepal, because the government believed that it was easier to control people if they didn’t know how to read and write.’ Oh, I see now: He brought a teacher to India to start a school. That was illegal in that country. The government wanted people not to be literate. But why?”

- Point out to students that they will return to some of the important ideas in the text—like why a government would want its people not to be able to read—during additional read-throughs. For now, remind them that they are simply reading for gist and asking clarifying questions.

- Ask students to turn and talk about what they now understand about Paragraphs 1–4.

### Meeting Students’ Needs

- If students read a story in their home language, they can try to talk about it in English with a partner.

- When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.

- If any students from Nepal or that region of the world are in this class, consider inviting them to share briefly about the country. Honor their expertise, but do not put them on the spot.
### B. Second Read of Paragraphs 1–5: Annotating for Vocabulary Related to Human Rights (10 minutes)

- Remind students that annotating is reading and marking text for a specific purpose. On their first read, they annotated for the gist and to ask clarifying questions. Now they will reread to look for words or phrases in this firsthand account that relate to human rights, based on their knowledge of the UDHR. Tell them that in the next lesson, they will reread the UDHR and connect it to the article. Today, the goal is to work with just the vocabulary in the context of this firsthand account and think about which words connect to human rights.

- Ask students to begin with Paragraph 1, circling or underlining words that relate to a specific human right. Then invite them to turn and talk about what they found.

- Invite a student to share with the class. If necessary, model connections you are making between this section of text and the UDHR. For example: “It says here that Bishnu was not allowed to go to school. I think I remember in the UDHR that everyone has the right to an education. I don’t know what article it is exactly, but we did read that.”

- Model being somewhat tentative but making direct links back to prior reading.

- Check that all students understand the task, then release them to continue with Paragraphs 2–4. Remind them to focus on words or phrases that relate to human rights. As before, they should do this first individually, then talk with a partner about what they found.

- Circulate to listen in, gauging students’ understanding and patterns of clarity or confusion. After a few minutes, ask a few of them to share out.

### C. First and Second Read of Remaining Three Chunks of Text (25 minutes)

- Congratulate students on finishing the close reading routine for the first section of this longer text. Point out how their understanding of the text deepens upon each reading.

- Repeat this cycle with the second section of text (Paragraphs 5–7):
  1. Read aloud as students follow along.
  2. Students read for gist, ask clarifying questions, annotate, and then talk with a partner.
  3. Students reread, underlining words related to human rights, then talk with a partner.

- Repeat for Section 3 (Paragraphs 8–10) and Section 4 (Paragraphs 11–end).

### Meeting Students’ Needs

- ELLs may need to be reminded that the word *face* has multiple meanings. In this context, it means “deal with.”
### Work Time (continued)

- Ask a few students to report out about the article:
  - “What is it mostly about?”
  - “What are you realizing about human rights around the world?”
- Ask students to put their annotated texts into their folders for tomorrow’s lesson.

### Meeting Students’ Needs

### Closing and Assessment

#### A. Debrief (5 minutes)

- Ask students to think on their own, and then share with a partner in response to this prompt:
  - “How did certain words in the text help you understand the human rights issues in this firsthand account? Be sure to give evidence from the text in your explanation.”
- Using the Fist to Five strategy, have students show their mastery of the learning targets, noting any 0 to 3s. Make sure to touch base with those who did not seem to master the learning targets.

#### Meeting Students’ Needs

- Consider allowing students to draw their observations, ideas, or notes when appropriate.

### Homework

- Go back through the text and make three to five flash cards from the new vocabulary you learned today. Put the word on one side and the meaning that you learned and a drawing to represent that meaning on the other.
- Talk with someone at home about what you read. If possible, discuss with that person:
  - “How does something that happened 70 years ago in a country on the other side of the world relate to me? Why should I care?”
- If there is no adult available to do this, answer the question on your own in writing.
Seventy years ago, a boy named Bishnu Prasad Dhungel was not allowed to go to school. As a result, thousands of Nepalis have learned to read and write. This is the remarkable story of Bishnu, his son Dinesh, and Dinesh’s wife Ratna.

When Bishnu was a child, there was only one school in Nepal and it was far away in Kathmandu. It was actually against the law to start schools in the villages of Nepal, because the government believed that it was easier to control people if they didn’t know how to read and write.

Back then, parents arranged to have their children married very young. Bishnu was married when he was just nine years old, and then married again to a second wife when he was 15. He helped on the family farm, but he longed to go to school. Finally, he was so determined to get an education that he ran away to Kathmandu, walking for three entire days. He completed one year of school, enough to get a government job.

Bishnu’s wives had 25 children between them, though ten died from diseases such as smallpox and measles and malaria (a disease of tropical countries). As Bishnu’s children grew, he was determined that they would go to school, so he brought a teacher from India to teach them. For doing so, Bishnu was sent to jail for three months for breaking the law. However, he didn’t give up. He joined the Nepali Congress—a then-illegal political party fighting for democracy—to fight the government. In 1951, when a new government came to power, education was finally allowed.

Dinesh is Bishnu’s third son. He not only went to elementary school, he graduated from college. Because he had studied English, he was able to get a job teaching Nepali to U.S. Peace Corps volunteers. With the job came the opportunity to travel around Nepal.

Dinesh soon noticed how few poor Nepalis, especially women and girls, knew how to read. They now had the right to go to school, but they didn’t have schools or teachers. This realization inspired Dinesh to follow in his father’s footsteps as a champion of education. As a result, thousands of lives were changed.

Dinesh was fortunate to have married Ratna, a lively young woman who was also committed to helping the poor. They created an organization called the Non-Formal Education Services Center to educate poor Nepalis. Dinesh describes their first project: “We were working with a very poor tribal group that lived in caves on the sides of steep hills. When we first visited, they ran into the forest because they were scared of strangers. They had nothing. I couldn’t believe our brothers and sisters were living in this condition.”

While they’d set out to teach reading and writing, they quickly realized that they needed to do something about the poverty they saw. After talking with the villagers, they decided to buy goats for the ten poorest families. Goats could scale the steep hillsides and eat the brush that grew there. When the goats gave birth, the kids were given to other poor families. Dinesh and Ratna also learned that orange trees would grow in the area, so they planted hundreds of trees.
The villagers were required to save one quarter of the money they earned from the goats and oranges. With their savings, they sent their children to the schools that the center helped build. They were eventually able to buy land and build better houses.

Since then, the center has taught 20,000 adults and 5,000 children to read as well as helped to lift them out of poverty. They have built 15 schools and 56 drinking water systems and planted thousands of trees. When democracy came to Nepal in 1990, the center also taught the meaning of democracy and the importance of voting and human rights.

Ratna was eager to help the women and children in another village, so she started her own organization, called HANDS. To get to the village, she had to wade a river seven times. It was a three-and-a-half-hour walk to the nearest health clinic. When the river was flooded, the people couldn’t get to the clinic at all. Ratna’s organization built a health center. It also taught women and girls to raise animals, to farm organically and make tofu, to sew, and to make pressed-flower cards (which Ratna sells in the United States). Of course, they also learn to read and write.

“In the poor areas of Nepal,” Dinesh says, “there is no TV or computer or electricity. Most children don’t have enough pencils or paper. When the rainy season starts, it seems like all the rain is falling in the class because the roofs leak so much. The classrooms are tiny, dark, and cold. The children need to help their parents with housework, fetching firewood, and taking care of goats or their younger brothers and sisters. Because of this, only about one out of ten children complete grade 10.”

Dinesh and Ratna have spent their lives trying to change this. Of this, Dinesh says, “We are proud.”

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Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account for Connections to Specific Articles of the UDHR
**Grade 5: Module 1: Unit 1: Lesson 10**

**Main Ideas in Informational Text:**
Analyzing a Firsthand Human Rights Account for Connections to Specific Articles of the UDHR

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

| I can determine the main idea(s) of an informational text based on key details. (RI.5.2) |
| I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3) |
| I can choose evidence from informational texts to support analysis, reflection, and research. (RI.5.9) |

### Supporting Learning Targets

- I can cite examples of where human rights were upheld or challenged in “Teaching Nepalis to Read, Plant, and Vote.”
- I can explain how specific articles of the UDHR relate to this firsthand account.

### Ongoing Assessment

- Annotated text of “Teaching Nepalis to Read, Plant, and Vote” (begun in Lesson 9, completed in Lesson 10)

### Agenda

<table>
<thead>
<tr>
<th>1. Opening</th>
<th>Teaching Notes</th>
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<tbody>
<tr>
<td>A. Revisiting 11 Articles from the UDHR (5 minutes)</td>
<td>- In this lesson, students continue to work with the firsthand account they read yesterday, “Teaching Nepalis to Read, Plant, and Vote.” The particular focus today is on finding evidence in the text that directly relates to specific articles of the UDHR. Students physically manipulate evidence in order to begin to understand how to cite specific passages to prove an argument.</td>
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<tr>
<th>2. Work Time</th>
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<tbody>
<tr>
<td>A. Summarizing: “Nicknaming” 11 UDHR Articles (10 minutes)</td>
<td>- This lesson continues to build students’ ability to cite specific evidence, which they will apply both in the End of Unit 1 Assessment and throughout Units 2 and 3 when they study Esperanza Rising.</td>
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<tr>
<td>B. Sorting Evidence: Relating Specific Passages in “Teaching Nepalis to Read, Plant, and Vote” to UDHR Articles (15 minutes)</td>
<td>- In advance: Prepare two envelopes for each small group: evidence strips and UDHR article strips (see supporting materials, below).</td>
</tr>
<tr>
<td>C. Discussion: Supporting a Point of View with Text-Based Evidence (10 minutes)</td>
<td>- Post: Learning targets.</td>
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<tr>
<td>D. Opinion Writing: What Human Right Was Upheld or Challenged? (15 minutes)</td>
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<th>3. Closing and Assessment</th>
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<tr>
<td>A. Debrief (5 minutes)</td>
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| 4. Homework               |                                                                                  |

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### Lesson Vocabulary

| determine, clues, text, annotate, cite, justify, human rights, firsthand accounts |

### Materials

- UDHR Article anchor charts (from Lesson 7; 11 total, created by students)
- Colored markers and tape (by each of the 11 anchor charts)
- UDHR note-catcher (from previous lessons)
- “Teaching Nepalis to Read, Plant, and Vote” (from Lesson 9)
- Envelopes (two per small group)
- Evidence strips from “Teaching Nepalis to Read, Plant, and Vote” (one envelope of evidence strips per group)
- UDHR article strips (for each group: one envelope of 10 articles, cut into strips, preferably on different color paper than the evidence strips)
- Document camera

### Opening

#### A. Revisiting 11 Articles from the UDHR (5 minutes)

- Post the UDHR Article anchor charts around the room. Place a colored marker and some tape by each chart.
- Ask students to go stand in small groups by the 11 charts, so there are 2 or 3 students at any given chart. Invite them to talk with each other about this question:
  - “What is this article mostly about? If you had to give it a nickname, what would you call it?”
- Give students 3 to 4 minutes to talk. Invite them to add their thinking to the chart for their article.
- Invite a few groups to share out to check for understanding. Then ask students to return to their seats, where they will continue “nicknaming” the articles.

### Meeting Students’ Needs

- ELL language acquisition is facilitated by interaction with native speakers of English who provide models of language.
- Consider posting nonlinguistic symbols (i.e., a thumbs-up sign for upheld, an X for challenged) with key words in the learning targets to aid ELLs with comprehension.
### Work Time

**A. Summarizing: “Nicknaming” 11 UDHR Articles (10 minutes)**

- Briefly review the learning targets. Tell students that today they will continue talking about and reading the same text they read yesterday: “Teaching Nepalis to Read, Plant, and Vote.” Today they will practice citing examples: finding specific passages in the text to prove a point.

- The main focus of today is to find specific connections between this firsthand account and the UDHR students have been studying throughout Unit 1.

- Ask students to locate their UDHR note-catcher (introduced in Lesson 1 and used throughout this unit). Students should be quite familiar with the 11 articles and the note-catcher at this point. Ask them to briefly reread their notes, and then to give each article a nickname. Students may do this independently or in pairs.

- As students work, circulate to listen in and support as needed. This is also a good time to distribute to each group two envelopes: evidence strips from “Teaching Nepalis to Read, Plant, and Vote” and UDHR article strips.

### Meeting Students’ Needs

- If needed and if possible, consider providing ELLs firsthand accounts in their L1 partnered with another student who speaks their L1.

- As a scaffold, this longer text has been broken into sections. This models for students (and teachers) how to chunk text.

- Struggling readers benefit from a clear purpose and narrowed focus. Consider numbering the paragraphs and asking struggling readers to focus in on one paragraph in each section that carries a great deal of meaning related to human rights (Paragraphs 2 or 3, Paragraph 6, etc.).
## Work Time

**B. Sorting Evidence: Relating Specific Passages in “Teaching Nepalis to Read, Plant, and Vote” to UDHR Articles (15 minutes)**

- Ask students to briefly turn and talk to a partner about what they remember from “Teaching Nepalis to Read, Plant, and Vote,” the firsthand account they read in Lesson 9.
- Direct students’ attention to the two envelopes on their table. Explain:
  
  * “Yesterday, when we read this firsthand account twice, many of you were referring to specific passages in the text to explain your thinking. That is something good readers do. Today, we are going to continue practicing that skill. Specifically, we will be thinking about how particular passages in this firsthand account relate to the articles from the UDHR that we have been studying.”

- Invite students to open both envelopes and orient themselves to the contents. Say:
  
  * “Your challenge is to sort the evidence I have given you. As a group, spread out the UDHR article strips. Then, read each evidence strip and discuss what article it goes with, and why.”

- Write these questions where all students can see them:
  
  * “What human right was being challenged?” * “What human right was being upheld?”

- Briefly model using the document camera, as students watch:
  
  * “For example, here is an evidence strip that says: ‘Back then, parents arranged to have their children married very young.’ I remember there is a UDHR article about marriage. I nicknamed it ‘right to marry.’ Here it is: Article 16. I’m going to put this strip there, because it sounds like he didn’t get to choose his own wife; his parents chose for him. I think his human rights were violated.”

- Tell students that they should take turns reading the evidence strips out loud. Then as a group, they should discuss which UDHR article that evidence belongs with.
- Emphasize that many of the evidence strips could be matched with more than one of the UDHR articles. There is not always a single right answer. Students need to provide reasons why they matched a piece of evidence with a given UDHR article.

## Meeting Students’ Needs

- If necessary, ask students to first focus on just one person in this story: Bishnu, Dinesh, or Ratna.
- When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required. For example: “This piece of evidence is about _________. It relates to this article of the UDHR because____________.”
Main Ideas in Informational Text: Analyzing a Firsthand Human Rights Account for Connections to Specific Articles of the UDHR

Work Time

• Check that students understand the process, then release them to work. Circulate to listen in and support as needed. Do not give answers; rather, probe students to support their reasons with evidence:
  * “Why did you match that piece of evidence with that article from the UDHR?”
  * “Explain your thinking.”
  * “Tell me more.”

• When you hear students providing reasons or details, give them specific praise:
  * “I love how you’re not just putting those two strips together, but that you explained why that evidence relates to that UDHR article.”

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<tr>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td>• Consider providing a sentence frame, sentence starter, or cloze sentence to assist with language production and the structure required. For example: “One human right that was challenged is <strong><strong><strong><strong><strong>, and I know this because</strong></strong></strong></strong></strong>________.”</td>
</tr>
</tbody>
</table>

C. Discussion: Supporting a Point of View with Text-Based Evidence (10 minutes)

• Tell students that now they should find a partner in their group and choose just one evidence strip they feel they really understand.

• Invite them to take that sentence strip and go back to the anchor chart for the UDHR article they think it relates to. Ask students to tape their piece of evidence onto the anchor chart and then write in an explanation:
  * “This piece of evidence shows that this human right was upheld/challenged because ...”

D. Opinion Writing: What Human Right Was Upheld or Challenged? (15 minutes)

• Tell students that they will now have time on their own to practice supporting their point of view with reasons and information. Remind them how thinking and talking helps them deepen their understanding of a text. Encourage them to now capture that thinking on paper.

• Circulate to support as needed.

• Collect students’ completed Human Rights Challenged and Upheld recording form.
### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Debrief (5 minutes)</th>
<th>Meeting Students' Needs</th>
</tr>
</thead>
</table>
| • Ask students to think on their own, and then share with a partner, in response to this prompt:  
  * “How did working with the evidence strips help you understand this firsthand account?”  
• Tell students that tomorrow in their end of unit assessment, they will have a chance to again practice closely reading a firsthand account and supporting their point of view with evidence. They will read a new firsthand account and relate it to an article from the UDHR. | • Consider allowing students to draw their observations, ideas, or notes when appropriate. |

### Homework

<table>
<thead>
<tr>
<th>Meeting Students' Needs</th>
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<tbody>
<tr>
<td>• Review what you know about close reading and what you have practiced. You will read closely on your own with a new firsthand human rights account during tomorrow’s assessment.</td>
</tr>
</tbody>
</table>
Instructions for teacher:
Make 6 or 7 copies of these pages (enough for one copy per small group). Cut the pieces of evidence into separate strips (one piece of evidence per strip); cut on the line breaks below. Prepare one envelope of evidence strips for each group.

Paragraph 1:
Seventy years ago, a boy named Bishnu Prasad Dhungel was not allowed to go to school. As a result, thousands of Nepalis have learned to read and write.

Paragraph 2:
It was actually against the law to start schools in the villages of Nepal, because the government believed that it was easier to control people if they didn’t know how to read and write.

Paragraph 3:
Back then, parents arranged to have their children married very young. Bishnu was married when he was just nine years old, and then married again to a second wife when he was 15.

Paragraph 3:
Finally, he was so determined to get an education that he ran away to Kathmandu, walking for three entire days [to get there]. He completed one year of school, enough to get a government job.

Paragraph 4:
Bishnu’s wives had 25 children between them, though ten died from diseases such as smallpox and measles and malaria (a disease of tropical countries).
Paragraph 4:
As Bishnu’s children grew, he was determined that they would go to school, so he brought a teacher from India to teach them. For doing so, Bishnu was sent to jail for three months for breaking the law.

Paragraph 4:
In 1951, when a new government came to power, education was finally allowed.

Paragraph 5:
Dinesh is Bishnu’s third son. He not only went to elementary school, he graduated from college.

Paragraph 6:
Dinesh soon noticed how few poor Nepalis, especially women and girls, knew how to read. They now had the right to go to school, but they didn’t have schools or teachers.

Paragraph 6:
They now had the right to go to school, but they didn’t have schools or teachers. This realization inspired Dinesh to follow in his father’s footsteps as a champion of education. As a result, thousands of lives were changed.

Paragraph 8:
Dinesh describes their first project: “We were working with a very poor tribal group that lived in caves on the sides of steep hills. When we first visited, they ran into the forest because they were scared of strangers. They had nothing. I couldn’t believe our brothers and sisters were living in this condition.”
Paragraphs 9 and 10:
After talking with the villagers, they decided to buy goats for the ten poorest families.... [The villagers] were eventually able to buy land and build better houses.

Paragraph 11:
Since then, the center has taught 20,000 adults and 5,000 children to read as well as helped to lift them out of poverty.

Paragraph 11:
When democracy came to Nepal in 1990, the center also taught the meaning of democracy and the importance of voting and human rights.

Paragraph 12:
Ratna was eager to help the women and children in another village, so she started her own organization, called HANDS.... Ratna’s organization built a health center.
Paragraph 12:
Ratna was eager to help the women and children in another village, so she started her own organization, called HANDS.... Ratna’s organization built a health center.

Paragraph 12:
Of course, they also learn to read and write.

Paragraph 13:
The classrooms are tiny, dark, and cold. The children need to help their parents with housework, fetching firewood, and taking care of goats or their younger brothers and sisters. Because of this, only about one out of ten children complete grade 10.

Paragraph 14:
Dinesh and Ratna have spent their lives trying to change this.
Article 1 of the UDHR:

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2 of the UDHR:

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status.

Article 16 of the UDHR:

(1) Men and women of full age, without any limitation due to race, nationality, or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage, and at its dissolution.

Article 17 of the UDHR:

(1) Everyone has the right to own property alone as well as in association with others.
(2) No one shall be arbitrarily deprived of his property.

Article 23 of the UDHR:

(1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work, and to protection against unemployment.
(2) Everyone, without any discrimination, has the right to equal pay for equal work.
Article 25 of the UDHR:

(1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing, and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age, or other lack of livelihood in circumstances beyond his control.

Article 26 of the UDHR:

(1) Everyone has the right to an education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made available, and higher education shall be equally accessible to all on the basis of merit.

End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account
GRADE 5: MODULE 1: UNIT 1: LESSON 11
End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account

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

I can explain what a text says using quotes from the text. (RI.5.1)
I can determine the main idea(s) of an informational text based on key details. (RI.5.2)
I can explain important connections between people, events, or ideas in an informational text accurately. (RI.5.3)
I can choose evidence from informational texts to support analysis, reflection, and research. (RI.5.9)

Supporting Learning Targets

• I can cite examples of where human rights were upheld or challenged in “From Kosovo to the United States.”
• I can explain how specific articles of the UDHR relate to this firsthand account.

Ongoing Assessment

• End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account

Agenda

1. Opening
   A. Engaging the Reader (5 minutes)
2. Work Time
   A. End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (45 minutes)
3. Closing and Assessment
   A. Debrief (10 minutes)
4. Homework

Teaching Notes

• “From Kosovo to the United States” is a challenging text. Consider having ELLs or struggling readers read only through Section 1 (Paragraph 15), ending with “They gave us blankets and even diapers for my two little cousins.”
• Post: Learning targets.
Lesson Vocabulary
support, provide, conclusions, implications, facts, human rights, evidence, violations, analysis, quotes

<table>
<thead>
<tr>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of Unit Assessment Text: “From Kosovo to the United States” (one per student)</td>
</tr>
<tr>
<td>End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (one per student)</td>
</tr>
<tr>
<td>End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (Answers for Teacher Reference)</td>
</tr>
<tr>
<td>NY State Grade 4-5 Expository Writing Evaluation Rubric</td>
</tr>
<tr>
<td>Extended-Response (4-Point) Holistic Rubric (For Teacher Reference for scoring assessment)</td>
</tr>
</tbody>
</table>

Opening

A. Engaging the Reader (5 minutes)

- Tell students: “For the past two weeks, we have been studying human rights. We learned new vocabulary words and practiced close reading of the UDHR and firsthand accounts of human rights stories from around the world. Now we are going to put all of that new knowledge to use by writing an essay about human rights.”
- Read the learning targets, circling or underlining the words cite, and explain. Review each word individually, making sure students understand what each one means. Write synonyms or draw symbols if necessary to help students recall the meaning of those words.

Meeting Students’ Needs

- Reviewing academic vocabulary assists all students developing academic language.
- ELL language acquisition is facilitated by interaction with native speakers of English who provide models of language.
### Work Time

**A. End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account (45 minutes)**

- Remind students that they have been building background knowledge about human rights and about how real people still face human rights challenges and work to uphold human rights for themselves and others. Remind them that they have also been practicing reading and analyzing text. Today is an opportunity for them to show what they know. Encourage them.

- Distribute *End of Unit Assessment Text: “From Kosovo to the United States” and the End of Unit 1 Assessment: On-Demand Analysis of a Human Rights Account.*

- Read the instructions aloud and make sure students understand the criteria for success.

- Do NOT preview the text with students. Point out that there is some basic background information about Kosovo at the top of the page. Encourage them to use their background knowledge to figure out other unfamiliar words from context and also not to worry too much about all the names of foreign places.

- Remind them of the resources they may use: the UDHR, their UDHR note-catcher, their vocabulary flash cards, and their notes/journals.

### Closing and Assessment

**A. Debrief (10 minutes)**

- Ask students to form a circle as a class. Go around the circle, with each student filling in the blanks to this sentence when it is their turn:
  
  "I used to think human rights were __________. Now I know human rights are ____________.”

- Allow every student to share out loud.

### Homework

- None

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**Meeting Students’ Needs**

- ELLs may use bilingual dictionaries and translators.

- ELLs may be provided extended time to complete the writing task. They are given extended time on NY state exams.
Hello! My name is Isau Ajeti. I was born in Shtime, Kosovo, September 1988. I am an ethnic Albanian. When I was two years old, my family moved to Germany. My two sisters, Serxhane and Arjeta, were born here. Seven years later, we returned to Shtime and built a beautiful two-story house. My uncle and aunt lived in the house next to ours. They have three daughters—Remzie, Majlinda, and Nazlia—all younger than I am. I never went to school in Kosovo. I was too young at first, and then later, it was too dangerous. My country was at war.

One day in April 1999, we looked outside and saw houses on fire. “Go! Go!” someone ran down the street shouting, “The enemy is coming!” Right away our two families fled from Shtime. For two hours, we journeyed toward Vojnovc, a country town. Like us, hundreds of people filled the roads, trying to escape.

In Vojnovc, a family let us stay with them. More than 35 people crowded together in their small house. We shared whatever food there was.

After two weeks, we headed toward Ferijaj, my mother’s hometown. War planes flew overhead. There was shooting on the ground. Six hours later, we reached Ferijaj. All our relatives, except one, were gone. Ferijaj has a train station. We wanted to take a train to leave Kosovo. But with so many people, all the doors of the train were blocked. Someone opened a window. My father put me in first; then I pulled in the other five children, beginning with my five-month-old cousin. Finally, the four grown-ups crawled through the small space.

It was very hot on the train. We were packed like sardines. We could hardly breathe. Hungry, tired, and dirty, children were crying.

Riding for three hours, we got to the border of Macedonia, but the Serbian police stopped us. “You cannot get off the train,” they said. “Go back.”

We did.

The next day, we tried again. This time the border was opened to us. But the Serbian soldiers commanded, “Stay right on the railroad tracks. If you go to the right or left, we will kill you.”

So, we walked, two by two inside the tracks, right into Macedonia.

What a difference it was for us there! NATO soldiers welcomed us and fed us. They gave us blankets and even diapers for my two little cousins.

Camp workers brought us to a small tent. It was very low—the grown-ups could not stand up straight in it. It rained outside. My father and my uncle took off their jackets and put them under us. We were cold because we didn’t have enough blankets, but at least we were together.

Each morning we waited in line for food, sometimes until 1:00 p.m. The camp was dirty. We missed the bathrooms we had in our new homes in Shtime.

My father was in charge of both families. In one of the tents was a big board. Every night we checked it for his name and our camp number. It would tell us when and where we would be sent.

Finally, my mother’s mother and another uncle left for Germany. We wanted to go with them, but we were separated. After five weeks in Macedonia, the rest of us flew to New Jersey, in the United States.

American soldiers brought us to Fort Dix, where our Christian sponsors were waiting. Soon, a lady named Debbie and an Armenian man named Steve arrived. They brought flowers for my mother and my aunt. They were so nice. It didn’t matter to them that we were Muslims.

Our sponsors found us two apartments next to each other. They helped us get groceries, clothes, furniture, medicine, and jobs.

In June, a newspaper reported our story. A retired teacher read it and offered to teach English to me and my two older cousins, to prepare us for school. All summer we sat outdoors and learned the alphabet, numbers, colors, and telling time. We love our very first American teacher.
In fall, we started school. At first everything was strange, but our teacher and classmates were wonderful, helping us learn English quickly. Now, America is our new home.
Read “From Kosovo to the United States,” the firsthand account of Isau Ajeti. Ask clarifying questions and annotate the text as needed. Then respond to a series of questions about the text, what human rights challenges Isau faced, how he responded, and what human rights were upheld.

What are human rights, and how do real people respond when their rights are challenged? Read “From Kosovo to the United States,” the firsthand account of Isau Ajeti.

Part 1: Read the questions below, and then return to the text to find specific evidence for your answers.

1. Why did Isau Ajeti leave Kosovo in 1999?
   A. To get a better education in America
   B. To be with his family at Fort Dix
   C. Because Kosovo was at war
   D. Because his family liked living in Germany

2. How did Isau Ajeti most likely feel on the journey toward Vojnovc?
   A. Hungry
   B. Confused
   C. Frightened
   D. Lonely

3. Which evidence from the text supports the answer you gave to Question 2?
   A. Isau Ajeti escaped from Shtime because the enemy was coming.
   B. Isau Ajeti ate whatever food they had and could share.
   C. Isau Ajeti was staying with 35 people.
   D. Isau Ajeti was with his family in a small space.
4. How does Isau’s ride on the train compare to the camp in Macedonia?
   A. Both were cold and lonely
   B. Both were cold and crowded
   C. Both were hot and dirty
   D. Both were crowded and dirty

5. What event directly led to Isau beginning to learn English?
   A. He started going to school in the United States
   B. There was a story about him in a newspaper
   C. His arrival in the United States with his family
   D. The sponsors found them apartments
Part 2: Essay: What specific human rights challenges did Isau and his family face? How did they respond to those challenges? Use specific details from both the article “From Kosovo to the United States” and the Universal Declaration of Human Rights in your answer.

In your essay be sure to:

• Name and describe specific examples of human rights challenges that Isau and his family faced.
• Connect those challenges to specific article(s) of the UDHR.
• Use evidence from the article to explain how Isau and his family responded to the human rights challenges they experienced.
• Use complete sentences.
Read “From Kosovo to the United States,” the firsthand account of Isau Ajeti. Ask clarifying questions and annotate the text as needed. Then respond to a series of questions about the text, what human rights challenges Isau faced, how he responded, and what human rights were upheld.

What are human rights, and how do real people respond when their rights are challenged? Read “From Kosovo to the United States,” the firsthand account of Isau Ajeti.

**Part 1:** Read the questions below, and then return to the text to find specific evidence for your answers.

1. Why did Isau Ajeti leave Kosovo in 1999?
   - A. To get a better education in America
   - B. To be with his family at Fort Dix
   - C. **Because Kosovo was at war**
   - D. Because his family liked living in Germany

2. How did Isau Ajeti most likely feel on the journey toward Vojnovc?
   - A. Hungry
   - B. Confused
   - C. **Frightened**
   - D. Lonely

3. Which evidence from the text supports the answer you gave to Question 2?
   - A. **Isau Ajeti escaped from Shtime because the enemy was coming.**
   - B. Isau Ajeti ate whatever food they had and could share.
   - C. Isau Ajeti was staying with 35 people.
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In your essay be sure to:
Name and describe specific examples of human rights challenges that Isau and his family faced.
• Connect those challenges to specific article(s) of the UDHR.
• Use evidence from the article to explain how Isau and his family responded to the human rights challenges they experienced.
• Use complete sentences.

Sample Student Response (Scoring a Level 4):

Isau and his family faced many human rights challenges in their lives. They were brave, never gave up hope, and were grateful. Eventually their human rights were upheld like the authors of the Universal Declaration of Human Rights wanted.

The first challenge that the family faced was the war in their country. Article 3 of the Universal Declaration of Human Rights says, “Everyone has the right to life, liberty, and security of person.” That means that all people have a right to be alive and be safe. The article says that Isau’s country was at war and that they had to run away when the enemy was coming. This meant they were not safe and that they could die. Isau and his family traveled a long time. Even though they saw soldiers, they were brave to walk on the railroad tracks. Then they were safe again in Macedonia.

The second human rights challenge that happened to Isau was described in Article 26 of the UDHR, which says everyone has a right to an education. It is shown that this was a human rights challenge when Isau said it was “too dangerous” to go school in his country of Kosovo. Going to school was something Isau and his family really hoped for. The evidence for that is he says, “We love our first American teacher.”

Finally, Isau’s family suffered from the human rights challenge of not having employment. This is a right described in Article 23. They had to live in a dirty camp, and they were cold because they did not even have enough blankets. Then they left the camp and came to America. The article showed they responded to this challenge by being grateful when it said, “They were so nice. It didn’t matter to them that we were Muslims.” This quote shows that Isau thought people might not like them, but they did.

The authors of the Universal Declaration of Human Rights would be both upset and glad about Isau’s story. They would be upset that their human rights were not upheld in Kosovo and Macedonia. The family stayed brave, never gave up hope, and was grateful. Eventually their human rights were upheld.
### New York State Grade 4-5 Expository Writing Evaluation Rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>CCLS</th>
<th><strong>SCORE</strong></th>
</tr>
</thead>
</table>
| **CONTENT AND ANALYSIS:** the extent to which the essay conveys ideas and information clearly and accurately in order to support an analysis of topics or texts | W.2 R.1–9  | 4 Essays at this level:  
—clearly introduce a topic in a manner that follows logically from the task and purpose  
—demonstrate insightful comprehension and analysis of the text(s) | 3 Essays at this level:  
—clearly introduce a topic in a manner that follows generally from the task and purpose  
—demonstrate grade-appropriate comprehension and analysis of the text(s) | 2 Essays at this level:  
—introduce a topic in a manner that does not logically follow from the task and purpose  
—demonstrate a literal comprehension of the text(s) | 1 Essays at this level:  
—introduce a topic in a manner that is not clearly introduced from the task and purpose  
—demonstrate little understanding of the text(s) | 0 Essays at this level:  
—demonstrate a lack of comprehension of the text(s) or task |
| **COMMAND OF EVIDENCE:** the extent to which the essay presents evidence from the provided texts to support analysis and reflection | W.2 R.1–9  | 4 Essays at this level:  
—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)  
—sustain the use of varied, relevant evidence | 3 Essays at this level:  
—develop the topic with relevant facts, definitions, details, quotations, or other information and examples from the text(s)  
—sustain the use of relevant evidence, with some lack of variety | 2 Essays at this level:  
—partially develop the topic of the essay with the use of some textual evidence, some of which may be irrelevant  
—use relevant evidence inconsistently | 1 Essays at this level:  
—provide no evidence or provide evidence that is completely irrelevant | 0 Essays at this level:  
—provide no evidence or provide evidence that is completely irrelevant |
| **COHERENCE, ORGANIZATION, AND STYLE:** the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language | W.2 L.3 L.6 | 4 Essays at this level:  
—exhibit clear, purposeful organization  
—skillfully link ideas using grade-appropriate words and phrases  
—use grade-appropriate, stylistically sophisticated language and domain-specific vocabulary  
—provide a concluding statement that follows clearly from the topic and information presented | 3 Essays at this level:  
—exhibit clear organization  
—link ideas using grade-appropriate words and phrases  
—use grade-appropriate precise language and domain-specific vocabulary  
—provide a concluding statement that follows from the topic and information presented | 2 Essays at this level:  
—exhibit some attempt at organization  
—inconsistently link ideas using grade-appropriate words and phrases  
—inconsistently use appropriate language and domain-specific vocabulary  
—provide a concluding statement that follows generally from the topic and information presented | 1 Essays at this level:  
—exhibit little attempt at organization, or attempts to organize are irrelevant to the task  
—inconsistently link ideas using grade-appropriate words and phrases  
—inconsistently use appropriate language and domain-specific vocabulary  
—provide a concluding statement that is illogical or unrelated to the topic and information presented | 0 Essays at this level:  
—exhibit no evidence of organization  
—inconsistently link ideas using grade-appropriate words and phrases  
—inconsistently use appropriate language and domain-specific vocabulary  
—provide a concluding statement that is illogical or unrelated to the topic and information presented |
| **CONTROL OF CONVENTIONS:** the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling | W.2 L.1 L.2 | 4 Essays at this level:  
—demonstrate grade-appropriate command of conventions, with few errors | 3 Essays at this level:  
—demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension | 2 Essays at this level:  
—demonstrate emerging command of conventions, with some errors that may hinder comprehension | 1 Essays at this level:  
—demonstrate a lack of command of conventions, with frequent errors that hinder comprehension | 0 Essays at this level:  
—are minimal, making assessment of conventions unreliable |

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.

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Grade 5 Common Core English Language Arts Test Guide

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Within the Common Core, writing does not take place in a vacuum. To be college and career ready, one must be able to write for a purpose using information from textual sources. Extended-reason questions on the 2013 Common Core English Language Arts Tests will ask students to analyze texts and address meaningful questions using strategic, textual details. Scores for extended responses will be based on four overarching criteria:

- **Content and Analysis**—the extent to which the essay conveys complex ideas and information clearly and accurately in order to support claims in an analysis of topics or texts
- **Command of Evidence**—the extent to which the essay presents evidence from the provided texts to support analysis and reflection
- **Coherence, Organization, and Style**—the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language
- **Control of Conventions**—the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling

These four characteristics combined make up the focus of the 4-point, extended-response tasks, **Writing from Sources**. Whether in response to an individual text or a paired selection, a student will be asked to synthesize, evaluate, and evidence their thinking in a coherent and legible manner.

Please note the new holistic 4-point rubric for Expository Writing in Grade 4–5 on page 10.
In this second unit, students will apply their new learning about human rights through a case study of how a fictional character responds to human rights challenges. This unit emphasizes the Reading Literature strand of the NYSP12 CCLS, with a study of the novel *Esperanza Rising* by Pam Muñoz Ryan (740L). Students also read informational texts related to the story’s historical context. They will trace the journey of Esperanza, a young girl born into a comfortable life of privilege in Mexico in the 1930s who is forced to flee to California and must rise above her difficult circumstances. This unit is designed to deliberately build students’ ability to write routinely to learn. Almost daily, they will write short informational pieces in their reading journals, in which they record their interpretations of concrete details and quotations from the book. They will analyze characters’ responses to challenges and will analyze how Esperanza changes over time. For the mid-unit assessment, students will independently read and analyze a new chapter in the novel, focusing on the challenges Esperanza faces, how she responds, and what that tells readers about her as a character. In the second half of the unit, students compare and contrast Esperanza to other characters in the novel, focusing specifically on how various characters respond to the challenges in their work camp and whether or not the migrant workers should strike. Students will create a two-voice poem contrasting the ways two different characters respond to a similar challenge. They will then write a formal essay in which they analyze how Esperanza changes throughout the novel.

Note: This unit presumes that the teacher has carefully read *Esperanza Rising* in advance. This novel is at a 740 Lexile measure. However, it is quite complex on other qualitative measures of text complexity. See the Literary Text Qualitative Rubric (on EngageNY.org) for more on how to analyze text complexity.

### Guiding Questions And Big Ideas

- **What are human rights?**
- **What lessons can we learn about human rights through literature and life?**
  - We learn lessons about human rights from the experiences of real people and fictional characters.
  - Characters change over time in response to challenges (to their human rights).
  - People respond differently to similar events in their lives.
- Authors conduct research and use specific language in order to impact their readers.
Mid-Unit 1 Assessment
Analyzing Sections of Esperanza Rising on My Own
This on-demand assessment centers on standard NYS ELA CCLS RL.5.1, RL.5.2, RL.5.3, and RL.5.4. Students will have read a chapter of Esperanza Rising for homework, and will demonstrate their ability to analyze complex text independently. They will analyze the challenges Esperanza faces and how she responds, citing textual evidence. They will also respond to questions regarding academic vocabulary and figurative language. This is a reading assessment: the purpose is for students to demonstrate their ability to analyze literature in general, and Chapter 9 of Esperanza Rising specifically. This Mid-Unit 2 Assessment is not intended to formally assess students’ writing. Most students will write their responses, in which case it may also be appropriate to assess students on W.5.9. However, if necessary, students may dictate their answers to an adult.

End of Unit 2 Assessment
On-Demand Analytical Essay about How Esperanza Changes Over Time
This assessment centers on standards NYS ELA CCLS RL.5.1, RL.5.2, RL.5.3, W.5.2, W.5.4, W.5.5, and W.5.9. Students will write an essay in which they explain how Esperanza changes over time. Specifically, they will analyze Esperanza’s growth and development by comparing how she responds to events earlier and later in the novel. Each student will select the two or three key events that best support his/her analysis of Esperanza’s growth and development.

Content Connections
This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies 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.
Case Study: Esperanza’s Story

### Central Texts


### Secondary Texts

This unit is approximately 3 weeks or 18 sessions of instruction.

General teaching note: *Esperanza Rising* is a long novel. In Unit 2, students typically read a chapter each day for homework and discuss key passages in class. Students may need additional time during other parts of the day to keep up with the reading. Note, however, that in Unit 3 (Readers Theater), students revisit, analyze, and discuss many key passages from *Esperanza Rising*. Thus, students’ understanding of the text will grow across the six weeks of Units 2 and 3 combined.

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Lesson Title</th>
<th>Long-Term Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 1</strong></td>
<td>Building Background Knowledge: Learning about the Historical and Geographical Setting of <em>Esperanza Rising</em> (Chapter 1: “Aguascalientes, Mexico, 1924”)</td>
<td>• I can summarize a literary text. (RL.5.2)&lt;br&gt;• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)&lt;br&gt;• I can determine the main idea(s) of an informational text based on key details. (RI.5.5)&lt;br&gt;• I can summarize an informational text. (RI.5.5)</td>
<td>• I can define historical fiction.&lt;br&gt;• I can describe the geographical setting of <em>Esperanza Rising</em>.&lt;br&gt;• I can describe the historical setting of <em>Esperanza Rising</em>.</td>
<td>• Class discussion&lt;br&gt;• Building Background Knowledge: I Notice and I Wonder sticky notes&lt;br&gt;• Notes from Jigsaw note-catcher</td>
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<td><strong>Lesson 2</strong></td>
<td>Getting to Know Esperanza (Chapter 2: “Las Uvas/Grapes”)</td>
<td>• I can effectively engage in a discussion with my peers. (SL.5.1)&lt;br&gt;• I can explain what a text says using quotes from the text. (RL.5.1)&lt;br&gt;• I can make inferences using quotes from the text. (RL.5.1)&lt;br&gt;• I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)&lt;br&gt;• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</td>
<td>• I can discuss answers to questions with my triad and provide evidence to explain my ideas.&lt;br&gt;• I can answer questions about the setting of the novel <em>Esperanza Rising</em> based on evidence from the text.&lt;br&gt;• I can answer questions about the main character, Esperanza, based on evidence from the text.</td>
<td>• Observe where students place their evidence flags&lt;br&gt;• Triad discussions</td>
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<tr>
<td>Lesson</td>
<td>Lesson Title</td>
<td>Long-Term Targets</td>
<td>Supporting Targets</td>
<td>Ongoing Assessment</td>
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</table>
| Lesson 3 | Inferring about Characters Based on How They Respond to Challenges (Chapter 3: “Las Papayas/Papayas”) | • I can explain what a text says using quotes from the text. (RL.5.1)  
• I can make inferences using quotes from the text. (RL.5.1)  
• I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4)  
• I can write informative/explanatory texts. (W.5.2) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can identify situations in *Esperanza Rising* where a character’s human rights are challenged.  
• I can make inferences from the text about Esperanza, Mama, and Abuelita.  
• I can use context clues to help me determine the meaning of words in *Esperanza Rising*.  
• I can write to explain my thinking about the characters in *Esperanza Rising*. | • Comprehension Quiz, Chapter 3: “Las Papayas/Papayas” (entrance ticket)  
• Triad discussions  
• Exit Ticket: Independent answer to text-dependent question |
| Lesson 4 | Inferring about Characters Based on How They Respond to Challenges (Chapter 4: “Los Higos/Figs”) | • I can explain what a text says using quotes from the text. (RL.5.1)  
• I can make inferences using quotes from the text. (RL.5.1)  
• I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4)  
• I can write informative/explanatory texts. (W.5.2) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can identify situations in *Esperanza Rising* where a character’s human rights are challenged.  
• I can make inferences from the text about the characters in *Esperanza Rising*.  
• I can use context clues to help me determine the meaning of words in *Esperanza Rising*.  
• I can write to explain my thinking about the characters in *Esperanza Rising*. | • Comprehension Quiz, Chapter 4: “Los Higos/Figs” (entrance ticket)  
• Anchor charts: Character T-charts: One (created by small groups) about Mama, Abuelita, Miguel, and a second (from individual notes) about Mama, Abuelita, Miguel, Esperanza  
• Triad discussions  
• Exit Ticket: Independent answer to text-dependent question |
| Lesson 5 | Connecting Informational Text with Literature: Building Background Knowledge about Mexican Immigration, California, and the Great Depression (Chapter 5: “Las Guayabas/Guavas”) | • I can use quotes to explain the meaning of a literary text. (RL.5.1)  
• I can determine the main idea(s) of an informational text based on key details. (RL.5.2)  
• I can summarize an informational text. (RI.5.2) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can summarize the main ideas in an informational text about California in the 1930s. | • Comprehension Quiz, Chapter 5: “Las Guayabas/Guavas” (entrance ticket)  
• Getting the Gist note-catchers  
• Exit Ticket: Independent writing answer to text-dependent question |
<table>
<thead>
<tr>
<th>Lesson</th>
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<th>Long-Term Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
</table>
| Lesson 6 | Contrasting Two Settings (Chapter 6: “Los Melones/ Cantaloupes”)            | • I can explain what a text says using quotes from the text. (RL.5.1)  
• I can make inferences using quotes from the text. (RL.5.1)  
• I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)  
• I can effectively engage in a discussion with my peers. (SL.5.1) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can discuss answers to questions with my triad and provide evidence to explain my ideas.  
• I can answer questions about the setting of the novel *Esperanza Rising* based on evidence from the text.  
• I can answer questions about the main character, Esperanza, based on evidence from the text.  
• I can identify metaphors in *Esperanza Rising*.  
• I can interpret figurative language in *Esperanza Rising*. | • Comprehension Quiz, Chapter 6: “Los Melones/ Cantaloupes” (entrance ticket)  
• Observe where students place their evidence flags  
• Triad discussions  
• Exit Ticket: Independent answer to text-dependent question |
| Lesson 7 | Point of View: Comparing Esperanza’s and Isabel’s Perspectives about Life in the Camp (Chapter 7: “Las Cebollas/Onions”) | • I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can determine the meaning of literal and figurative language in text. (RL.5.4)  
• I can use what the text says to help me understand the meaning of a word or phrase. (L.5.4) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can use context clues to help me determine why the author chose specific words in *Esperanza Rising*.  
• I can determine what metaphors the symbols of the chapter titles represent in *Esperanza Rising*.  
• I can explain how Isabel responds to challenges in her life.  
• I can describe how the points of view of Esperanza and Isabel influence the description of events.  
• I can create a visual image of the setting of *Esperanza Rising*. | • Comprehension Quiz, Chapter 7: “Las Cebollas/Onions” (entrance ticket)  
• Observation of placement of evidence flags (homework and classwork)  
• Character T-chart (Isabel)  
• Triad discussion  
• Exit Ticket: Independent answer to text-dependent question |
<table>
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<tr>
<th>Lesson</th>
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</tr>
</thead>
</table>
| Lesson 8 | Understanding Themes in *Esperanza Rising* (Chapter 8: “Las Almendras/Almonds”) | • I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)  
• I can use quotes to explain the meaning of literary texts. (RL.5.1)  
• I can determine a theme based on details in the text. (RL.5.2)  
• I can use quotes to support my inferences in literary texts. (RL.5.1) | • I can interpret two big metaphors in Chapter 8, “Las Almendras” in *Esperanza Rising*.  
• I can explain what it means to find the theme of a book or story.  
• I can identify themes in *Esperanza Rising*. | • Comprehension Quiz, Chapter 8: “Las Almendras/Almonds” (entrance ticket)  
• Observation of placement of evidence flags (homework and classwork)  
• Triad discussion  
• Exit Ticket: Independent answer to text-dependent question |
| Lesson 9 | Mid-Unit 2 Assessment and Discussing Themes in *Esperanza Rising* (Chapter 9: “Las Ciruelas/Plums”) | • I can use quotes to explain the meaning of literary texts. (RL.5.1)  
• I can use quotes to support my inferences in literary texts. (RL.5.1)  
• I can determine a theme based on details in the text. (RL.5.2)  
• I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4) | • I can use context clues to help me determine why the author chose specific words in *Esperanza Rising*.  
• I can explain how characters respond to challenges in their lives.  
• I can describe how the points of view of Esperanza and other characters influence the description of events.  
• I can interpret the “blanket” metaphor in *Esperanza Rising*.  
• I can identify the themes in *Esperanza Rising*. | • Mid-Unit 2 Assessment: Analyzing Sections of *Esperanza Rising* on My Own (RL.5.1, RL.5.2, RL.5.3, and RL.5.4)  
• Triad/quad discussion |
| Lesson 10 | Characters Changing Over Time (Chapter 10: “Las Papas/Potatoes”) | • I can explain what a text says using quotes from the text. (RL.5.1)  
• I can make inferences using quotes from the text. (RL.5.1)  
• I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4)  
• I can determine a theme based on details in the text. (RL.5.2) | • I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.  
• I can make inferences from the text about Esperanza and Mama in *Esperanza Rising*.  
• I can begin to describe how Esperanza is changing.  
• I can interpret big metaphors in *Esperanza Rising*.  
• I can identify themes in *Esperanza Rising*. | • Comprehension Quiz, Chapter 10: “Las Papas/Potatoes” (entrance ticket)  
• Observe where students place evidence flags  
• Triad discussions  
• Exit Ticket: Independent answer to text-dependent question |
<table>
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<tr>
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</table>
| Lesson 11 | Building Background Knowledge: Why Do Workers Strike? (Chapter 11: “Los Aguacates/Avocados”) | • I can determine the main idea(s) of an informational text based on key details. (RI.5.2)  
• I can summarize an informational text. (RI.5.2) | • I can answer comprehension questions based on text from Esperanza Rising that I have read independently.  
• I can identify examples of human rights that have not been protected in Esperanza Rising.  
• I can explain what a strike is.  
• I can explain why workers go on strike. | • Comprehension Quiz, Chapter 11: “Los Aguacates/Avocados” (entrance ticket)  
• Triad discussion  
• Exit Ticket: On Strike! note-catcher |
| Lesson 12 | Contrasting Perspectives: Should the Farmworkers in Esperanza Rising Go on Strike? (Chapter 12: “Los Espárragos/Asparagus”) | • I can explain what a text says using quotes from the text. (RL.5.1)  
• I can make inferences using quotes from the text. (RL.5.1)  
• I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can write informative/explanatory texts. (W.5.2) | • I can explain why workers go on strike.  
• I can make arguments for and against striking.  
• I can make inferences from the text about the characters in Esperanza Rising.  
• I can write to explain my thinking about the characters’ perspectives in Esperanza Rising. | • Comprehension Quiz, Chapter 12: “Los Espárragos/Asparagus” (entrance ticket)  
• Observe where students place evidence flags  
• Triad discussion  
• Character anchor charts  
• Exit Ticket: Independent answer to text-dependent question |
| Lesson 13 | Gathering Evidence and Drafting a Two-Voice Poem (Chapter 13: “Los Duraznos/Peaches”) | • I can use quotes to support my inferences in literary texts. (RL.5.1)  
• I can compare and contrast literary elements (two or more characters’ points of view, settings, events) using details from the text. (RL.5.3)  
• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)  
• I can describe how a narrator’s point of view influences the description of events. (RL.5.6)  
• I can effectively engage in a discussion with my peers. (SL.1) | • I can answer comprehension questions based on text from Esperanza Rising that I have read independently.  
• I can explain the structure of a two-voice poem.  
• I can compare and contrast Esperanza with another main character in Esperanza Rising.  
• I can use evidence from Esperanza Rising that supports my inferences about two different characters, particularly how the two characters respond to challenges.  
• I can collaborate with peers to plan and draft a two-voice Poem. | • Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (entrance ticket)  
• Two-Voice Poem graphic organizer (side A completed, side B begun) |
### Lesson 14
**Lesson Title:** Writing, Critique, and Revising: Two-Voice Poems (Chapter 14: “Las Uvas/Grapes”)

- I can use the writing process to produce clear and coherent writing (with support). (W.5.5)
- I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.
- I can contrast how two characters in *Esperanza Rising* respond to challenges, using a two-voice poem format.
- I can use evidence from *Esperanza Rising* that supports my inferences about two different characters, particularly how the two characters respond to challenges.
- I can collaborate with peers to plan and draft a two-voice poem.
- I can give specific feedback that will help other students make their writing better.
- I can use feedback that I receive from others and self-reflection to improve my writing.

**Assessment:**
- Comprehension Quiz, Chapter 14: “Las Uvas/Grapes” (entrance ticket)
- Two-voice poems (drafts)

### Lesson 15
**Lesson Title:** Revisiting Big Metaphors and Themes; Revising and Beginning to Perform Two-Voice Poems

- I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
- I can determine a theme based on details in the text. (RL.5.2)
- I can use quotes to support my inferences in literary texts. (RL.5.1)
- I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)
- I can interpret five big metaphors in *Esperanza Rising*.
- I can explain the themes in *Esperanza Rising*.
- I can perform my two-voice poem.

**Assessment:**
- Observation of placement of evidence flags (homework and classwork)
- Triad discussion/Chalk Talk
- Two-voice poems
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Lesson 16</td>
<td>Paragraph Writing, Part I: How Esperanza Responds on the Train (revisiting Chapter 5: “Las Guayabas/Guavas”)</td>
<td>• I can use quotes to explain the meaning of literary texts. (RL.5.1)</td>
<td>• I can find evidence in <em>Esperanza Rising</em> that will support my inferences about how Esperanza changes throughout the novel.</td>
<td>• Partner Accordion graphic organizer (for Paragraph 1)</td>
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<td>• I can use quotes to support my inferences in literary texts. (RL.5.1)</td>
<td>• I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.</td>
<td>• Partner Draft Paragraph 1 (partially completed)</td>
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<td>• I can determine a theme based on details in the text. (RL.5.2)</td>
<td>• I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.</td>
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<td>• I can summarize a literary text. (RL.5.2)</td>
<td>• I can find evidence in <em>Esperanza Rising</em> that will support my inferences about characters from the book.</td>
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<td>• I can compare and contrast literary elements using details from the text. (RL.5.3)</td>
<td>• I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.</td>
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<td>• I can write an informative/explanatory text. (W.5.2)</td>
<td>• I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.</td>
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<td>• I can use the writing process to produce clear and coherent writing (with support). (W.5.5)</td>
<td>• I can find evidence in <em>Esperanza Rising</em> that will support my inferences about characters from the book.</td>
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<tr>
<td>Lesson 17</td>
<td>Paragraph Writing, Part II</td>
<td>• I can use quotes to explain the meaning of literary texts. (RL.5.1)</td>
<td>• I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.</td>
<td>• Accordion graphic organizer for Paragraph 2 (homework)</td>
</tr>
<tr>
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<td>• I can use quotes to support my inferences in literary texts. (RL.5.1)</td>
<td>• I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.</td>
<td>• Partner and individual paragraphs</td>
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<td>• I can determine a theme based on details in the text. (RL.5.2)</td>
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<td>• I can compare and contrast literary elements using details from the text. (RL.5.3)</td>
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<td></td>
<td>• I can write an informative/explanatory text. (W.5.2)</td>
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<td>• I can use the writing process to produce clear and coherent writing (with support). (W.5.5)</td>
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</table>
## Lesson 18

**Lesson Title**: End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time

### Long-Term Targets
- I can use quotes to explain the meaning of literary texts. (RL.5.1)
- I can use quotes to support my inferences in literary texts. (RL.5.1)
- 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 compare and contrast literary elements using details from the text. (RL.5.3)
- I can write an informative/explanatory text. (W.5.2)
- I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)
- With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)
- I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)

### Supporting Targets
- I can find evidence in *Esperanza Rising* that will support my inferences about characters from the book.
- I can write an informative/explanatory three-paragraph essay that analyzes how Esperanza responds to two key events, and compares and contrasts her response to events over time.
- I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.

### Ongoing Assessment
- Accordion graphic organizers
- Partner and individual paragraphs
- End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time (RL.5.1, RL.5.2, RL.5.3), W.5.2, W.5.4, W.5.5, W.5.9)
### Optional: Experts, Fieldwork, And Service

- **Experts:** Invite a local poet to visit the class and critique students’ two-voice poems.

### Optional: Extensions

- **Literature:** Invite students to explore children’s picture books that address similar themes to *Esperanza Rising*. See Recommended Texts lists:
  - *Gleam and Glow*, written by Eve Bunting, illustrated by Peter Sylvada;
  - *Erandi’s Braids*, written by Antonio Hernández Madrigal, illustrated by Tomie dePaola;
  - *Shin-chi’s Canoe*, written by Nicola I. Campbell, illustrated by Kim LaFave;
  - *Amelia’s Road/Camino de Amelia*, written by Linda Jacobs Altman, illustrated by Enrique O. Sanchez, translated into Spanish by Enrique O. Sanchez

### Social Studies

- Have students learn more about the Great Depression and the Dust Bowl.
- Consider issues of immigration and migrant farm labor in more recent times.

### Music

- With the music teacher, explore traditional music of Mexico; folk music from the 1930s

### World Languages

- Study Spanish vocabulary; explore Mexican customs and traditions
Grade 5: Module 1: Unit 2
Recommended Texts
In Unit 2, students explore how a fictional character responds to human rights challenges. The novel *Esperanza Rising* is set during the Depression and includes scenes in both the United States and Mexico. The list below includes a wide range of texts to read about fictional characters facing challenges, as well as informational texts about the Great Depression and the role of migrant farmworkers. It includes works with a range of Lexile® text measures on this topic. 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, materials in languages other than English are also provided. Texts are categorized into three Lexile levels 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)
- Grade 2–3: 420–820L
- Grade 4–5: 740–1010L
- Grade 6–8: 925–1185L

<table>
<thead>
<tr>
<th>Title</th>
<th>Author And Illustrator</th>
<th>Text Type</th>
<th>Lexile Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meet Kit: An American Girl, 1934</td>
<td>Valerie Tripp (author)</td>
<td>Literature</td>
<td>590</td>
</tr>
<tr>
<td>Any Small Goodness: A Novel in the Barrio</td>
<td>Tony Johnston (author)</td>
<td>Literature</td>
<td>600</td>
</tr>
<tr>
<td>Angels in the Dust</td>
<td>Margot Theis Raven (author), Roger Essley (illustrator)</td>
<td>Literature</td>
<td>650</td>
</tr>
<tr>
<td>Number the Stars</td>
<td>Lois Lowry (author)</td>
<td>Literature</td>
<td>670</td>
</tr>
<tr>
<td>Title</td>
<td>Author And Illustrator</td>
<td>Text Type</td>
<td>Lexile Measure</td>
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<tr>
<td><strong>Lexile text measures within band level (740–1010L)</strong></td>
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<tr>
<td>The Mighty Miss Malone</td>
<td>Christopher Paul Curtis (author)</td>
<td>Literature</td>
<td>750</td>
</tr>
<tr>
<td>A Thousand Never Evers</td>
<td>Shana Burg (author)</td>
<td>Literature</td>
<td>830</td>
</tr>
<tr>
<td>Homesick: My Own Story</td>
<td>Jean Fritz (author), Margot Tomes (illustrator)</td>
<td>Literature</td>
<td>860</td>
</tr>
<tr>
<td>My Name Is Gabito: The Life of Gabriel García Márquez/Me llamo Gabito: la vida de Gabriel García Márquez</td>
<td>Monica Brown (author), Raúl Colón (illustrator)</td>
<td>Literature</td>
<td>910</td>
</tr>
<tr>
<td>Bud, Not Buddy</td>
<td>Christopher Paul Curtis (author)</td>
<td>Literature</td>
<td>950</td>
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<tr>
<td><strong>Lexile text measures above band level (over 1010L)</strong></td>
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<tr>
<td>The Great Depression</td>
<td>Elaine Landau (author)</td>
<td>Informational text</td>
<td>1010</td>
</tr>
<tr>
<td>Welcome to Kit’s World, 1934: Growing Up During America’s Great Depression</td>
<td>Harriet Brown (author)</td>
<td>Literature</td>
<td>1060</td>
</tr>
<tr>
<td>Children of the Dust Bowl: The True Story of the School at Weedpatch Camp</td>
<td>Jerry Stanley (author)</td>
<td>Informational text</td>
<td>1120</td>
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<tr>
<td><a href="http://www.un.org/cyberschoolbus/humanrights/resources.asp">www.un.org/cyberschoolbus/humanrights/resources.asp</a></td>
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<td>Informational text (Web site)</td>
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<td>UNICEF</td>
<td>Informational text (Web site)</td>
<td>TK</td>
</tr>
<tr>
<td>For Every Child: The Rights of the Child in Words and Pictures</td>
<td>Caroline Castle (author)</td>
<td>Literature</td>
<td>1050</td>
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<tr>
<td><a href="http://www.humaneeducation.org/sections/view/">www.humaneeducation.org/sections/view/</a> childrens_human_rights</td>
<td>Institute for Humane Education</td>
<td>Informational text (Web site)</td>
<td>TK</td>
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</tbody>
</table>

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Building Background Knowledge: Learning About the Historical and Geographical Setting of *Esperanza Rising* (Chapter 1: “Aguascalientes, Mexico, 1924”)
Building Background Knowledge: Learning About the Historical and Geographical Setting of *Esperanza Rising* (Chapter 1: “Aguascalientes, Mexico, 1924”)

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

I can summarize a literary text. (RL.5.2)
I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
I can determine the main idea(s) of an informational text based on key details. (RI.5.5)
I can summarize an informational text. (RI.5.5)

### Supporting Learning Targets

- I can define historical fiction.
- I can describe the geographical setting of *Esperanza Rising*.
- I can describe the historical setting of *Esperanza Rising*.

### Ongoing Assessment

- Class discussion
- Building Background Knowledge: I Notice and I Wonder sticky notes
- Notes from Jigsaw note-catcher

### Agenda

1. Opening
   - A. Engaging the Reader: Read-aloud of Pages 1-3 of *Esperanza Rising* (10 minutes)
2. Work Time
   - A. Visualizing the Geographical Setting (15 minutes)
   - B. Jigsaw Protocol: Understanding the Historical Setting (30 minutes)
3. Closing and Assessment
   - A. Go-Round Oral Debrief (5 minutes)
4. Homework

### Teaching Notes

- *Esperanza Rising* is a long novel. In Unit 2, students typically read a chapter each day for homework and discuss key passages in class. Students may need additional time during other parts of the day to keep up with the reading. Note, however, that in Unit 3 (Readers Theater), students revisit, analyze, and discuss many key passages from *Esperanza Rising*. Thus, students’ understanding of the text will grow across the six weeks of Units 2 and 3 combined.
- Be aware of students’ home countries or cultural backgrounds in your class. You may have students who have lived in Mexico and can contribute a wealth of knowledge.
- In advance: Prepare folders for the Jigsaw protocol: one folder per group of three students. Each folder must include one copy of all three of the text excerpts as well as the accompanying picture references (see supporting materials for excerpts and links to access associated pictures).
- Note that searches on images (such as Google Images or Tumblr) may be used to find more images for the Jigsaw. If you choose to conduct such searches, bear in mind the appropriateness of the content, the copyright requirements of the specific site or images, and any relevant school or district policies.
- Review Jigsaw protocol (Appendix 1).
### Building Background Knowledge:
Learning About the Historical and Geographical Setting of *Esperanza Rising*
(Chapter 1: “Aguascalientes, Mexico, 1924”)

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
</tr>
</thead>
</table>
| support, variety, describe, artifact, historical, geographical, setting; vineyard (1), slopes (1), winding (1), gazing (1), thumping (2), resounding (2) | • *Esperanza Rising* (book; one per student)  
• Wall map that shows Mexico, California, and New York  
• Jigsaw folders (one per triad of students), each with a complete set of texts and pictures described below (see Teaching Note, above)  
• Background texts about Mexico in the 1920s (one per student; see list in supporting materials)  
• Web Sites for Accompanying Pictures about Mexico in the 1920s  
• Jigsaw note-catcher for Background Texts about Mexico (one per student)  
• Chart paper for anchor chart: The Geographical and Historical Setting of Esperanza Rising  
• Evidence flags (sticky notes: the smallest available or larger sizes cut into strips), two baggies per student (one each for home and school)  
• Homework: Purpose for Reading, Chapter 1 (one per student)  
• Reading *Esperanza Rising* anchor chart (new; teacher-created) |
## Opening

### A. Engaging the Reader: Read-aloud of Pages 1–3 of *Esperanza Rising* (10 minutes)

- Share the learning target: “I can describe the geographical setting of *Esperanza Rising*.” Make sure that students understand the words *geographical* and *setting*. Ask students to share what they know about Mexico. List their responses on chart paper or a white board. Tell students that today they will begin to read a new novel titled *Esperanza Rising*.

- Explain to students that this novel is *historical fiction*. Ask students to try to define these terms. Coach as needed, explaining that the story is based on real events, real settings, and some real people, but also includes many imagined events and characters.

- Distribute students’ texts: *Esperanza Rising*. Ask students to examine the image on the cover. Ask students to Think-Pair-Share: “What do you notice?” “What do you wonder?”

- Focus students on the image of the land at the bottom of the cover. Tell them that today, they will begin to get a feel for the *setting*: the place and time where the events in this novel occur.

- Read aloud pages 1 to 3, as students follow along in their own copy. Ask students to turn and talk with a partner: “What is this short chapter mostly about?”

## Meeting Students’ Needs

### Consider providing nonlinguistic symbols for key terms (e.g., a globe for geographical setting) to be referred back to throughout the module. These can be posted with learning targets.

### Consider providing the Spanish-language edition of *Esperanza Rising* (Esperanza Renace) for students whose L1 is Spanish. This can help students understand materials presented in English.
**Building Background Knowledge:**
Learning About the Historical and Geographical Setting of *Esperanza Rising*
(Chapter 1: “Aguascalientes, Mexico, 1924”)

### Work Time

#### A. Visualizing the Geographical Setting (15 minutes)

- Ask students to reread the first paragraph on page 1 silently, trying to picture in their minds what it is like where Esperanza lives.
- Ask: “What is it like where Esperanza lives?” Invite students to think, then talk with a partner.
- Probe with a series of text-dependent questions:
  * “What is a *vineyard*?”
  * “What are *gentle slopes*?”
  * “What might Papa mean when he says, ‘Our land is alive’”?  
- Give each student two baggies of evidence flags: one each for home and school. Tell them that they will practice using these throughout the unit. Ask them to place an evidence flag titled “Geographical setting: Mexico” on page 1. Model as needed.
- Direct students’ attention to the title of Chapter 1: “Aguascalientes, Mexico, 1924.” Ask students if anyone knows what “Aguascalientes” is. Listen for students to infer that it is a town or region in Mexico. Explain as needed: This is where Esperanza lives. Ask students if anyone knows what “Aguascalientes” means. See if they can infer, based on the word roots *agua* (water) and *caliente* (hot). Point out to students that there will be many Spanish words and phrases in this book; they should use their understanding of context clues to try to figure out what these words mean.
- Orient students to the wall map: Where is Mexico relative to New York?
- Tell students that they will reread Chapter 1 as one part of their homework and should continue to focus on details that help them understand what it is like where Esperanza lives.

### Meeting Students’ Needs

- When discussion of complex content is required, consider partnering an ELL with a student who speaks the same L1. This can let students have more meaningful discussions and clarify points in their L1.
### B. Jigsaw Protocol: Understanding the Historical Setting (30 minutes)

- Tell students that in order to understand the setting—both the **geographical** place and **historical** time period—of the novel, they will spend a little time today building background knowledge about Mexico.

- To do this, they will be using a simple Jigsaw protocol. This protocol allows small groups to engage in an effective, time-efficient comprehension of a longer text. Students don’t always have to read every page or section of a reading. The Jigsaw structure lets students divide up the text, become an expert in one section, and hear oral summaries of the others and still gain an understanding of the material.

- Divide students into groups of three and ask the triads to sit together. Give each triad a folder with all the materials for the Jigsaw protocol, including the Background Texts about Mexico in the 1920s.

- Assign one topic to each member of the triad:
  1. Government and Revolution
  2. Neighbor to the North
  3. Rich versus Poor

- Be sure that students also see the accompanying pictures.

- Tell students that they will each read about one topic, and then will share with the other members of their triad. Reassure them that they are not expected to understand everything about their excerpt or pictures. The goal is simply to begin to build basic background knowledge about Mexico. They will keep learning more throughout this unit.

- **Jigsaw, Part 1:**
  Give students 15 minutes to independently read their assigned topic, review the pictures, and take notes about their assigned topic on their Jigsaw note-catcher. (Be sure the class understands that during Part 1 of the Jigsaw, each student will be reading and taking notes on a DIFFERENT topic from the other two members in their triad.) Have students look for key points and new information as they read their section and examine accompanying pictures. Students should record their learning on the Jigsaw note-catcher.

- **Jigsaw, Part 2:**
  Still in triads, ask students to now take 10 minutes to share with each other what they learned. Each member in turn shares the important points and summary from the pictures and text she/he read. As each group member shares, the other students in the group take notes.

- Listen in for patterns during students’ comments, to bring up whole group during the debrief.
### Closing and Assessment

**A. Go-Round Oral Debrief (5 minutes)**

- Ask students to consider what they know about Mexico and anything they might already know about the novel *Esperanza Rising*.
- Reread aloud the learning targets: “I can describe the geographical setting of *Esperanza Rising*. I can describe the historical setting of *Esperanza Rising*.” Then ask students to share their ideas in a go-round. Go in a relatively fast-paced and structured manner (e.g., down rows, around tables), allowing as many students as possible to share their idea in 15 seconds or less. Once students start to repeat ideas, have them point out similarities in responses using sentence frames such as: “My idea is similar to/related to...” Record these ideas on an anchor chart called The Geographical and Historical Setting of Esperanza Rising. Save this anchor chart to refer back to in future lessons.
- Explain to students the homework routine for this novel. They will do a “first draft” reading of a new chapter each night. They will always be given a purpose for reading: a question to think about as they read. They should keep track of their thinking with evidence flags (sticky notes). They will practice this each day, but the basic idea is to mark passages that relate to the homework question. They do NOT need to write out answers to the homework question; they will often write about this question in class the next day, or discuss their evidence flags in small groups.
- Tell students that they will practice using evidence flags throughout the unit, and they will get better at finding and citing evidence over time. For homework tonight, they should just “have a go” trying to mark evidence that relates to the homework questions.

### Meeting Students’ Needs

- When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to provide the structure required.

### Homework

- This homework has two parts.
- Reread Chapter 1: “Aguascalientes, Mexico, 1924.” Use the questions from the *Purpose for Reading, Chapter 1* homework to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.
- Then do a “first draft” read of Chapter 2. What is this chapter mostly about?

**Note:** If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during downtime between other tasks, as they enter the classroom in the morning or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.

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**Meeting Students’ Needs**

- Consider providing students who need additional support audio recordings of text, which can aid in comprehension. Students can pause and replay confusing portions while they follow along with the text.
### Jigsaw Note-catcher for Background Texts about Mexico

<table>
<thead>
<tr>
<th>Section</th>
<th>Key Points</th>
<th>Questions</th>
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<tbody>
<tr>
<td>Mexico: Government and Revolution</td>
<td></td>
<td></td>
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<tr>
<td>Mexico: Neighbor to the North</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mexico: Rich versus Poor</td>
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</tr>
</tbody>
</table>
1. **Mexico: Government and Revolution**
   From the years 1876 to 1880 and 1884 to 1911, Mexico was ruled by a dictator named Porfirio Díaz. In 1910, the poor and working-class people of Mexico rebelled against the wealthy landowners and Díaz. This was called the Mexican Revolution. Workers fought for many reasons. They wanted fair pay, equal rights, and to have better opportunities for their families. The Mexican Revolution was a long and deadly war for the Mexican people. But the outcome changed much in their society. For example, the Mexican Constitution was written during this period, in 1917. This constitution outlined the rules that the government must follow. It also gave all people of Mexico rights, regardless of whether they were workers or landowners.

2. **Mexico: Neighbor to the North**
   During the Mexican-American War (1846–1848), Mexico lost nearly half its territory to the United States. Within two years, the United States had captured Mexico City and won the war. Mexico was forced to sell its northern territories, including Texas and what are now the states of California, Arizona, and New Mexico, to the United States for only $18 million. This was a very low price to pay for the amount of rich land the United States was getting from Mexico. Because of this, the U.S. and Mexico had very bad relations for many years after the war.

3. **Mexico: Rich versus Poor**
   Throughout Mexico’s history, there have been small villages in the countryside. For generations, families have lived and worked on the farms that surrounded these villages. The families who worked the land did not own any part of the farms. This meant that they did not make very much money, because they are paid low wages to work for the landowners. In fact, more than 70 percent of Mexico’s population in the 1920s was extremely poor.
Mexico: Government and Revolution Links
- General links via Library of Congress: www.loc.gov/pictures/search/?q=Mexico%20revolution&st=gallery
- Portrait of Porfirio Díaz: www.loc.gov/pictures/resource/cph.3a23261/
- Images of Mexico during the Carranza revolution against Huerta’s government (LOT 9563-16): http://www.loc.gov/pictures/search/?q=LOT%209563-16&fi=number&op=PHRASE&va=exact&co!=coll&sg=true&st=gallery
- El Presidente Álvaro Obregón: http://academics.utep.edu/Portals/1719/Publications/MexicanRevolutionTimeline.pdf
- “Rebel Soldiers, Chihuahua, Mexico,” 1910–1920s: http://www.loc.gov/pictures/resource/cph.3b47430/

Mexico: Neighbor to the North Links
- General images from Library of Congress: www.loc.gov/pictures/search/?q=Mexico%201846
Mexico: Rich versus Poor

- Picture of working family in Mexico, 1913:
  http://runyon.lib.utexas.edu/r/RUN00000/RUN00000/RUN00048.JPG
  [Use with credit line] From the Robert Runyon Photograph Collection [image number 00048], courtesy of the Center for American History, the University of Texas at Austin.


Reread Chapter 1 and do a “first draft” read of Chapter 2: “Las Uvas/Grapes.”

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.

1. Describe the geographical setting of *Esperanza Rising*. What is it like where Esperanza lives? Use details from the text to support your answer.

2. What is Esperanza’s relationship with her papa like? How do you know?

3. What is Esperanza’s life like in Mexico?
Grade 5: Module 1: Unit 2: Lesson 2
Getting to Know Esperanza: (Chapter 2: “Las Uvas/Grapes”)
Getting to Know Esperanza:
(Chapter 2: “Las Uvas/Grapes”)

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

- I can effectively engage in a discussion with my peers. (SL.5.1)
- I can explain what a text says using quotes from the text. (RL.5.1)
- I can make inferences using quotes from the text. (RL.5.1)
- I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)
- I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)

Supporting Learning Targets

<table>
<thead>
<tr>
<th>Ongoing Assessment</th>
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<tbody>
<tr>
<td>- Observe where students place their evidence flags</td>
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<tr>
<td>- Triad discussions</td>
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<th>Supporting Learning Targets</th>
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<tr>
<td>- I can discuss answers to questions with my triad and provide evidence to explain my ideas.</td>
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<tr>
<td>- I can answer questions about the setting of the novel <em>Esperanza Rising</em> based on evidence from the text.</td>
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<tr>
<td>- I can answer questions about the main character, Esperanza, based on evidence from the text.</td>
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<tr>
<td>Agenda</td>
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<tr>
<td>--------------------------------</td>
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</tbody>
</table>
| 1. Opening                     | • In advance: Create anchor chart: Norms for Triad Talk (see supporting materials).  
• *Esperanza Rising* is a long novel. In Unit 2, students typically read a chapter each day for homework and discuss key passages in class. Students may need additional time during other parts of the day to keep up with the reading. Note, however, that in Unit 3 (Readers Theater), students revisit, analyze, and discuss many key passages from *Esperanza Rising*. Thus, students’ understanding of the text will grow across the six weeks of Units 2 and 3 combined.  
• The lessons in this unit follow a predictable pattern. Help students start noticing this pattern. They will do a “first draft” read of a new chapter for homework each night. They are not expected to fully understand everything at that point. In class, they will analyze key aspects of the chapter they read for homework (often by answering a series of text-dependent questions). They do this work with teacher support, either whole group, in triads, or on their own. Often, they will revisit key passages from a given chapter in future lessons as well.  
• Beginning in Lesson 3, each lesson opens with a brief quiz that holds them more individually accountable for their homework reading. In this lesson, students simply revisit their homework reading with their triads.  
• Throughout their study of the novel, students regularly answer text-dependent questions. In advance: Read Chapter 2: “Las Uvas/Grapes” and review the text-dependent questions (see supporting materials). Students will work with a similar document in many lessons. Two copies of the questions are provided—a blank to distribute to students and display on a document camera, and one with answers for teacher reference. In this lesson, since it is the first time students will be working with this Text-Dependent Questions handout, you first just display the first question (as guided practice during work time C). Then you distribute the questions to students during Work Time D.  
• This lesson introduces a new small group structure: Triad Talk. These reading and discussion groups will be used throughout the study of *Esperanza Rising*.  
• Be strategic in your grouping. If you have a few struggling readers in your class, put them in a group together so that you can more directly support them while allowing other students to be more independent. If you have many struggling readers, place them in groups with stronger readers but carefully monitor that they are reading and contributing. Your ELLs may benefit from being in a group with others who speak their native language. |
| A. Introduction of Triad Structure (5 minutes) |                                                                                                                                                                                                             |
| 2. Work Time                    |                                                                                                                                                                                                             |
| A. Triad Discussion: Setting and Character in Chapter 1 (10 minutes) |                                                                                                                                                                                                             |
| B. Read-aloud, Independent Reading, and Text-Dependent Questions: Pages 4–8 (20 minutes) |                                                                                                                                                                                                             |
| C. Guided Practice: Triad Work (10 minutes) |                                                                                                                                                                                                             |
| D. Answering Questions in Triads (10 minutes) |                                                                                                                                                                                                             |
| 3. Closing and Assessment       |                                                                                                                                                                                                             |
| A. Debrief: Reading *Esperanza Rising* Anchor Chart (5 minutes) |                                                                                                                                                                                                             |
| 4. Homework                     |                                                                                                                                                                                                             |
**Getting to Know Esperanza:**
(Chapter 2: “Las Uvas/Grapes”)

**Agenda**

<table>
<thead>
<tr>
<th>Teaching Notes</th>
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<tbody>
<tr>
<td>• Note that for this lesson, students are told the page number where answers to the text-dependent questions can be found. This information is provided as a scaffold and a model, so students learn to reference page numbers when citing evidence.</td>
</tr>
<tr>
<td>• Students may not have time to answer all 5 text-dependent questions; Question 5 is revisited in Lesson 3.</td>
</tr>
<tr>
<td>• Throughout the novel, the author uses Spanish words to convey important aspects of Esperanza’s experience. If you have Spanish speakers in your class, tap their expertise. But emphasize to all students that they should be able to infer all the Spanish words from context. This is a useful opportunity to continue to practice and reinforce this important reading strategy.</td>
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### Lesson Vocabulary

- setting, character, historical fiction, triad, adored, vicious, premonition, cautiously, superstition, bandits, resentment, sympathetic, distinguished, capricious, propriety, crochet, lopsided, property, stubbornly, self-importance, beacon, tormented

### Materials

- *Esperanza Rising* (book; one per student)
- Document projector or interactive white board
- Colored markers (approx. 9) so every team of three has a unique color
- Evidence flags (sticky notes: the smallest size available or larger sizes cut into strips). Give each student two baggies of evidence flags: one for home and one for school.
- Norms for Triad Talk anchor chart (sample, for Teacher Reference; create one like this for your class)
- Text Dependent Questions for Chapter 2: Las Uvas/Grapes (one per student; one to display)
- Text Dependent Questions for Chapter 2: Las Uvas/Grapes (Answers for Teacher Reference)
- Homework: Purpose for Reading, Chapter 3: “Las Papayas/Papayas” (one per student)
- Anchor chart: Close Readers Do These Things (from Unit 1)
- Reading *Esperanza Rising* anchor chart (from Lesson 1)
## Opening

**A. Introduction of Triad Structure (5 minutes)**

- Review the learning target: “I can discuss answers to questions with my triad and provide evidence to explain my ideas,” and let students know they will be working on this novel in triads, or groups of three. Place students in their triads and review with them the anchor chart for Norms for Triad Talk. If there’s time, model some of the expected behaviors with a student helper.

- Some students may be unfamiliar with academic vocabulary words (e.g., discuss, provide, explain, ideas, evidence). Clarify vocabulary with students as needed.

## Work Time

**A. Triad Discussion: Setting and Character in Chapter 1 (10 minutes)**

- Choose two students to read the learning targets aloud:
  - “I can answer questions about the setting of the novel *Esperanza Rising* based on evidence from the text.”
  - “I can answer questions about the main character, Esperanza, based on evidence from the text.”

- What do they notice? Briefly review the terms setting (from Lesson 1) and character to support students in understanding the targets. Remind the class that *Esperanza Rising* is historical fiction: The author draws upon real events, real settings, and some real people, but also made up many events and characters.

- Remind the students of what they learned about yesterday (Mexico, the Mexican Revolution, social unrest), and ask them to turn and tell a neighbor where *Esperanza Rising* takes place (the setting: Aguascalientes, Mexico) and what characters have been introduced so far (Esperanza and her papa).

- Ask students, in their triads, to discuss the two questions they were given to focus on for their homework rereading of Chapter 1: “Aguascalientes, Mexico, 1924.”
  - “Describe the geographical setting of *Esperanza Rising*. What is it like where Esperanza lives? Use details from the text to support your answer.”
  - “What is Esperanza’s relationship with her papa like? How do you know?”

- Use this opportunity to circulate and listen in to gauge who did the homework reading, how well students understand the reading, and how students are beginning to collaborate in their triads.
## B. Read-aloud, Independent Reading, and Text-Dependent Questions: Pages 4–8 (20 minutes)

- Check to see that everyone in the class has their text: Esperanza Rising. Make sure each student has his/her baggie of evidence flags. Remind everybody that they will be using these sticky notes throughout the novel to help them keep track of important passages.

- Tell students that they did a “first draft” read of Chapter 2: “Las Uvas/Grapes” for their homework. Point out that this novel is challenging, and that they will often need to read sections multiple times in order to understand the ideas in the text. Explain to students that the most important thing to do while reading is to think! Say: “As we read this book, we are going to be thinking a lot about the characters—what they are like, the challenges they face (including human rights), and how they change over time.”

- Read aloud page 4 through the top of page 6 (“Harvest!”), as students follow along.

- Invite students to think, then talk briefly with their triad, about what these first few pages of Chapter 2 are mostly about. Listen for students to notice the chapter title “Las Uvas/Grapes.” If necessary, point out how chapter titles in a novel provide a signal to a reader about the main ideas or events in a given chapter.

- Using your document camera or placing the questions on the board, display just Question 1 from the Text-Dependent Questions for Chapter 2: “Las Uvas/Grapes” (see supporting materials).

- Give students five minutes on their own to reread through the break on page 8. (Note that this is the third time they have read pages 4–6). Remind them that rereading is an important strategy to help them make sense of difficult text. Ask them to keep Question 1 in mind as they read.

- Ask students to use the Triad Talk anchor chart to remind themselves about how to talk to each other while developing the answer to the question in their triad. Each person should mark the evidence in the book that supports the group’s answer by placing an evidence flag on the specific information.

- Ask a few groups to report out their answer and their evidence. If necessary, model by adding additional evidence to clarify and further support what students are saying.

- Praise groups using Triad Talk well. Tell students that they will be working in these groups each day, and remind them how discussing their thinking with others can help them understand hard text.

## Meeting Students’ Needs

- To assist with comprehension, provide ELLs with bilingual word-for-word translation dictionaries or online translation sources such as Google Translate or Bing Translate.
### Work Time

<table>
<thead>
<tr>
<th>C. Guided Practice: Triad Work (10 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Distribute the Text-Dependent Questions for Chapter 2: Las Uvas/“Grapes” to students. Focus them on the second question. Tell them to listen for and mark evidence that answers the question as you read aloud. Continue to read aloud from the middle of page 8, with students following along. Stop at the break in the middle of page 12, and ask students to discuss their answers to Question 2 with their triad, rereading the pages if necessary. Again, follow the process of having some triads report out their answers to the class, augmenting the students’ responses with evidence from the text if necessary.</td>
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<tr>
<th>D. Answering Questions in Triads (10 minutes)</th>
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<tr>
<td>• Note: Students may not have time to answer all three of the remaining text-dependent questions; Question 5 (about Papa’s death) is revisited in Lesson 3.</td>
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<tr>
<td>• In triads, students should read aloud one text-dependent question at a time, and clarify any terms. They should then think on their own, then talk together to answer the question, marking their answers with evidence flags. They do not need to write answers to the questions at this point.</td>
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<tr>
<td>• Students should then repeat this cycle for the next question.</td>
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<tr>
<td>• As students work, monitor this discussion, making sure all students are participating. Reinforce students who are following the Triad Talk norms well.</td>
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</table>
### Closing and Assessment

**A. Debrief: Reading Esperanza Rising Anchor Chart (5 minutes)**

- Ask a student to reread out loud the learning targets (either in their triads or chorally). Remind the class members that this is what they worked on today.
- Tell students that in order to really understand what the author is writing about, we must read the text carefully, such as when reading informational text closely. Remind the class about reading the UDHR closely, pointing out the list on the anchor chart from Unit 1, *Close Readers Do These Things*.
- Begin a new anchor chart, *Reading Esperanza Rising*. Write underneath that heading: “Making inferences about Esperanza’s character,” which is what they did today. Tell them they will continue to add to this chart as they read this novel.
- Remind students of the homework routine. They are expected to do a “first draft” read of a new chapter, using the Purpose for Reading question to focus their attention. They should use their *evidence flags* to mark passages that relate to the question. They are not expected to fully understand the chapter but should give it their best shot.

### Meeting Students’ Needs

- Debriefing about what they have learned will help students monitor their own reading comprehension and choose strategies that will help them succeed.

### Homework

- Read Chapter 3: “Las Papayas/Papayas” (pages 23–28). Use the question from the *Homework: Purpose for Reading, Chapter 3: “Las Papayas/Papayas”* to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

*Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during downtime between other tasks, as they enter the classroom in the morning or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.*

- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
**Teacher Instructions**: Write the following instructions on a chart paper so all students can see it for the remainder of the unit.

Norms for Triad Talk:

- Each person must contribute to the discussion, but take turns talking. Ask each other: “Would you like to add to my idea?” or “Can you tell us what you’re thinking?”

- Each person should show the others specific details from the text by pointing to specific page numbers, paragraphs, and lines. Say: “My evidence is here on page ____ in the ____ paragraph” and read the evidence aloud.

- Ask questions so that you understand each other’s ideas. Say: “Can you tell me more about that?” or “Can you say that another way?”
1. The first paragraph on page 8 says that Esperanza would like to live at El Rancho de las Rosas with her Mama and Papa forever. Why does she feel this way? Find details from the text to explain your answer.

2. On pages 8–12, Esperanza and Mama seem to be worried about Papa. What specific words or phrases in this section of the novel help you know that they are worried? Why are they worried? Use evidence from the text in your answer.

3. On pages 14 and 15, what two pieces of advice does Abuelita give Esperanza? How does Esperanza respond to the advice? Use evidence from the text in your answer.

4. On page 18, Esperanza says that a “deep river” runs between her and Miguel. What does she mean? How does Miguel respond when she tells him this? Use details from the text in your answer.

5. At the end of the chapter, why does Esperanza feel her heart drop and that she has sunk into a “dark hole of despair and disbelief”? Use details from the text in your answer.
1. The first paragraph on page 8 says that Esperanza would like to live at El Rancho de las Rosas with her Mama and Papa forever. Why does she feel this way? Find details from the text to explain your answer.

Esperanza is the only child of a wealthy rancher, and her father’s “pride and glory” (p. 4). Her family employs many servants and farmworkers. She is very happy to live with her parents, and is mostly thinking about her upcoming birthday party and eventual quinceanera. She can’t imagine living “with any fewer servants. Or without being surrounded by the people who adored her” (p. 8).

2. On pages 8–12, Esperanza and Mama seem to be worried about Papa. What specific words or phrases in this section of the novel help you know that they are worried? Why are they worried? Use evidence from the text in your answer.

How do you know: Esperanza shows she is worried when she says that Papa had promised to meet her and never disappointed her, but he isn’t there (p.8). Then she worries that pricking her finger is bad luck and asks, “where was Papa?” (p. 9). On page 10, she “strained her eyes” looking for him. Mama bites the corner of her lip in worry (p. 11). Why they are worried: On page 11, it says they have been warned about bandits. And even though the revolution has been over for 10 years, “there is still resentment against large landowners” (p. 12).


1. “There is no rose without thorns” – Esperanza seems to understand and accept this advice, because she smiles and says that “Abuelita wasn’t talking about flowers at all but that there was no life without difficulties” (p.14).
2. “Do not be afraid to start over.” – Esperanza accepts this advice, because she does start her stitches over again, but she sighs, which implies she is impatient with it. (p. 15). She also complains on page 13 that she doesn’t like to always crochet to take her mind off worry.
4. On page 18, Esperanza says that a “deep river” runs between her and Miguel. What does she mean? How does Miguel respond when she tells him this? Use details from the text in your answer.

She is talking about the class issues that divide them, because she is a ranch owner’s daughter and he is a housekeeper’s son. Also, they are Indians and she is of Spanish descent. Miguel seems to be angry or hurt, since he doesn’t speak to her anymore (p. 18).

5. At the end of the chapter, why does Esperanza feel her heart drop and that she has sunk into a “dark hole of despair and disbelief”? Use details from the text in your answer.

She has just learned that her Papa is dead. This isn’t said, but she sees his body in the back of the wagon covered with a blanket, and Alfonso is crying, which “confirms the worst” (p. 22).
GRADE 5: MODULE 1: UNIT 2: LESSON 2

Homework:
Purpose for Reading, Chapter 3:
“Las Papayas/Papayas” (Pages 23–28)

What challenges do the main characters in this chapter face?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 3
Inferring About Characters Based on How They Respond to Challenges: (Chapter 3: “Las Papayás/Papayás”)
# Inferring About Characters Based on How They Respond to Challenges:
(Chapter 3: “Las Papyayas/Papayas”)

## 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 the text. (RL.5.1) |
| I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4) |
| I can write informative/explanatory texts. (W.5.2) |

## Supporting Learning Targets

<table>
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<tbody>
<tr>
<td>I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
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<tr>
<td>I can identify situations in <em>Esperanza Rising</em> where a character’s human rights are challenged.</td>
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<tr>
<td>I can make inferences from the text about Esperanza, Mama, and Abuelita.</td>
</tr>
<tr>
<td>I can use context clues to help me determine the meaning of words in <em>Esperanza Rising</em>.</td>
</tr>
<tr>
<td>I can write to explain my thinking about the characters in <em>Esperanza Rising</em>.</td>
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<tr>
<td>Comprehension Quiz, Chapter 3: “Las Papayas/Papayas” (entrance ticket)</td>
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<tr>
<td>Triad discussions</td>
</tr>
<tr>
<td>Exit Ticket: Independent answer to text-dependent question</td>
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</tbody>
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### Agenda

<table>
<thead>
<tr>
<th>Opening</th>
<th>Teaching Notes</th>
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<tbody>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 3: “Las Papayas/Papayas” (5 minutes)</td>
<td>• In advance: Read Chapter 3 and review the text-dependent questions (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference.</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
<td>• This lesson draws directly on the knowledge students built during Unit 1 about human rights. Students revisit this topic in future lessons, so the discussion in Part B of Work Time is intentionally brief. Be sure to have the Unit 1 anchor charts on specific articles of the UDHR available where students can see them, to jog their memory. Also be sure students have their UDHR note-catchers.</td>
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<th>Work Time</th>
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<tr>
<td>A. Revisiting Papa’s Death: Close Reading of Pages 22–23 (15 minutes)</td>
<td>• This lesson introduces a new routine: an entrance ticket comprehension quiz, intended to check whether students have done their reading.</td>
</tr>
<tr>
<td>B. Challenges to Human Rights in Chapters 2 and 3 (10 minutes)</td>
<td>• Note that for the text-dependent questions, students are told some of the page numbers where the answers can be found. This scaffolding will gradually be removed as students progress through the novel.</td>
</tr>
<tr>
<td>C. How Characters Respond to Challenges: Answering Questions in Triads (15 minutes)</td>
<td>• As in Lesson 2, students work in groups to answer text-dependent questions. Continue guided practice as needed, but be sure during Work Time C, all students have their own copy of these questions to reference as they work in their triads. Students may not have time to answer all text-dependent questions; remind them that it is most important for them to discuss each question thoroughly and cite evidence. Students will revisit the character analysis (begun in Lesson 3) during Lesson 4 as well.</td>
</tr>
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</table>

| Closing and Assessment | |
| A. Independent Answer (5 minutes) | • Based on how groups functioned on the first day of reading the novel, you might modify groups at this time. |
| B. Debrief (5 minutes) | • This lesson reintroduces a pattern of analysis that students were first exposed to in Unit 1, when they analyzed the firsthand accounts of human rights violations. Throughout their study of Esperanza, students will consider the challenges characters face (including but not limited to human rights challenges), how the characters respond, and how a character’s response helps us understand that character and the themes of the novel. |

| Homework | Review Think-Pair-Share, Write-Pair-Share, and Cold-Call protocols (Appendix 1) |
## Lesson Vocabulary

independently, identify, comprehension, challenge, infer, inference, quotes, inferential, denial of property, human rights, discriminatory, anguish, smothered (23), composure, indignation

## Materials

- Comprehension Quiz Entrance Ticket (Chapter 3: “Las Papayas/Papayas”) (one per student)
- *Esperanza Rising* (book; one per student)
- UDHR note catcher (from Unit 1; students’ completed copies)
- UDHR articles anchor charts (from Unit 1)—ideal, but not essential
- Evidence flags (sticky notes: the smallest size available or larger sizes cut into strips)—two baggies per student (one each for home and school)
- Text-dependent questions for Chapter 3: “Las Papayas/Papayas” (one per student and one to display)
- Text-dependent questions for Chapter 3: “Las Papayas/Papayas” (Answers for Teacher Reference)
- Norms for Triad Talk anchor chart (from Lesson 2)
- Homework: Purpose for Reading, Chapter 4: “Los Higos/Figs” (one per student)
- Human Rights Challenges in *Esperanza Rising* anchor chart (new; teacher-created; see Work Time B)
- Inferring by Using Text Clues anchor chart (new; teacher-created; see Work Time A)
- Student journals
- Reading *Esperanza Rising* anchor chart
- Index cards or half-sheets of paper
### Opening

<table>
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| **A. Entrance Ticket: Comprehension Quiz, Chapter 3: “Las Papayas/Papayas” (5 minutes)** | - Remind students to sit with their triads throughout their study of the novel.  
- Introduce the new routine of the comprehension quiz entrance ticket by reviewing the first learning target. Clarify the meaning of the words *comprehension* and *independently*. Explain that this quiz will be a daily practice as we move through Esperanza Rising, designed to assess whether students read and understood the text assigned for homework.  
- Remind students that their homework reading is a “first draft” read; they are not expected to understand everything. But it is important that they feel accountable for the reading, practice reading on their own, and try their best.  
- Distribute the quiz and give students five minutes to complete it. Collect students’ work to review and/or assess. |
| **Meeting Students’ Needs** | - Consider posting nonlinguistic symbols to assist ELLs in comprehension and making connections.  
- Some students may be unfamiliar with academic vocabulary words (e.g., *comprehension*, *situation*, *challenged*, *identify*, *explain*). Clarify vocabulary with students as needed.  
- Posting points of class discussions assists ELLs in comprehension. |

#### B. Engaging the Reader: Oral Chapter Review (5 minutes)

*Note: Keep this review short. Students analyze the chapter in more detail throughout the lesson.*

- After the quiz, lead the class in a brief whole class review session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.  
- Then ask the last question from the quiz again:  
  * “At the start of Chapter 3, what does Esperanza dream about?”  
  Be sure students understand that she dreams Papa is still alive. This will serve as the transition to the next section of the lesson.
## Work Time

### A. Revisiting Papa’s Death: Close Reading of Pages 22–23 (15 minutes)

- Remind students of the text-dependent questions they discussed about Chapter 2: “Las Uvas/Grapes.” Point out that many of them may not have had time to fully discuss the fifth question:
  - “At the end of the chapter, why does Esperanza feel her heart drop and that she has sunk into a ‘dark hole of despair and disbelief’?”

- Ask students to talk in their triads briefly to remind each other what happened at the end of Chapter 2.

- Probe with a series of text-dependent questions:
  - “Did Esperanza really sink into a hole?”
  - “What does the word *despair* mean? Why does Esperanza feel despair?”

- If students do not mention the word *grief*, offer this vocabulary term as a precise way to describe Esperanza’s experience: deep, deep sadness.

- Direct students to Chapter 3, the final two sentences on page 23, and ask:
  - “What are ‘the events of last night’?”
  - “Based on context clues, what might the word *wrenched* mean?”
  - “The author says: ‘Her smile faded, her chest tightened, and a heavy blanket of anguish smothered her smallest joy.’ What might *anguish* mean? Is she really wearing a blanket?”

- Point out to students that the author is using language in very interesting ways to help readers understand what Esperanza is feeling. They will explore this in more depth in future lessons.

- Point out that the author never directly tells readers that Papa died. Ask:
  - “How were you able to figure out what happened?”

- Begin the Inferring by Using Text Clues anchor chart with a drawing of a stick figure with a thought bubble that says: “The text says ... so I infer that ...” On this chart, add several of students’ examples about how they inferred that Papa died.

- Ask students to add an evidence flag to the opening of Chapter 3: “Las Papayas,” with the phrase “Esperanza grieving.” (This early modeling of how to summarize a chapter in a phrase will help students begin to keep track of the main events. In future lessons, students will begin to write their own evidence flags to summarize the chapter.)

## Meeting Students’ Needs

- Increase interactions with vocabulary in context. This increases the rate of ELL vocabulary acquisition.

- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
### B. Challenges to Human Rights in Chapters 2 and 3 (15 minutes)

- Read aloud the learning target: “I can identify situations in *Esperanza Rising* where a character’s human rights are challenged.” Review the meaning of the word *challenged* in this context (tested or violated), which students should recall from their study of the UDHR during Unit 1.

- Ask students to talk in their triads about the human rights they remember from their study of the UDHR. Direct them to their completed [UDHR note-catcher](#) and [UDHR anchor charts](#) (from Unit 1). Give students a few minutes to skim these documents, with which they should be quite familiar. Invite a few triads to share out some of the human rights named in the UDHR and the nicknames students gave those rights during Unit 1.

- Ask students to share where they placed their evidence flags as they read Chapter 3: “Las Papayas” (for homework):
  * “What challenges did the characters in this chapter face?”
  * “Where are there examples specifically of human rights challenges?”

- If necessary, scaffold the students’ learning by asking them if they can find some of the following examples:
  * A challenge to the right to life, liberty, and personal security (the murder of Esperanza’s father, p. 24)
  * The discriminatory treatment of Indians compared to people of Spanish descent (pp. 12, 15–18)
  * The denial of property rights to women (p. 30)

- Start a [Human Rights Challenges in Esperanza Rising anchor chart](#) to use throughout the novel as students find more examples.
C. How Characters Respond to Challenges: Answering Questions in Triads (15 minutes)

- Review the anchor chart **Norms for Triad Talk** (from Lesson 2). Have students remain in triads, but gather students’ attention whole group. Read aloud the learning target: “I can make inferences from the text about the characters in *Esperanza Rising*.” Remind them that earlier in this lesson, they began an anchor chart and talked about how they were able to make an inference that Papa died even though the author didn’t say it directly.
- Tell students that they will learn more about inference and keep practicing drawing inferences based on clues from the text. Remind students of their work yesterday, using evidence flags to track their thinking as they read.
- Point out to students that the way people respond to challenges tells us a lot about who they are. Ask students to talk in their groups about an example. Model as needed with something from your own life.
- Read out loud the learning target: “I can write to explain my thinking about the characters in *Esperanza Rising*.” Tell students that throughout their study of *Esperanza Rising*, they will be thinking about the challenges Esperanza and other characters face, how those characters respond, and what that tells us about those characters. Remind them that they did something similar when they read the firsthand human rights accounts at the end of Unit 1.
- Ask students to begin four new pages in their **reading journal** (one per character), and on each page quickly jot a response to the following question:
  “What do you already know about this character?”
  - Esperanza
  - Mama
  - Abuelita
  - Miguel
- Tell students that in the next lesson, they will focus more on Miguel; today they will just focus on Esperanza’s family.
- Distribute and display the **Text-dependent Questions for Chapter 3: “Las Papayas/Papayas.”**
- In triads, students should read aloud one text-dependent question at a time, and clarify any terms. They should then think on their own, then talk together to answer the question, marking their answers with evidence flags. They do not need to write complete answers to the questions at this point.
- Students should then repeat this cycle for the next question.

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<thead>
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<td>• Consider writing and displaying steps for multistep directions. ELLs can return to steps to make sure they are on track.</td>
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<tr>
<td>• When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to provide the structure required.</td>
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<tr>
<td>• Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.</td>
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Inferring About Characters Based on How They Respond to Challenges:
(Chapter 3: “Las Papyayas/Papayas”)

**Work Time (continued)**

- As students work, monitor this discussion. Emphasize that the author is not telling the reader what the characters are like, she is showing the reader how the characters behave, so that the reader can infer what the character is like.
- While circulating, make sure all students are participating. Reinforce students who are following the Triad Talk norms well.

**Closing and Assessment**

**A. Independent Answer (5 minutes)**

- Remind students of what they did today by asking students to reread out loud the learning targets. Have students give suggestions to add to the anchor chart Reading Esperanza Rising anchor chart. Make sure to add: “using context clues to figure out vocabulary” and “thinking about how characters respond to challenges” to the chart.
- Distribute index cards or half-sheets of paper. Ask students to select one question (i.e., about just one of the characters) from their Triad Talk discussion for which they feel that they have a complete answer. Ask students to write the number of the question and their answer, using specific details from the text.

**B. Debrief (5 minutes)**

- Ask students to write a definition of inferring in their reading journal. Then ask students to share their definition with their triad. Cold call a few students to share an inference they made about Esperanza, Mama, or Abuelita during class today.
INFERRING ABOUT CHARACTERS BASED ON HOW THEY RESPOND TO CHALLENGES: (Chapter 3: “Las Papyayas/Papayas”)

<table>
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<th>Homework</th>
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<tr>
<td>• Read Chapter 4: “Los Higos/Figs” (pages 30–57) in Esperanza Rising. Use the Homework: Purpose for Reading, Chapter 4: “Los Higos/Figs” question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.</td>
<td>• Audio recordings of text can aid students in comprehension. Students can pause and replay confusing portions while they follow along with the text.</td>
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Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during downtime between other tasks, as they enter the classroom in the morning or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.
1. At the start of Chapter 3: “Las Papayas,” what does Esperanza dream about?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

2. What does Tío Luis ask Mama to do?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

3. What is Mama’s answer?

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
4. What is Miguel planning to do now?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

5. What did Señor Rodriguez bring for Esperanza’s birthday?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
1. Esperanza: How is Esperanza responding to her father’s death?  
Reread the following passages and discuss with your triad:  
- Page 25, the paragraph that begins “She took a quivery breath ...”  
- Pages 27–28  
What other evidence can you find in Chapter 3 that shows how Esperanza is responding?

2. Mama: How is Mama responding to her husband’s death?  
Reread the following passages and discuss with your triad:  
- Page 27, the paragraph that begins “Esperanza avoided opening her birthday gifts ...”  
- Pages 30–31

3. Abuelita: How does Abuelita respond to Esperanza’s uncles?  
Reread the following passages and discuss with your triad:  
- Page 32, near the bottom on the page. Why does Abuelita call the uncles “vultures”?

4. Vocabulary: On page 29, it says, “Mama did not answer but maintained her composure.”  
Based on the context, and on what you know about Mama, what do you think the word “composure” means? Explain your thinking.

5. Vocabulary: On page 30, it says, “A look of indignation passed between Mama and Abuelita.” Based on the context, and on what you know about Abuelita, what do you think the word “indignation” means? Explain your thinking.
1. Esperanza: How is Esperanza responding to her father’s death?  
   Reread the following passages and discuss with your triad:  
   - Page 25, the paragraph that begins “She took a quivery breath …”  
   - Pages 27–28  
   What other evidence can you find in Chapter 3 that shows how Esperanza is responding?

   Esperanza is very, very sad that her father died. She is missing him, particularly because it is her birthday. She almost can’t believe this is happening to her. “She felt like she was in someone else’s body, watching a sad scene but unable to help” (p. 25). She cries almost every night—”Esperanza often woke to Mama’s soft crying. Or Mama woke to hers”—and doesn’t even want to open her birthday gifts. “Esperanza avoided opening her birthday gifts” (p. 27). She was so sad she couldn’t even speak. “Esperanza couldn’t talk. Her heart felt so big and hurt so much that it crowded out her voice” (p. 28).

2. Mama: How is Mama responding to her husband’s death?  
   Reread the following passages and discuss with your triad:  
   - Page 27, the paragraph that begins “Esperanza avoided opening her birthday gifts …”  
   - Pages 30–31  

   Mama is trying to stay strong for Esperanza, encouraging her to go on with her life by opening her birthday gifts. “Mama insisted, saying, ‘Papa would have wanted it’” (p. 27). Although Mama did not like what Tio was doing trying to buy their house, she was strong and stood up to him. “So, no, I will not sell” (p. 31).
3. Abuelita: How does Abuelita respond to Esperanza’s uncles?
   Reread the following passages and discuss with your triad:
   - Page 32, near the bottom on the page. Why does Abuelita call the uncles “vultures”?

   Abuelita knows that the uncles are not doing the right thing. Right before she calls them “vultures,” the uncle said, “You will regret the decision, Ramona. You must keep in mind that this house and those grapes are my property. I can make things difficult for you. Very difficult.” She thinks they are taking things that do not belong to them (p. 32).

4. Vocabulary: On page 29, it says, “Mama did not answer but maintained her composure.” Based on the context, and on what you know about Mama, what do you think the word “composure” means? Explain your thinking.

   “Composure” means that Mama stayed calm and did nothing, because the paragraph that follows the sentence that has “composure” in it goes on to say, “They nodded to Abuelita but, as usual, said nothing to Esperanza” (p. 29). It does not say anything about Mama.

5. Vocabulary: On page 30, it says, “A look of indignation passed between Mama and Abuelita.” Based on the context, and on what you know about Abuelita, what do you think the word “indignation” means? Explain your thinking.

   “Indignation” means angry, because in the sentence right before the one with “indignation,” Esperanza “wipes away angry tears” (p. 30). The next sentence, referring to Mama and Abuelita, says, “Were they feeling the same way?”
What challenges do the characters in this chapter face? How does each character respond?

As you read, think about these questions. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 4
Inferring About Characters Based on How They Respond to Challenges: (Chapter 4: “Los Higos/Figs”)
Inferring About Characters Based on How They Respond to Challenges  
(Chapter 4: “Los Higos/Figs”)

## 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 the text. (RL.5.1)  
I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)  
I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4)  
I can write informative/explanatory texts. (W.5.2)

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<td>• Comprehension Quiz, Chapter 4: “Los Higos/Figs” (entrance ticket)</td>
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<td>• I can identify situations in <em>Esperanza Rising</em> where a character’s human rights are challenged.</td>
<td>• Anchor charts: Character T-charts: one (created by small groups) about Mama, Abuelita, Miguel, and a second (from individual notes) about Mama, Abuelita, Miguel, Esperanza</td>
</tr>
<tr>
<td>• I can make inferences from the text about the characters in <em>Esperanza Rising</em>.</td>
<td>• Triad discussions</td>
</tr>
<tr>
<td>• I can use context clues to help me determine the meaning of words in <em>Esperanza Rising</em>.</td>
<td>• Exit Ticket: Independent answer to text-dependent question</td>
</tr>
<tr>
<td>• I can write to explain my thinking about the characters in <em>Esperanza Rising</em>.</td>
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NYS Common Core ELA Curriculum • G5:M1:U2:L4 • April 2014 • 1
### Agenda

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>1. Opening</strong></td>
<td><strong>Teaching Notes</strong></td>
</tr>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 4: “Los Higos/Figs” (5 minutes)</td>
<td>- This lesson builds directly on Lesson 3 and reinforces a pattern of analysis that students will use throughout their study of the novel. They will consider the challenges characters face (including but not limited to human rights challenges), how the characters respond, and how a character’s response helps us understand that character and the themes of the novel. Today students specifically begin to compare and contrast Esperanza’s responses to those of other main characters.</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
<td>- Note that in this lesson, students again work with text-dependent questions, but in a different format (the Jigsaw protocol). Students are given “Jigsaw Task Cards” that have text-dependent questions on them. In advance: Review the Jigsaw Task Cards (see supporting materials). Two copies of the task cards are provided: a blank to distribute and display, and one with answers for teacher reference.</td>
</tr>
<tr>
<td><strong>2. Work Time</strong></td>
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</tr>
<tr>
<td>A. Jigsaw, Part 1: How Mama, Abuelita, and Miguel Respond to Challenges (20 minutes)</td>
<td>- Review Jigsaw protocol (Appendix 1). It was used in Lesson 1, so students should be familiar with it.</td>
</tr>
<tr>
<td>B. Jigsaw, Part 2: Comparing Esperanza’s Response to the Response of These Other Characters (15 minutes)</td>
<td>- The comprehension quiz is intended to check students’ basic recall and hold students accountable. It is less important that the quiz be formally graded; decide whether or not to formally assess the quizzes based on your class routines and students’ needs.</td>
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<tr>
<td><strong>3. Closing and Assessment</strong></td>
<td></td>
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<tr>
<td>A. Exit Ticket: Independent Writing (10 minutes)</td>
<td>- Be sure to create a system for students to hold on to their entrance and exit tickets from each lesson. They will need these as notes for their writing later in the unit.</td>
</tr>
<tr>
<td>B. Debrief (5 minutes)</td>
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<tr>
<td><strong>4. Homework</strong></td>
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# GRADE 5: MODULE 1: UNIT 2: LESSON 4

Inferring About Characters Based on How They Respond to Challenges

(Chapter 4: “Los Higos/Figs”)

## Lesson Vocabulary
- smothering, enveloped, scurried, silhouetted, penetrate, salvage, influence, discreetly, indebted, valise, sprawling

## Materials
- Comprehension Quiz Entrance Ticket (Chapter 4: “Los Higos/Figs”) (one per student)
- *Esperanza Rising* (book; one per student)
- Human Rights Challenges in *Esperanza Rising* (new; teacher-created)
- Inferring by Using Text Clues anchor chart (from Lesson 3)
- Jigsaw protocol (Appendix 1)
- Jigsaw Task Cards for Chapter 4: “Los Higos/Figs” (one per student; see Supporting Materials)
- Jigsaw Task Cards for Chapter 4: “Los Higos/Figs” (Answers for Teacher Reference)
- Evidence flags (sticky notes: the smallest size available or larger sizes cut into strips)—2 baggies per student (one each for home and school)
- Chart paper for Character T-Charts (one per every three students; new; student-created during Work Time A)
- Markers
- Student journals
- Index cards or half-sheets of paper (one per student)
- Homework: Purpose for Reading, Chapter 5: “Las Guayabas/Gauvas” (one per student)
### Opening

<table>
<thead>
<tr>
<th>A. Entrance Ticket: Comprehension Quiz, Chapter 4: “Los Higos/Figs” (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Remind students to sit with their triads throughout their study of the novel.</td>
<td>• Consider posting nonlinguistic symbols to assist ELLs in comprehension and making connections.</td>
</tr>
<tr>
<td>• Remind students of the purpose of the comprehension quiz entrance ticket routine. Explain that this quiz will be a daily practice as we move through Esperanza Rising, designed to assess whether students read and understood the text assigned for homework.</td>
<td>• For students who struggle, consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.</td>
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<tr>
<td>• Remind students that their homework reading is a “first draft” read; they are not expected to understand everything. But it is important that they feel accountable for the reading, practice reading on their own, and try their best.</td>
<td>• For ELLs, posting points of class discussions assists in comprehension.</td>
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<td>• Distribute the quiz and give students five minutes to complete it. Collect students’ work to review and/or assess.</td>
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<tr>
<th>B. Engaging the Reader: Oral Chapter Review (5 minutes)</th>
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<tr>
<td>• After the quiz, lead the class in a brief whole class review session, coldcalling students to elicit a summary of Chapter 4. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.</td>
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<tr>
<td>• Ask students what they might write on their evidence flag on the first page of Chapter 4 to help them remember what this chapter was mostly about. If needed, model by saying: “The main thing that happened in this chapter is that their house burned, so I think I am going to write ‘fire.’” (If students make some reference to the chapter title “Los Higos/Figs,” seize on this smart thinking and congratulate them. Tell them that they will think more about the chapter titles in the next lesson.)</td>
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<tr>
<td>• Then ask the last question from the quiz again:</td>
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<td>* “Where do Mama, Abuelita, and Esperanza decide to go?”</td>
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<tr>
<td>• Be sure students understand that they decided to go to the United States with Miguel and his family. This is a crucial plot point.</td>
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<tr>
<td>• Return students’ entrance and exit tickets and from Lesson 3. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.</td>
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</tbody>
</table>
## Work Time

### A. Jigsaw, Part 1: How Mama, Abuelita, and Miguel Respond to Challenges (20 minutes)

- Revisit the learning targets by asking a student to read out loud each learning target. Remind students that these are the same learning targets from the previous lesson. Explain that they will pay particular attention to: “I can identify situations in *Esperanza Rising* where a character’s human rights are challenged,” and “I can make inferences from the text about the characters in *Esperanza Rising*.” Remind them about the discussion they had about inferring during the last lesson and direct students to the Inferring Using Text Clues anchor chart.

- Direct students to get into the same triads from the previous lesson. Remind students that they will be working in these groups of three almost every day throughout this unit. Have students turn to the pages in their journal where they began to record some information about the characters in the book. Have them reread what they wrote and share that with their triads, adding any new information that may have surfaced.

- Remind students of the Jigsaw protocol that they have done previously, in which each person becomes an expert on something and then teaches that to the rest of the group.

- Assign one student in each triad Mama, Abuelita, or Miguel and distribute the corresponding Jigsaw task card.

- Give students approximately 10 minutes to work on their own to complete their Jigsaw task card, making sure to mark evidence with evidence flags in the text. Use this time to circulate and support students who are still trying to figure out how to use the evidence flags effectively.

- After approximately 10 minutes, ask students to leave their triad and gather in new groups, with peers from other triads who read about the same character. (Note: It probably will be necessary to divide students into small groups; for example, there may be 8 or 9 students who became experts about Mama; this large group should be broken into two smaller groups of 4 or 5 each.)

- Ask students to discuss the evidence they flagged. Direct them to create an anchor chart, a Character T-chart with CHALLENGES listed on one side and RESPONSES on the other. Have students record their groups’ thinking on the page that corresponds to that character. Hang the anchor charts up in the classroom so that all students can see the information.

### Meeting Students’ Needs

- Consider providing a smaller chunk of text for the Jigsaw task cards to read for ELLs.

- Consider writing and displaying steps for multistep directions. ELLs can return to steps to make sure they are on track.

- Some ELLs may benefit from partially filled-in Jigsaw task cards.
### Work Time

**B. Jigsaw, Part 2: Comparing Esperanza’s Response to the Response of These Other Characters (15 minutes)**

- Have students return to their original triads. Let them know that each student has 4 minutes to share about his or her character. The other two students should take notes on the corresponding page in their reading journal about that character. Students may want to refer to the hanging Character anchor charts as they share with their triads.
- After each student has shared about his or her character, ask triads to spend 3 to 4 minutes discussing the following:
  - “How is Esperanza’s response to challenges like the response of the other characters? How is her response different?”
- As students work, monitor this discussion. Emphasize that the author is not telling the reader what the characters are like, she is showing the reader how the characters behave, so that the reader can infer what the character is like. The way people respond to challenges tells us a lot about who they are.
- While circulating, make sure all students are participating. Reinforce students who are following the Triad Talk norms well.

### Meeting Students’ Needs

- Consider providing a sentence frame, sentence starter, or cloze sentence to assist ELLs with language production and the structure required.
### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Exit Ticket: Independent Writing (10 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Distribute index cards or half-sheets of paper. Ask students to respond to the following prompt: “Compare/contrast Esperanza to the character you became an expert on today. How is Esperanza’s response to challenges like the response of the other character? How is her response different? Use specific details from the text to support your answer.”</td>
<td>• Consider allowing students to draw their observations, ideas, or notes when appropriate.</td>
</tr>
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</table>

### B. Debrief (5 minutes)

| • Remind students of what they focused on today by rereading the learning targets out loud. Have students refer to the Reading Esperanza Rising anchor chart. | • ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language. |
| • Orient students to the Human Rights Challenges in Esperanza Rising anchor chart created in Lesson 3. Ask students to talk with their triads, then share out challenges that the class should add to this list. Add the suggestions to the chart. | |
| • Collect students’ independent writing on their index cards to check for individual understanding. | |

### Homework

| • Read Chapter 5: “Las Guayabas/Guavas” (pages 58–80) in Esperanza Rising. Use the Homework: Purpose for Reading, Chapter 5: “Las Guayabas/Guavas” question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer. | Meeting Students’ Needs |
| Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during downtime between other tasks, as they enter the classroom in the morning or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence. | • Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text. |

In Lesson 5, students read a variety of resources in order to build background knowledge about California, immigration, and the 1930s. Prepare these folders in advance; see Lesson 5 Teaching Notes for details.
1. Why did Mama wake Esperanza up?

2. Who does everyone think is to blame for what happened?

3. What does Mama change her mind about?
4. Where do Mama, Abuelita, and Esperanza decide to go?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
GRADE 5: MODULE 1: UNIT 2: LESSON 4
Jigsaw Task Card for Chapter 4:
“Los Higos/Figs”

Name:  

Date:  

Mama:  
1. Reread pages 44–45. How does Mama respond to Tio’s marriage proposal after the fire? What does that tell you about Mama as a person? What does she see as her role in the family?  

2. Reread page 48 and the first half of page 49. How does Mama feel about marrying Tio? How does this continue to show Mama’s strength as a person? What is Mama willing to do besides let Tio think she will marry him?  

3. Reread the bottom of page 56–57. How does Mama continue to demonstrate her strength as a person as they are leaving the rancho? How is she a good example for Esperanza? How does Esperanza react to leaving the rancho?  

Abuelita:  
1. Reread the middle of page 42. How does Abuelita respond to the fire? What might that tell us about Abuelita as a person? What does she care about or believe in?  

2. Reread from the bottom of page 47–50. How does Abuelita let Mama know she approves of her decisions? How does Abuelita attempt to comfort Esperanza? What role does Abuelita play in the family?  

3. Reread page 51. Why does Abuelita give the crocheting to Esperanza? How does Esperanza show she still is not ready to face the situation?
Miguel:

1. Reread the very bottom of page 41 through the first paragraph on page 42. What challenge does Miguel face? How does he respond? What might this tell us about Miguel as a person? Be sure to give examples from the text.

2. Reread pages 55–56. How does Miguel demonstrate that he is ready for this challenge? What characteristic does he show during this time? How is this different from Esperanza?
Mama:

1. Reread pages 44–45. How does Mama respond to Tio’s marriage proposal after the fire? What does that tell you about Mama as a person? What does she see as her role in the family?

   Mama is still trying to be strong, “looking like a fierce statue.” Mama knows that she must protect Esperanza and the servants, and her only way of doing that is by accepting the uncle’s proposal. “Mama looked at Esperanza with eyes that said ‘forgive me.’” This tells you that Mama is willing to sacrifice for her family.

2. Reread page 48 and the first half of page 49. How does Mama feel about marrying Tio? How does this continue to show Mama’s strength as a person? What is Mama willing to do besides let Tio think she will marry him?

   Mama does not want to marry Tio and feels like Papa would not have wanted her to do that either. “Do you think that Papa would have wanted me to marry Tio Luis?” It shows that she is very strong because she is willing to insult him by moving to the United States instead of marrying him. “A tiny smile appeared on Mama’s tired face. ‘Yes, it would be a great insult to him, wouldn’t it?’” She is willing to work hard in California doing fieldwork. “I am stronger than you think,” said Mama.

3. Reread the bottom of page 56–57. How does Mama continue to demonstrate her strength as a person as they are leaving the rancho? How is she a good example for Esperanza? How does Esperanza react to leaving the rancho?

   Mama is determined to do what is right and not complain about it. “Then Mama took a determined breath.” Esperanza is having a hard time not showing her anger. “She could see nothing behind her but a trail of splattered figs she had resentfully smashed beneath her feet.”
Abuelita:

1. Reread the middle of page 42. How does Abuelita respond to the fire? What might that tell us about Abuelita as a person? What does she care about or believe in?

Abuelita also faces the challenge of the fire. But she was determined to save her crocheting bag. “Her grandmother held up her cloth bag with her crocheting.” She says: We must have something to do while we wait.” This shows that she values some things, like having something to occupy her mind, even more than being safe.

2. Reread from the bottom of page 47–50. How does Abuelita let Mama know she approves of her decisions? How does Abuelita attempt to comfort Esperanza? What role does Abuelita play in the family?

Abuelita does not need to talk very much to show her approval. She listens and shows her approval by nodding and agreeing to help get the right papers together (pp. 48–49). She comforts Esperanza by reminding her of a story of when she moved to Mexico from Spain (pp. 49–50) and by explaining that she will join them when she is better. (p. 47) Abuelita seems to be the leader of the family now because every time Mama wants to make a decision she must talk it over with her too.

3. Reread page 51. Why does Abuelita give the crocheting to Esperanza? How does Esperanza show she still is not ready to face the situation?

Abuelita gives the crocheting to Esperanza to help her pass the time while they are apart. “While you are waiting, finish this for me.” She also wants Esperanza to learn a lesson about life, that you are sometimes going through hard times but there will be good times too. “Right now you are in the bottom of a valley and your problems loom big around you. But soon you will be at the top of a mountain again.” Esperanza wants to avoid saying goodbye while Abuelita faced the situation even though it was sad. “She buried her head ...”
Miguel:

1. Reread the very bottom of page 41 through the first paragraph on page 42. What challenge does Miguel face? How does he respond? What might this tell us about Miguel as a person? Be sure to give examples from the text.

   Miguel faces the challenge of the fire. He saves Abuelita. He “lays her down.” This shows that he cares a lot about Esperanza’s family and is willing to put his own life at risk to help them. His shirt is burning, but he seems calm: “Miguel stood up and slowly took off his blackened shirt.” This shows that he is calm under pressure.

2. Reread pages 55–56. How does Miguel demonstrate that he is ready for this challenge? What characteristic does he show during this time? How is this different from Esperanza?

   Miguel is showing great strength while they are leaving the rancho by helping his father lead them out of the situation. “Miguel and Alfonzo lead them through the grape rows….Miguel walked ahead.” Miguel could be considered brave and mature because he is not thinking about the past, but instead heading toward the future. On the other hand, Esperanza is thinking of only the past. “Sadness and anger tangled in Esperanza’s stomach as she thought of all that she was leaving.”
What is Esperanza’s journey to the United States like?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 5
Connecting Informational Text with Literature: Building Background Knowledge About Mexican Immigration, California, and the Great Depression

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GRADE 5: MODULE 1: UNIT 2: LESSON 5
Connecting Informational Text with Literature:
Building Background Knowledge About Mexican Immigration, California, and the Great Depression

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

| I can use quotes to explain the meaning of a literary text. (RL.5.1) | Ongoing Assessment |
| I can determine the main idea(s) of an informational text based on key details. (RI.5.2) |
| I can summarize an informational text. (RI.5.2) |

Supporting Learning Targets

- I can answer comprehension questions based on text from *Esperanza Rising* that I have read independently.
- I can summarize the main ideas in an informational text about California in the 1930s.
### Agenda

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<tbody>
<tr>
<td>1. Opening</td>
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<tr>
<td>A. Entrance Ticket: Comprehension Quiz and Chapter Title: Chapter 5 “Las Guayabas/Guavas” (10 minutes)</td>
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<tr>
<td>2. Work Time</td>
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<tr>
<td>A. Engaging the Reader: What Do We Already Know about California in the 1930s? (10 minutes)</td>
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<tr>
<td>B. Building Background Knowledge: Hosted Gallery Walk (30 minutes)</td>
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<tr>
<td>3. Closing and Assessment</td>
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<tr>
<td>A. Independent Writing (5 minutes)</td>
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<tr>
<td>B. Debrief (5 minutes)</td>
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<tr>
<td>4. Homework</td>
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### Teaching Notes

- In advance: Prepare two to three copies of all three Suggested Resources (see list in supporting materials).
- Review Hosted Gallery Walk protocol (Appendix 1)
- In advance: Read Chapter 5, “Las Guayabas/Guavas,” which students read for homework. Note, however, that this lesson does not go into depth on Chapter 5. Rather, students touch on the chapter but spend more time building background knowledge about California in the 1930s. Students are held more individually accountable for their analysis of Chapter 5 in their independent writing in the closing of this lesson.
- There are many hints given in the Hint cards. Use as many or as few as necessary for students to succeed after reading the texts suggested for expert groups.
- During Lesson 6, students also revisit a few key passages from Chapter 5. In the lessons leading up to the end of unit assessment, students again return to Chapter 5, working in triads to write about Esperanza’s response to the events on the train. Also remember that in Unit 3 (Readers Theater), students revisit, analyze, and discuss many key passages from *Esperanza Rising*, including passages from Chapter 5. Students’ understanding of the text will grow across the six weeks of Units 2 and 3.
- Some vocabulary is not academic or domain-specific, and students may benefit from instruction or review: *aha*.
- Consider showing students *Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories*, by S. Beth Atkin. This beautiful informational text gives the reader a look at the modern migrant farmworkers’ experiences.
# Lesson Vocabulary
- setting, informational text, summarize, answer, cite evidence, immigration, depression

# Materials

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
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<tbody>
<tr>
<td></td>
<td>• <em>Esperanza Rising</em> (book; one per student)</td>
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<td>• Hint cards (see supporting materials)</td>
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<td></td>
<td>• Comprehension Quiz Entrance Ticket (Chapter 5: “Las Guayabas/Guavas”) (one per student)</td>
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<td>• Human Rights Challenges in Esperanza Rising anchor chart (begun in Lessons 3 and 4)</td>
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<td></td>
<td>• Wall map that shows Mexico, California, and New York (originally displayed in Lesson 1)</td>
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<td>• 3 pieces of chart paper, titled “California,” “Immigrating from Mexico,” and “The Great Depression of the 1930s” (if necessary, use more than one piece per topic, so all students have room to write)</td>
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<td></td>
<td>• Markers (two colors, enough for students to have one of each)</td>
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<td></td>
<td>• Folders of resources: informational texts regarding California, immigration, and the Great Depression. See Suggested Resources (in supporting materials). Two to three folders on each of the three topics.²</td>
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<td></td>
<td>• Chart paper for student groups</td>
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<td></td>
<td>• Index cards or half-sheets of paper (one per student)</td>
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<td>• Getting the Gist note-catcher (one per student)</td>
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<td></td>
<td>• Homework: Purpose for Reading, Chapter 6: “Los Melones/Melons” (one per student)</td>
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</tbody>
</table>

²Note: This list of resources is provided as a suggestion only. Teachers may choose to supplement with other resources.
Opening

A. Entrance Ticket: Comprehension Quiz and Chapter Title: Chapter 5 “Las Guayabas/Guavas” (10 minutes)
• Remind students to sit with their triads throughout their study of the novel Esperanza Rising.
• Begin the lesson with the Comprehension Quiz, Chapter 5 entrance ticket. Collect students’ work to review and/or assess.
• Invite students who found an example of a challenge to human rights in their homework reading to record their discovery on the Human Rights Challenges in Esperanza Rising anchor chart (begun in Lesson 3).
• After the quiz, lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions and the quality of the answers.
• Direct students’ attention to the title of the chapter: “Las Guayabas/Guavas.” Ask students what pattern they have noticed in the chapter titles. (Students should quickly recognize that, with the exception of Chapter 1, which names the setting, all the chapter titles are a fruit or vegetable.) Tell students that authors choose titles for very important reasons, to help readers understand some key idea about the chapter. Ask: “Why do you think Pam Muñoz Ryan titled this chapter ‘Guayabas’?” Listen for students to make the connection to the answer to the first question on the comprehension quiz: Esperanza travels to the train station in a wagon full of guavas.
• Encourage students to pay attention to the chapter titles in their future reading of the novel. (This point will be revisited regularly in future lessons.)
• Return students’ entrance and exit tickets (independent writing) from Lesson 4. Address any misconceptions briefly. Ask students to file this independent writing in their folders; they will want to refer to this thinking when they do their more formal writing later in the unit.

Meeting Students’ Needs
• Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
• Consider providing nonlinguistic symbols for key words in learning targets (e.g., a lightbulb for main idea, a question mark for questions). These can be posted and referred back to throughout the module.
• Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td><strong>A. Engaging the Reader: What Do We Already Know about California in the 1930s? (10 minutes)</strong></td>
<td>• Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.</td>
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<tr>
<td>• Point out to students that Chapter 5 marks a transition in the setting of the novel: Esperanza has left Mexico and is traveling to the United States, specifically California.</td>
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<td>• Remind students about how they built background knowledge about Mexico in the first lesson of this unit. Today they will build background knowledge about California.</td>
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<td>• Introduce the learning target: “I can summarize the main ideas in an informational text about California in the 1930s.” Clarify what is meant by informational text (refer back to the texts they read about Mexico in Lesson 1). Be sure students can mentally place the 1930s in their mind (perhaps when their great-grandparents were born, before World War II, etc.). Direct students’ attention to the wall map (originally displayed in Lesson 1). Point out where California is in relation to Mexico and New York.</td>
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<tr>
<td>• Display for the class three large pieces of chart paper (if necessary, use more than one piece per topic, so all students have room to write).</td>
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<tr>
<td>• Label the charts:</td>
<td></td>
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<tr>
<td>– California</td>
<td></td>
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<tr>
<td>– Immigrating from Mexico</td>
<td></td>
</tr>
<tr>
<td>– The Great Depression of the 1930s</td>
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<tr>
<td>• Give every student a marker of the same color. Ask students to come up to the charts and silently write down anything they know about these topics.</td>
<td></td>
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<tr>
<td>• As students are working, circulate, giving students hint cards (see supporting materials)—a sentence that tells them something about one of these topics (e.g., Tuesday, October 29, 1929, is known as “Black Tuesday.” On this day the stock market crashed, losing a total of $14 billion). Students add their hints to the correct chart.</td>
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</tr>
</tbody>
</table>
## B. Building Background Knowledge: Hosted Gallery Walk (30 minutes)

- Use the Hosted Gallery Walk protocol (Appendix 1).
- Tell students that they will not start this activity with their triad but will end with them. Ask triads to assign each person a topic: California, immigration, or the Great Depression.
- Ask students to leave their triad and form new groups with two other students who were assigned the same topic. Students should now be in new groups of three.
- Give each of these new groups a Getting the Gist note-catcher and a folder of resources on their assigned topic.
- Ask students to stay with this new group but work silently and independently for 15 minutes to read some of the resource materials and record the main ideas on their Getting the Gist note-catchers.
- Then give each of these groups a piece of chart paper for their poster. Have the groups work together for 10 minutes to create a poster that captures the main ideas from their note-catchers in words and a visual.
- Display the posters in three different areas of the room, grouped by topic. Regroup students so that there are three new groups, each of which has some experts on each topic. Groups rotate to each display area. At each display, those who helped create the poster on the given topic speak, explaining the topic to the group. Peers listen and ask questions.
- Gather whole group and focus students on the three original charts they created as a class during today’s Opening.
- Hand each student a new color of marker. Ask the students to record (again, silently), their new learning on the charts in this new color. They may also cross out statements on the chart that they now know are inaccurate.

### Meeting Students’ Needs

- If needed and possible, provide text or materials found in students’ L1.
- For students needing additional support in reading, consider providing a below-grade-level reading text, or text with more illustrations, diagrams, or smaller pieces of text in the folder.
- Use thoughtful grouping: Partnering an ELL with a native speaker of English can facilitate language acquisition by using the language in context.
- For students who need additional supports with language production, guide them in practicing what they will say about their poster. They can have a few key points written on a card.
### Closing and Assessment

#### A. Independent Writing (5 minutes)
- Distribute **index cards or half-sheets of paper**. Ask students to respond to the following prompt: “How do you think Esperanza’s life will be different in California? Support your thinking with at least one piece of information you learned today and one detail from Esperanza’s train journey described in Chapter 5.”
- Collect students’ independent writing to check for understanding.

#### Meeting Students’ Needs
- For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to assist with language production and provide the structure required.

#### B. Debrief (5 minutes)
- Gather the students in a whole group. Review the learning targets with students. Using the Fist to Five protocol, have students rate themselves from a 0 (a fist) to a 5 (five fingers) on where they think they are in meeting each learning target, with the 0 being low and a 5 being high.
- Ask students to share with a partner, and then discuss as a class the following questions:
  * “What was your biggest ‘aha’ or new learning during the gallery walk?”
  * “How did working with others help you be successful?”

#### Meeting Students’ Needs
- Debriefing about what they have learned and the protocols used will help students monitor their own learning.

### Homework

- Read Chapter 6: “Los Melones/Melons” (pages 81–99) in *Esperanza Rising*. Use the **Purpose for Reading, Chapter 6** homework question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.
- Remember: *Esperanza Rising* is a long novel. In Unit 3 (Readers Theater), students revisit, analyze, and discuss many key passages from *Esperanza Rising*. Do not worry if students have not yet fully analyzed the text.

*Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. All students should come to expect that they will use some of the “slushy time” during the day—right before or after lunch, during downtime between other tasks, as they enter the classroom in the morning or just before dismissal, as time for reading the novel or independent reading. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.*

### Meeting Students’ Needs
- Audio recordings of text can aid in comprehension. Students can pause and replay confusing portions while they follow along with the text.
### Suggested Resources List for Lesson 5

#### California:

- [http://www.calisphere.universityofcalifornia.edu/calcultures/ethnic_groups/subtopic3b.html](http://www.calisphere.universityofcalifornia.edu/calcultures/ethnic_groups/subtopic3b.html)

#### Alternative or additional resources:

  Scenes from movie *The Grapes of Wrath*, based on the book by John Steinbeck

#### Immigration from Mexico:

- [www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/mexican.html](http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/immigration/mexican.html)
- [www.pbs.org/kpbs/theborder/history/index.html](http://www.pbs.org/kpbs/theborder/history/index.html)
- [www.pbs.org/kpbs/theborder/history/timeline/17.html](http://www.pbs.org/kpbs/theborder/history/timeline/17.html)

#### The Great Depression:

- [newdeal.feri.org/eleanor/er2a.htm](http://newdeal.feri.org/eleanor/er2a.htm)
- [newdeal.feri.org/eleanor/cvb0335.htm](http://newdeal.feri.org/eleanor/cvb0335.htm)
- [www.michigan.gov/dnr/0,4570,7-153-54463_18670_18793-53511--,00.html](http://www.michigan.gov/dnr/0,4570,7-153-54463_18670_18793-53511--,00.html)
- [www.americaslibrary.gov/jb/wwii/jb_wwii_subj.html](http://www.americaslibrary.gov/jb/wwii/jb_wwii_subj.html)
Comprehension Quiz Entrance Ticket
(Chapter 5: “Las Guayabas/Guavas”)

Name: 

Date: 

1. How does Esperanza travel to the train station? 

2. How did Papa reward Miguel when he scared away the bandits? 

3. What does the little girl on the train want Esperanza to show her? 

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4. What does Carmen, the woman on the train, give Mama?
California:

- **Fruit production and cattle ranches increased in California in the late 1800s.**
- **Three-quarters of California’s 200,000 farmworkers were Mexican or Mexican American.**
  - Farmworkers from Texas, Oklahoma, Arkansas, and Missouri (“Okies”) arrived in California in the mid-1930s, looking for work.
- **“Repatriation” plans were made to send Mexican immigrants back to Mexico.**
  - In fall 1931, 1,200 to 1,500 migrants arrived per day.
  - The 1933 cotton strike lasted four weeks and involved between 12,000 and 18,000 farmworkers.
  - The vagrancy laws of 1933 and 1937 allowed many migrants to be arrested.
  - In 1934, the Dust Bowl in the Midwest began sending migrants to California.
- Mexicans in California were seen as competition for much-needed jobs.
- Labor camps were built in the summer of 1935.
Im immigrating to the United States from Mexico:

- The U.S.-Mexico border covers 2,000 miles.
- The Mexican Revolution and Mexican civil wars caused many Mexicans to move to the United States.
- In the late 1880s, 55,000 Mexican workers immigrated to the United States.
- The Immigration Act of 1924 was established.
- More than 89,000 Mexicans came into the United States in 1924.
- In 1924, the U.S. Border Patrol was created.
- By the late 1930s, the crop fields in Mexico were not producing many crops.
- Mexican immigrants and their descendants now make up a significant portion of the U.S. population.
- The Mexican workers were seen as strong and fast.
- Mexican immigrants were willing to work for low wages in tough conditions.
- During the Depression, it was harder for all Mexicans to get jobs legally in the United States because of new immigration laws.
- Many Mexicans were deported back to Mexico during the Great Depression.
Teacher Note: Print out and cut apart to give to groups during Work Time.

The Great Depression of the 1930s:

- During the Depression, one out of four people were unemployed.
- Without money, people could not pay for housing or buy food and clothes for the family.
- About 250,000 young people were homeless.
- Many people traveled the highways and railways to find work.
- Some people traded for food, clothes, shelter, and services.
- October 29, 1929, is known as “Black Tuesday,” the day that the stock market crashed, officially setting off the Great Depression.
- Congress created the Works Progress Administration (WPA), which offered work to thousands of people.
- The end to the Great Depression came in 1941, when the United States entered World War II.
You can get the gist of the texts by summarizing your understanding of them, using 10 important words. Select the 10 most important words from the texts. Then, use them to write a summary statement.

### Important Words:

1.  
2.  
3.  
4.  
5.  
6.  
7.  
8.  
9.  
10.  

### Summary Statement:

________________________________________________________________________
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"Describe the geographical setting of *Esperanza Rising*. What is it like in California? Use details from the text to support your answer."

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 6
Contrasting Two Settings (Chapter 6: “Los Melones/Cantaloupes”)
### 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 the text. (RL.5.1)
- I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)
- I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
- I can effectively engage in a discussion with my peers. (SL.5.1)

### Supporting Learning Targets

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
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<tbody>
<tr>
<td>• I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
<td>• Comprehension Quiz, Chapter 6: “Los Melones/Cantaloupes” (entrance ticket)</td>
</tr>
<tr>
<td>• I can discuss answers to questions with my triad and provide evidence to explain my ideas.</td>
<td>• Observe where students place their evidence flags</td>
</tr>
<tr>
<td>• I can answer questions about the setting of the novel <em>Esperanza Rising</em> based on evidence from the text.</td>
<td>• Triad discussions</td>
</tr>
<tr>
<td>• I can answer questions about the main character, Esperanza, based on evidence from the text.</td>
<td>• Exit Ticket: Independent answer to text-dependent question</td>
</tr>
<tr>
<td>• I can identify metaphors in <em>Esperanza Rising</em>.</td>
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<tr>
<td>• I can interpret figurative language in <em>Esperanza Rising</em>.</td>
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### Agenda

<table>
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<tr>
<th></th>
<th>Teaching Notes</th>
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<tr>
<td><strong>Opening</strong></td>
<td></td>
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<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 6: “Los Melones/Cantaloupes” (5 minutes)</td>
<td><strong>In advance:</strong> Read Chapter 6: “Los Melones/Cantaloupes” and review the text-dependent questions (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference.</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
<td><strong>This lesson begins to introduce students to the idea of central metaphors (or symbols) in the novel. This purpose links directly to RL.4.4. For simplicity’s sake, there is just one anchor chart about “big metaphors” and themes. If appropriate for your students, feel free to introduce the more complex literary term “symbol” as well; this goes beyond the level of the fifth-grade standards.</strong></td>
</tr>
<tr>
<td><strong>Work Time</strong></td>
<td></td>
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<tr>
<td>A. Answering Questions in Triads: Comparing California to Mexico (15 minutes)</td>
<td><strong>In advance:</strong> Think of a few examples of metaphors that most of your students will already know.</td>
</tr>
<tr>
<td>B. Guided Practice: Setting and Metaphor (20 minutes)</td>
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<tr>
<td><strong>Closing and Assessment</strong></td>
<td></td>
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<tr>
<td>A. Exit Ticket: Independent Writing (10 minutes)</td>
<td></td>
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<tr>
<td>B. Debrief (5 minutes)</td>
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<tr>
<td><strong>Homework</strong></td>
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### Lesson Vocabulary
- setting, character, historical fiction, harvest, disembarked, grime, perspiration, slumped, wilted, valise, demeanor, groggily, campesino, barren, sculpted, plunged, reassuring, careening, staccato, bulging, waiting on (as in “serving”)

### Materials
- *Esperanza Rising* (book; one per student)
- Document camera
- Text-Dependent Questions for Chapter 6: “Los Melones: Cantaloupes” (one per student and one to display)
- Text-Dependent Questions for Chapter 6: “Los Melones: Cantaloupes” (Answers for Teacher Reference)
- Big Metaphors and Themes in Esperanza Rising anchor chart (new; teacher-created)
- Reading *Esperanza Rising* anchor chart (begun in Lesson 2)
- Comprehension Quiz Entrance Ticket, Chapter 6: “Los Melones/Cantaloupes” (one per student)
- Students’ Exit Tickets (from Lesson 5): Independent answer to text-dependent question
- Evidence flags
- Index cards or half-sheets of paper (one per student)
- Students’ journals
- Homework: Purpose for Reading, Chapter 7: “Las Cebollas/Onions” (one per student)

### Opening

**A. Entrance Ticket: Comprehension Quiz, Chapter 6: “Los Melones/Cantaloupes” (5 minutes)**
- Remind students to sit with their triads throughout their study of the novel.
- Begin the lesson with the Comprehension Quiz, Chapter 6 entrance ticket. Collect students’ work to review and/or assess.

### Meeting Students’ Needs
- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
### B. Engaging the Reader: Oral Chapter Review (5 minutes)

- After the quiz, lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions and the quality of the responses.

- Be sure students understand the term *campesino*, which they should be able to figure out in context and based on the background knowledge they built in Lesson 5 about California in the 1930s. *Campesino* is one of the Spanish words for farmer.

- Direct the class’s attention to the title of the chapter: “Los Melones/Cantaloupes.” Ask students again what pattern they have noticed in the chapter titles. Remind the class that authors choose titles for very important reasons, to help readers understand some key idea or event in the chapter. Ask: “Why do you think Pam Muñoz Ryan titled this chapter “Los Melones?” Listen for students to make the connection to the answer to the third question in the comprehension quiz: Esperanza sees melons (as well as grapes and cotton) in the fields on her drive to the camp. Melons are one of the crops being grown and harvested. Review this key vocabulary word if needed. Ask students to place an evidence flag on the first page of Chapter 6, with the phrase “melon crop in California” or a similar summary.

- Encourage students to pay attention to the chapter titles in their future reading of the novel. (This point will be revisited regularly in future lessons.)

- Return students’ entrance and exit tickets from Lesson 5. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.

### Meeting Students’ Needs

- Increase interactions with vocabulary in context. This increases rate of vocabulary acquisition for ELLs.
- Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
### A. Answering Questions in Triads: Comparing California to Mexico (15 minutes)

- Choose two members of the class to read the learning targets aloud: “I can answer questions about the setting of the novel *Esperanza Rising* based on evidence from the text,” and “I can answer questions about the main character, Esperanza, based on evidence from the text.” Point out to students that they already worked with these targets in the very first chapter of the novel. Briefly review the term *setting*, emphasizing that it is about both the place and the time period of a story.

- Remind students that *Esperanza Rising* is *historical fiction*: The author draws upon real events, real settings, and some real people, but also made up many events and characters. In Lesson 5, they read informational text to learn about what it was like in California in the 1930s. In Chapter 6: “Los Melones/Cantaloupes,” they get to see the new setting through Esperanza’s eyes.

- Be sure all students have their text: *Esperanza Rising*. Return students’ Exit Tickets (from Lesson 5): *Independent answer to text-dependent question* that the students turned in during the closing of Lesson 5. Ask students, in their triads, to discuss that question:

  - “How do you think Esperanza’s life will be different in California? Support your thinking with at least one piece of information you learned today and one detail from Esperanza’s train journey described in Chapter 5.”

- Circulate among triads, listening to their discussions, redirecting, and providing support if necessary.

- Next, ask students to discuss the Purpose for Reading homework question they were given when reading Chapter 6: “Los Melones/Cantaloupes” for homework:

  - “Describe the geographical setting of *Esperanza Rising*. What is it like in California? Use details from the text to support your answer.”

- Use this opportunity to circulate and listen in to gauge who did the homework reading, how well students understand the material, and which students are consistently using evidence flags to help them cite specific examples from the text.

- Remind students that when reading difficult text, it is very important to reread sections multiple times in order to understand.

- Distribute a small pile of evidence flags to each triad.

- Ask students to turn to page 81, then display and read the first **Text-Dependent Questions for Chapter 6: Los Melones/Cantaloupes (pages 81-99)** aloud as students follow along silently.

### Meeting Students’ Needs

- Some students may be unfamiliar with Tier 2 vocabulary words (e.g., based, text, evidence). Clarify vocabulary with students as needed.

- Some students may benefit from having the teacher create this note-catcher for them.

- Visual learners may need to follow along with the read-aloud in their own copies of the novel.

- Writing and displaying the guidelines for all students to see will help students who struggle with multistep directions.

- Some students whose first language is not Spanish may have questions about Spanish words. Consider defining these words for students.
Work Time (continued)

• Ask students to reread the sentence, then discuss with triad members what they think each of the italicized words means and how they determined the meaning of each, from context.

• After 2 minutes, cold call a few students to share out their definitions and which specific words or phrases from the text helped them determine the meaning of each italicized term (see Text-Dependent Questions for Chapter 6: Los Melones/Cantaloupes (pages 81-99), Answers, for Teacher Reference)

• Allow students an additional minute to discuss the second part of the first question: “Why might the author have chosen specifically to use the word ‘wilted’ to describe Esperanza and her mother?

• Once students have had an opportunity to share their thinking with group members, cold call a few students to share out (see Answers, for Teacher Reference, for ideas students may share.)

• Display and read the second question aloud.

• Then, ask students to turn to page 90. Read aloud from the very top of page 90 to the phrase “there was only the prickly sound of dry grass” on page 91, as students follow along silently.

• Give students 3-4 minutes to reread pages 90–91 on their own, with Question 2 in mind, and then talk with their triad. Encourage them to use their evidence flags to mark evidence that supports their answer.

• Once group members have discussed their ideas and evidence, cold call a few students to share out with the class (see Answers, for Teacher Reference, for ideas students may share.)

• Praise groups using Triad Talk well. Remind them how discussing their thinking with others can help them understand hard text.

• Read the third text-dependent question aloud.

• Then, to refresh students’ memories of the way Mexico is described at the beginning of the story, reread the very first paragraph of the novel (page 1) aloud, with students following along.

• Next, ask students to turn back to Chapter 6. Tell students to work with group members to skim to reread and locate portions of the chapter that describe California. Remind students to mark passages that describe California with their evidence flags.

• Circulate to listen in and support as needed. Probe students to cite specific words and phrases describing the setting in California, reminding them to use context clues to help them figure out the meaning of unknown words.
### Work Time (continued)

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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<tr>
<td><strong>• After 5 minutes, direct students to briefly discuss in groups the evidence they marked that describes California and consider how it is different than the description of Mexico.</strong></td>
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<tr>
<td><strong>• Once group members have had an opportunity to discuss their thinking, invite several students to share their thinking and the evidence they marked, whole group (see Answers, for Teacher Reference, for ideas students may share.)</strong></td>
</tr>
<tr>
<td><strong>• Ask students to continue with the fourth text-dependent question—reading it aloud, clarifying any terms, thinking on their own, then talking and marking their answers with evidence flags. As in previous days, students do not need to write complete answers to the questions at this point.</strong></td>
</tr>
<tr>
<td><strong>• As students work, monitor this discussion, making sure all students are participating. Reinforce students who are following the Triad Talk norms well.</strong></td>
</tr>
<tr>
<td><strong>• Once students have had an opportunity to discuss their ideas with group members and record a response to the final text-dependent question, invite a few students to share their answers whole group (see Answers, for Teacher Reference, for ideas students may share.)</strong></td>
</tr>
</tbody>
</table>
### Work Time (continued)

**B. Guided Practice: Setting and Metaphor (20 minutes)**

- **Say to students:** “We are now going to look a bit deeper at how Esperanza is responding to her new setting of California by analyzing the language that Pam Muñoz Ryan uses in her writing.”

- **Share the two learning targets with students:** “I can identify metaphors in *Esperanza Rising*” and “I can interpret figurative language in *Esperanza Rising*.” Show the students that the word *figure* is inside the word *figurative*, and tell them that *figure* is another word for *picture*. Explain that authors use figurative language to paint a picture that allows them to show, not tell, their ideas.

- **Focus on metaphors.** Say: “One form of figurative language that authors use is the *metaphor*. Metaphors make a direct comparison between two or more things. Pam Muñoz Ryan uses many of these in her writing. You may be familiar with some metaphors already.” On the board, write a few examples of metaphors with which most of your students will be familiar. (Examples might include: “I am a rock,” or “The baby is an angel.” Have students discuss in their triads what these metaphors mean and why authors would choose to use language such as this instead of literal language in their writing. (Listen for students to realize the person who is a rock is strong, solid, and reliable; and that the baby is very sweet, good, and kind.) Students should make comments such as: “Figurative language paints a better picture in the reader’s mind because the words are more descriptive.”

- **Have students reread pages 1–3 and pages 90–93 in the book.**

- **Ask students to share with their triads what they think one of metaphors is that the author has used in these two sections of the book. Call on a few triads to share out. Look for answers that have to do with the heartbeat of the land. Ask students to point you to evidence in the text that would support this suggestion. Listen for students to suggest: the second paragraph on page 1, the second-to-last paragraph on page 2 through page 3, and the second paragraph on page 91 through the top of page 92. Reread these passages out loud with students and ask students if the author means there is actually a real heart inside the earth.

- **Have students turn and talk with their triads about what they think the author is trying to get the reader to understand by using this metaphor. Call on a few partners to share. Look for answers such as: “The author wants the reader to know that the earth is ‘alive’ just like humans. This shows that Esperanza and her papa feel like they are friends with the earth.”**

- **Begin a Big Metaphors and Themes in *Esperanza Rising* anchor chart**, adding “the heartbeat of the land and Esperanza” under the heading. Make sure students understand that this idea is a central theme of the book.

### Meeting Students’ Needs

- For students needing additional supports, consider providing a sentence starter or frame to assist protocols.

- For students who struggle with this task, provide a partially filled-in graphic organizer.

- Consider allowing students to draw their observations, ideas, or notes when appropriate.

- Provide ELLs bilingual word-for-word translation dictionaries or online translation sources such as Google Translate or Bing Translate to assist with comprehension.
### Work Time (continued)

- Tell students that they will use this chart to keep track of other metaphors as they keep reading the novel. And they will talk more about theme in future lessons.
- Now tell students that they will explore another “big metaphor” in the novel. Have students reread the first paragraph on page 18, the second paragraph on page 87, and all of page 93. Ask students to identify the big metaphor in the excerpt. Look for students to share about the river and Esperanza and Miguel’s relationship. Have students cite specific passages in the text as they give their examples.
- Remind students that they have discussed this before in a previous lesson, and it was a question they answered in Lesson 2.
- Ask students to discuss with their triads what they think the author means by this metaphor and why she chose to write it this way. Monitor discussions, listening for the literal meaning that there really is a river and they can’t get to each other and the abstract meaning that Esperanza and Miguel are from two different worlds and classes, thus separated (and probably not able to marry).
- Add “the river and Esperanza and Miguel’s relationship” to the anchor chart: Big Metaphors and Themes in *Esperanza Rising*.
- Ask students to discuss how Esperanza responds differently in the different settings. Cold call some triads to share. Listen for students to begin to understand that Esperanza is changing, and her relationship with Miguel is changing. This will be revisited in future lessons.

### Meeting Students’ Needs

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<td>• Remind students that they have discussed this before in a previous lesson, and it was a question they answered in Lesson 2.</td>
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<tr>
<td>• Ask students to discuss with their triads what they think the author means by this metaphor and why she chose to write it this way. Monitor discussions, listening for the literal meaning that there really is a river and they can’t get to each other and the abstract meaning that Esperanza and Miguel are from two different worlds and classes, thus separated (and probably not able to marry).</td>
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<tr>
<td>• Add “the river and Esperanza and Miguel’s relationship” to the anchor chart: Big Metaphors and Themes in <em>Esperanza Rising</em>.</td>
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<tr>
<td>• Ask students to discuss how Esperanza responds differently in the different settings. Cold call some triads to share. Listen for students to begin to understand that Esperanza is changing, and her relationship with Miguel is changing. This will be revisited in future lessons.</td>
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</table>
Contrasting Two Settings
(Chapter 6: “Los Melones/Cantaloupes)

Closing and Assessment

A. Exit Ticket: Independent Writing (10 minutes)

• Distribute **index cards or half-sheets of paper**. Ask students to respond to the following prompt:

  * “On page 99, Marta tells Esperanza, ‘Just so you know, this isn’t Mexico. No one will be waiting on you here.’ What does she mean? How is Esperanza’s life different in California? Cite details from the text to support your answer.”

• Have students begin a page in their **journal** to take notes on the character Marta. Have students record what they know about her so far.

• Collect students’ independent writing to check for individual understanding.

B. Debrief (5 minutes)

• Gather the students in a whole group. Review the learning targets with students. Ask students to share with a partner their progress toward meeting the learning targets. Cold call a few students to share their, or their partner’s, discussion of the learning targets with the whole class. Have students suggest additions to the anchor chart **Reading Esperanza Rising**. Make sure to add to the chart: “reading for gist” and “interpreting ‘big metaphors’/figurative language”.

• Debriefing about what they have learned and the protocols used will help students monitor their own reading comprehension and choose strategies that will help them succeed.

Homework

• Read Chapter 7: “Las Cebollas/Onions” (pages 100–120). Use the **Purpose for Reading, Chapter 7** homework question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

*Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.*

Meeting Students’ Needs

• Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.

• Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
1. Who meets Esperanza at the train station in Los Angeles?

2. How many babies are in Isabel’s family?

3. Esperanza rides in a truck on the highway to the camp. What does she see during the drive?

4. How does Marta treat Esperanza when they first meet?
1. On page 81, the text says: “Esperanza and Mama, their faces shiny with grime and perspiration, looked tired and wilted as they slumped with even the slight weight of their valises.” Valise means “suitcase.” Based on context, what do you think the other italicized words in this sentence might mean (perspiration, wilted, slumped)? Why might the author have chosen specifically to use the word “wilted” to describe Esperanza and her mother?

2. On page 90, Esperanza is in California, driving to the camp. What specifically does she see? How does she react to this new setting? Find details from the text to explain your answer.

3. At the very start of the novel, we meet Esperanza in Mexico as a little girl, with her father. How is Mexico different from California? What specific words or phrases in Chapter 6 of the novel help you understand the contrast between the two settings? In other words, what specific language does the author use to help us understand how different California is from Mexico? Use evidence from the text in your answer.
4. Esperanza meets two new girls in this new setting: Isabel and Marta. Compare and contrast how the two girls treat Esperanza, citing evidence from the text. What do you predict will happen between Esperanza and these two girls?
1. On page 81, the text says: “Esperanza and Mama, their faces shiny with grime and perspiration, looked tired and wilted as they slumped with even the slight weight of their valises.” Valise means “suitcase.” Based on context, what do you think the other italicized words in this sentence might mean? Why might the author have chosen specifically to use the word “wilted” to describe Esperanza and her mother?

Perspiration might mean sweat, because the text says they are shiny and sweat makes you shiny. Wilted and slumped might mean they are leaning over because the text says something about the weight of the valise so it might be heavy and if they are sweating because it is hot and they are working hard. Also, the sentence before talks about body odor, and people may smell when it is hot. The author may have used the word “wilted” because it makes you think of a flower or plant that is dying or needs water. It makes the reader picture that in their minds.

2. On page 90, Esperanza is in California, driving to the camp. What specifically does she see? How does she react to this new setting? Find details from the text to explain your answer.

Esperanza saw: “The brown barren mountains ..., the golden hills ..., canyons ...” She tries to find her own connection to the land by listening for the heartbeat (p. 91). “She stretched out on her stomach.” She doesn’t hear it, and it makes her so upset that she passes out (p. 92). “She tried to find the place in her life where her heart was anchored.... She felt as if she was falling.... Suddenly the world went black.”
3. At the very start of the novel, we meet Esperanza in Mexico as a little girl, with her father. How is Mexico different from California? What specific words or phrases in Chapter 6 of the novel help you understand the contrast between the two settings? In other words, what specific language does the author use to help us understand how different California is from Mexico? Use evidence from the text in your answer.

The beginning of the chapter states that the land is “dry and the panorama was barren,” which is different from the way the land on the rancho was. On page 87, it says: “She looked around and was relieved to see that compared to the desert, Los Angeles had lush palms and green grass ..., roses were still blooming ... was reassuring and familiar. Maybe it wouldn’t be so different here.” So it seems that this part of California is not that different from the rancho. However, the land changes again as indicated on page 90: “the brown barren mountains ... dried grasses ... golden hills.”

4. Esperanza meets two new girls in this new setting: Isabel and Marta. Begin a new page in your reading journal about each girl. Compare and contrast how the two girls treat Esperanza, citing evidence from the text. What do you predict will happen between Esperanza and these two girls?

Isabel is curious and wants to know about Esperanza and tell Esperanza about herself. On page 89, she asks questions and tells her about where she used to live. Marta is not as nice. On page 96, she says: “So you’re a princess who’s come to be a peasant? ... What’s a matter silver spoon stuck in your mouth?” She is insulting her. Esperanza thinks so too. “What had she done to deserve this girl’s insults?” (p. 97). Isabel even tries to defend her by saying, “Esperanza’s nice.” On page 99, Marta says to Esperanza: “No one will be waiting on you here” and gives her a “phony smile.”
What new challenges does Esperanza face in the camp? How does she respond?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 7

Point of View: Comparing Esperanza’s and Isabel’s Perspectives About Life in the Camp (Chapter 7: “Las Cebollas/Onions”)

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Point of View:
Comparing Esperanza’s and Isabel’s Perspectives About Life in the Camp
(Chapter 7: “Las Cebollas/Onions”)

<table>
<thead>
<tr>
<th>Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)</th>
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<tbody>
<tr>
<td>I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)</td>
</tr>
<tr>
<td>I can determine the meaning of literal and figurative language in text. (RL.5.4)</td>
</tr>
<tr>
<td>I can use what the text says to help me understand the meaning of a word or phrase. (L.5.4)</td>
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<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
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</thead>
<tbody>
<tr>
<td>• I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
<td>• Comprehension Quiz, Chapter 7: “Las Cebollas/Onions” (entrance ticket)</td>
</tr>
<tr>
<td>• I can use context clues to help me determine why the author chose specific words in <em>Esperanza Rising</em>.</td>
<td>• Observation of placement of evidence flags (homework and classwork)</td>
</tr>
<tr>
<td>• I can determine what metaphors the symbols of the chapter titles represent in <em>Esperanza Rising</em>.</td>
<td>• Character T-chart (Isabel)</td>
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<tr>
<td>• I can explain how Isabel responds to challenges in her life.</td>
<td>• Triad discussion</td>
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<tr>
<td>• I can describe how the points of view of Esperanza and Isabel influence the description of events.</td>
<td>• Exit ticket: Independent answer to text-dependent question</td>
</tr>
<tr>
<td>• I can create a visual image of the setting of <em>Esperanza Rising</em>.</td>
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</table>
### Agenda

1. **Opening**
   - A. Entrance Ticket: Comprehension Quiz, Chapter 7: “Las Cebollas/Onions” (5 minutes)
   - B. Engaging the Reader: Oral Chapter Review (5 minutes)

2. **Work Time**
   - A. The Onion: Close Reading of Pages 116–117 (20 minutes)
   - B. Isabel: Answering Questions in Triads (8 minutes)
   - C. Understanding Point of View by Visualizing (15 minutes)

3. **Closing and Assessment**
   - A. Exit Ticket: Independent Writing (5 minutes)
   - B. Debrief (2 minutes)

4. **Homework**

### Teaching Notes

- This lesson includes a close reading of pages 116–117, which is done as a full class. Be sure to give students time to think, then talk as triads, during this sequence. The purpose of this guided practice is to simultaneously reinforce four aspects of this novel study: the importance of chapter titles, the author’s use of metaphor, working with vocabulary (the author’s careful word choice, and students’ growing ability to figure out words in context), and how Esperanza is responding to challenges.

- In advance: Read and review the text-dependent questions for Chapter 7: “Las Cebollas/Onions” (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference.

- Students may benefit from instruction or review: camp (as in migrant farm camp)
### Lesson Vocabulary
- describe, influence, create, passage, cite, literary elements, point of view, perspective, visualize, willing (as in “will”), tittered, humiliation, ridicule

### Materials
- *Esperanza Rising* (book; one per student)
- Comprehension Quiz Entrance Ticket, Chapter 7: “Las Cebollas/Onions” (one per student)
- Big Metaphors and Themes in *Esperanza Rising* anchor chart (begun in Lesson 6)
- Inferring by Using Text Clues anchor chart (begun in Lesson 3)
- Reading *Esperanza Rising* anchor chart (begun in Lesson 2)
- Evidence flags
- Character T-chart (sample)
- Text-Dependent Questions for Chapter 7: “Las Cebollas/Onions” (one per student; one to display)
- Text-Dependent Questions for Chapter 7: “Las Cebollas/Onions” (Answers for Teacher Reference)
- Index cards or half-sheets of paper
- Students’ reading journals
- Homework: Purpose for Reading, Chapter 8: “Las Almendras/Almonds” (one per student)
### Opening

<table>
<thead>
<tr>
<th>Opening</th>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
<td><strong>A. Entrance Ticket: Comprehension Quiz, Chapter 7: “Las Cebollas/Onions” (5 minutes)</strong></td>
<td>• Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.</td>
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<tr>
<td>• Students should be seated with their triad.</td>
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<td>• Begin the lesson with the comprehension quiz entrance ticket. Collect students’ quizzes to review/assess.</td>
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<tr>
<td><strong>B. Engaging the Reader: Oral Chapter Review (5 minutes)</strong></td>
<td>• Visuals can help students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.</td>
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<tr>
<td>• After the quiz, lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about? What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the responses.</td>
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<tr>
<td>• Tell students they will think more about why Pam Muñoz Ryan titled this chapter “Onions” during the Work Time today.</td>
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<tr>
<td>• Return students’ entrance and exit tickets from Lesson 6. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.</td>
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### Work Time

**A. The Onion: Close Reading of Pages 116–117 (20 minutes)**

- Direct students’ attention to the title of the chapter: “Las Cebollas/Onions.” By now students should be familiar with the pattern for chapter titles: They are all about a fruit or vegetable in the harvest, and relate to a main event or idea in the chapter. Ask students to talk briefly with their triad about why Pam Muñoz Ryan might have titled Chapter 7 “Onions.”

- Invite a few students to share out something one of their triad members said. Listen for students to notice that there are onion peels all over the camp, and it is Esperanza’s job to sweep them; she struggles with this task, which clearly shows the contrast between her life as a rich girl in Mexico and her life as a new campesino in California. Students may also notice that people in the camp eat beans and onions for dinner (page 111).

- Introduce today’s focus by reading out loud the learning targets: “I can use context clues to help me determine why the author chose specific words in *Esperanza Rising,*” and “I can determine what metaphors the symbols of the chapter titles represent in *Esperanza Rising.*” Ask students to focus on the words context clues and have them share what they know about those words. Look for responses that explain that they will be looking for hints about what the words might mean in the text around the unknown words. Have students share with a partner what they know about metaphors. Refer them to the *Big Metaphors and Themes in Esperanza Rising anchor chart* that they began creating together in the previous lesson (Lesson 6). Explain that symbols are another form of figurative language that authors use to help paint pictures in readers’ minds, like metaphors.

- Tell students that they have been doing good work discussing the text in triads, and that today they are going to discuss one key passage as a group.

- Read aloud pages 116–117 as students follow along in their text.

- Ask a series of text-dependent questions to the whole class.  
  
  *“What is Esperanza’s job in the camp?”
  *“What does visualize the memory mean?”
  *“What is Esperanza doing with her mind in order to help her figure out how to sweep?”

- Ask students to think, then talk as triads, about this last question. Invite a few groups to share out.

### Meeting Students’ Needs

- All students developing academic language will benefit from direct instruction of academic vocabulary.

- ELL language acquisition is facilitated by interacting with native English speakers who provide models of language.

- ELLs may have an overwhelming amount of new vocabulary words. Consider targeting a few words for them to focus on or ask them to make cards for a certain amount.

- When students are using dictionaries, encourage ELLs to use a bilingual dictionary if they are literate in their L1.
### Point of View:
Comparing Esperanza’s and Isabel’s Perspectives About Life in the Camp
(Chapter 7: “Las Cebollas/Onions”)

#### Work Time (continued)

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<tr>
<th>Work Time (continued)</th>
<th>Meeting Students’ Needs</th>
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<tr>
<td>• Direct students to page 117 and ask more text-dependent questions:</td>
<td>▪ Students needing additional supports may benefit from partially filled-in graphic organizers.</td>
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<tr>
<td>* “What does tittering mean? How can we figure out based on the context?”</td>
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<td>* “How does Esperanza feel after Marta calls her Cinderella? What does she do?”</td>
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<td>* “What specific words in the text help you know what Esperanza is feeling?” (Help students notice the words humiliation and ridicule, which they should be able to define in context.)</td>
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<td>• Ask students to think, then talk as triads, about these questions. Invite a few new groups to share out.</td>
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<td>• Point out to students that the author is making very careful choices about what words to use, in order to help readers understand what Esperanza is feeling. They should continue to pay attention to this as they read.</td>
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<tr>
<td>• Remind students of the work they have been doing, drawing inferences about characters based on how they respond to challenges. Direct students’ attention to the Inferring by Using Text Clues anchor chart (begun in Lesson 3). On this chart, add several student examples of what they inferred about Esperanza.</td>
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<td>• Ask students to add an evidence flag on the first page of Chapter 7, summarizing why it is titled “Onions.”</td>
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#### B. Isabel: Answering Questions in Triads (8 minutes)

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<th>B. Isabel: Answering Questions in Triads (8 minutes)</th>
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<tr>
<td>• Have students begin a new page in their reading journal about Isabel. Ask students to write at the top of the page any basic descriptions of Isabel. Either distribute or have students create a Character T-chart: left-hand column for the challenges Isabel faces, and right-hand column for how she responds. (See the example in supporting materials.)</td>
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<tr>
<td>• Display and distribute the Text-Dependent Questions for Chapter 7: “Las Cebollas/Onions” to guide students’ work.</td>
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### C. Understanding Point of View by Visualizing (15 minutes)

- Introduce the learning target: “I can describe how the points of view of Esperanza and other characters influence the description of events.” Ask the students how the school would look to an ant, and to someone flying overhead in an airplane. Then ask how a child who really didn’t want to go to school might describe school. Explain how a person’s point of view or perspective affects how they see and how they describe things.

- Read aloud the first two paragraphs of the chapter “Las Cebollas” (page 100). Tell students to close their eyes and listen as you read the description of the camp. Give students a blank piece of paper, and ask them to quickly sketch what they saw in their mind’s eye.

- Ask whether the description in the book sounds like it is through Esperanza’s eyes or Isabel’s eyes. Ask:
  * “How would it be different if Isabel were describing it?”

- Assign half the triads to pretend that they are Esperanza, and the other half to pretend they are Isabel. Give students five minutes to think, reread, and use their evidence flags to mark important passages.

- Pair one “Esperanza” student with one “Isabel” student and have them to talk to each other about what the camp looks like from each other’s point of view. Remind students to justify their thinking with evidence from the text.

### Meeting Students’ Needs

- When discussion of complex content is required, consider partnering an ELL with a student who speaks the same L1. This can let students have more meaningful discussions and clarify points in their L1.
### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Exit Ticket: Independent Writing (5 minutes)</th>
<th>Meeting Students’ Needs</th>
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</table>
| • Distribute index cards or half-sheets of paper. Ask students to respond to the prompt:  
  – “How does Esperanza respond differently to the challenges of life in the camp than Isabel does? Based on these differences, what do you think the author wants us to infer about Esperanza’s character? Use specific details from the text in your answer.”  
  • Collect students’ independent writing to check for individual understanding. |  
| • When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to provide the structure required. |

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<th>B. Debrief (2 minutes)</th>
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<tr>
<td>• Review the learning targets with students by having a few students read them out loud one at a time. Ask students to choose one that they feel they really accomplished during this lesson and why. Have them share with a partner. Then ask them to think about one of the targets that they may have had a more difficult time with and why. Ask them to then share their thoughts with the same partner. If there is time, have a few students share out. Have students give suggestions to add to the anchor chart Reading Esperanza Rising. Make sure to add: “Creating visual images.”</td>
</tr>
<tr>
<td>• Debriefing about what they have learned and the protocols used will help students monitor their own learning.</td>
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### Homework

| • Read Chapter 8, “Las Almendras/Almonds” (pages 121–138), in Esperanza Rising. Use the Homework: Purpose for Reading, Chapter 8: “Las Almendras/Almonds” question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer. |

**Note:** If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence. |  
| • Audio recordings of text can aid in comprehension. Students can pause and replay confusing portions while they follow along with the text. |
1. What does Esperanza think of their cabin when she first sees it?

2. What work will Esperanza be doing?

3. What does Mama do to her hair?
4. What happens when Esperanza tries to sweep the platform?
1. Reread pages 110–113. How does Isabel respond to having to stay home and not work while everyone else works? Cite specific details from the text that would show how Isabel handles the situation.

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

2. During this chapter, Isabel must teach Esperanza many things even though she is younger and has had a less privileged life. How does she feel toward Esperanza? Cite specific examples from the text.

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

3. On page 105, Isabel responds to Esperanza, “De veras?” after Esperanza tells her that they are still rich and they will not be staying there long. What does that phrase mean? How do you know? How does Isabel react to Esperanza? Be sure to cite evidence from the text.

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________
1. Reread pages 110–113. How does Isabel respond to having to stay home and not work while everyone else works? Cite specific details from the text that would show how Isabel handles the situation.

Isabel takes on a lot of responsibility and seems to be mature for her age. She takes care of the babies by feeding them and keeping them clean (p. 110). Isabel was friends with women who were older than her. “Isabel introduced Esperanza to Irene and Melina, two women who were hanging clothes to dry ... already had a baby of her own.” (p.112)

2. During this chapter, Isabel must teach Esperanza many things even though she is younger and has had a less privileged life. How does Isabel react toward having to teach Esperanza so many things? Cite specific examples from the text.

Isabel is worried that Esperanza doesn’t know all of the things to do. “Isabel’s eyes got bigger and she looked worried” (p. 115). She thinks Esperanza can do all the things that she does. She teaches her how to change diapers, feed the babies, where everything is in the camp, and how to wash clothes. Isabel is still curious about Esperanza’s life in Mexico. “Will you tell me about your life as a queen?” (p. 120)

3. On page 105, Isabel responds to Esperanza, “De veras?” after Esperanza tells her that they are still rich and they will not be staying there long. What does that phrase mean? How do you know? How does Isabel react to Esperanza? Be sure to cite evidence from the text.

“De vera” means that “is that true?” because Esperanza responds to her, “Yes, it is the truth.” Isabel just “tiptoes out of the room and shuts the door,” which means she knows that Esperanza is having a hard time and does not want to bother her.
| Challenges: | Response: |
What new challenges does Esperanza face in the camp? How does she respond?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write complete answers.
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
I can use quotes to explain the meaning of literary texts. (RL.5.1)
I can determine a theme based on details in the text. (RL.5.2)
I can use quotes to support my inferences in literary texts. (RL.5.1)

### Supporting Learning Targets

- I can interpret two big metaphors in Chapter 8, “Las Almendras,” in *Esperanza Rising*.
- I can explain what it means to find the theme of a book or story.
- I can identify themes in *Esperanza Rising*.

### Ongoing Assessment

- Comprehension Quiz, Chapter 8: “Las Almendras/Almonds” (entrance ticket)
- Observation of placement of evidence flags (homework and classwork)
- Triad discussion
- Exit ticket: Independent answer to text-dependent question
## Agenda

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
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<td>A. Entrance Ticket: Comprehension Quiz, Chapter 8: “Las Almendras/Almonds” (5 minutes)</td>
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<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
</tr>
<tr>
<td>C. Adding to Anchor Chart: Reading <em>Esperanza Rising</em> (5 minutes)</td>
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<tr>
<td>A. Big Metaphors: Answering Questions in Triads (15 minutes)</td>
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<tr>
<td>B. Inferring Themes in <em>Esperanza Rising</em> (25 minutes)</td>
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<tr>
<th>Closing and Assessment</th>
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<tbody>
<tr>
<td>A. Exit Ticket: Independent Writing (5 minutes)</td>
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<th>Homework</th>
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## Teaching Notes

- In advance: Review *Esperanza Rising* (including but not limited to Chapter 8: “Las Almendras”), noting examples of “big metaphors” (symbols) and themes.

- Read and review the text-dependent questions for Chapter 8: “Las Almendras/Almonds” (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference.

- This lesson goes into more depth on the concept of theme, which was briefly touched on in Lesson 6. Students may not have time in Part B of Work Time to address all four central “big metaphors” (symbols) and their thematic significance. This is fine; students will return to this idea in future lessons. Be sure to save 10 minutes for students to prepare for the Mid-Unit 2 Assessment, which will occur in Lesson 9.

- This lesson uses the “big metaphors” as a more student-friendly way to begin to think about the central symbols in the novel. Feel free to introduce the concept of a “symbol” if appropriate for your students. (See Teaching Note in Lesson 6.)

- Students may benefit from instruction or review of these terms: *perseverance, careless, rosebush, crochet.*
## Lesson Vocabulary
- interpret, identify, figurative language, metaphor, symbol; flan, bloom, meek, wages

## Materials
- *Esperanza Rising* (book; one per student)
- Evidence flags
- Comprehension Quiz Entrance Ticket, Chapter 8: “Las Almendras/Almonds” (one per student)
- Text Dependent Questions: Chapter 8: “Las Almendras/Almonds” (one per student; one to display)
- Text Dependent Questions: Chapter 8: “Las Almendras/Almonds” (Answers for Teacher Reference)
- Big Metaphors and Themes in *Esperanza Rising* anchor chart (begun in Lesson 6)
- Reading *Esperanza Rising* anchor chart (begun in Lesson 2)
- Human Rights Challenges in *Esperanza Rising* anchor chart (begun in Lesson 3)
- Inferring by Using Text Clues anchor chart (begun in Lesson 3)
- Character T-charts (from Lessons 4 and 7)
- Index cards or half-sheets of paper
- Document camera
- Homework: Purpose for Reading, Chapter 9: "Las Ciruelas/Plums" (one per student)
### A. Entrance Ticket: Comprehension Quiz, Chapter 8: “Las Almendras/Almonds” (5 minutes)
- Students should sit with their triad. Begin the lesson with the comprehension quiz entrance ticket. As usual, collect this quiz to assess whether students are reading and understanding the text.

### Meeting Students’ Needs
- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.

### B. Engaging the Reader: Oral Chapter Review (5 minutes)
- Using a cold-call strategy, invite some students to give a summary of the chapter that was read for homework. You may start with an open-ended question, such as: “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Commend students who refer directly to the text when they provide their summaries. Remind students that they have had lots of practice thinking about what each chapter is mostly about. They will get to demonstrate how well they can do this on their own during the Mid-Unit 2 Assessment tomorrow (Lesson 9).
- Ask students if they can predict what question you will ask them next. Listen for students to say something about thinking about the title of the chapter. Commend them, and ask someone to explain why Chapter 8 is titled “Las Almendras.” Listen for students to point out that they shell almonds (page 127), which Isabel’s mother then uses to bake a **flan** or custard, a sweet dessert. Ask students to add an evidence flag on the first page of Chapter 9, on which they write a phrase that will help them summarize the main events in this chapter and remember why it was titled “Almonds.”
- Return students’ entrance and exit tickets from Lesson 7. Address major misconceptions. Ask students to hold on to these entrance and exit tickets to use for future writing.

### Meeting Students’ Needs
- Consider charting the main events of the chapter. Providing a visual will assist students needing additional supports in following the discussion.
Opening (continued)

C. Adding to Anchor Chart: Reading Esperanza Rising (5 minutes)

- Remind students that they have been building a strong routine during their study of the first half of the novel. Direct their attention to the **Reading Esperanza Rising anchor chart** from the previous lessons. Ask students to talk briefly with their triad about some of the things they have been doing as readers to make sense of this novel.

- Ask students to share out; add strong comments to the anchor chart that are not already listed. Listen for students to comment on the following:
  - Rereading
  - Thinking about what a chapter is mostly about
  - Paying attention to chapter titles
  - Using context clues to figure out new words
  - Inferring using text clues
  - Inferring about characters
  - Thinking about the challenges characters are facing, and how they overcome them
  - Thinking about metaphors
  - Making connections to the UDHR

- Point out to students that some of these strategies are things they would use when reading any novel; others are specific to *Esperanza Rising*.

- Congratulate students on all they are learning about reading challenging text. Remind them that tomorrow they will get to “show what they know” on their own, on the Mid-Unit 2 Assessment.

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<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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<tbody>
<tr>
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<td>- Congratulate students on all they are learning about reading challenging text. Remind them that tomorrow they will get to “show what they know” on their own, on the Mid-Unit 2 Assessment.</td>
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</table>
A. Big Metaphors: Answering Questions in Triads (15 minutes)

• Choose a student to read the learning target aloud: “I can interpret two big metaphors in Chapter 8: ‘Las Almendras,’ in Esperanza Rising.” Point out to students that they already identified some metaphors in the novel in previous lessons. Briefly review the term metaphor, emphasizing that it is figurative language authors use to make a direct comparison between two things, in order to show something important.

• Distribute a small stack of evidence flags to each triad.

• Read aloud pages 122–124, as students follow along.

• Using your document camera or placing the questions on the board, display just Question 1 from the Text-Dependent Questions for Chapter 8: “Las Almendras/Almonds” (see supporting materials).

• Refer students to pages 72–73 to help them with Question 1. Have them reread these pages on their own, with Question 1 in mind, and then talk with their triad. Encourage them to use their evidence flags to mark evidence that supports their answer.

• Ask a few groups to report out their answer and their evidence. If necessary, model by adding additional evidence to clarify and further support what students are saying.

• Praise groups using Triad Talk well. Remind them how discussing their thinking with others can help them understand difficult text.

• Show the students the second text-dependent question. Tell them to listen for and mark evidence that answers the question as you read aloud.

• Reread the long paragraph on page 128 that begins, “I know,’ said Esperanza ...” aloud, with students following along. Have them think about Question 2.

• Ask students to discuss their answers to Question 2 with their triad, rereading if necessary.

• Circulate to listen in and support as needed. Probe students to cite specific words and phrases describing how Esperanza is like an almond, reminding them to use context clues to help them figure out the meaning of unknown words.

• Ask students to continue with the third text-dependent question. Make sure they are reading it aloud, clarifying any terms, thinking on their own, then talking and marking their answers with evidence flags. As in previous days, students do not need to write complete answers to the questions at this point.

• As students work, monitor this discussion, making sure all students are participating. Reinforce students who are following the Triad Talk norms well.

Meeting Students’ Needs

• Visuals can help ELLs comprehend questions and discussions. Chart main points in answers and post all questions asked to students. Consider drawing small pictures to illustrate your examples.
B. Inferring Themes in Esperanza Rising (25 minutes)

- To close students’ analysis of the excerpts in Chapter 8 about the rose and the kitten, ask students to go “vote with their feet.”
  - They should move to the back left corner of the room if they think life is like a rose.
  - They should move to the back right corner if they agree with Marta that the poor workers are like kittens.
  - They should stay in the center of the room if they are not sure.
- Once students get to the corner of their choice, they should discuss their reasons with another who voted the same way. Students should be encouraged to use specific details from the text to support their opinions.
- Transition from the topic of figurative language to that of inferring theme by explaining that literature contains both “little metaphors,” which might show up in a sentence, and “big metaphors” (often symbols), such as the metaphors about the rose and the kitten they just talked about. The big metaphors can point the way toward a book’s big ideas, or themes.
- To illustrate, use the example of a fable that the students are likely to know, such as “The Tortoise and the Hare,” explaining that the story is a big metaphor, in which the animals represent a slow and steady person and a fast but careless person. The big idea, or theme, of the fable is that perseverance pays off. Give further examples of what the word theme means, as necessary.
- Tell the students that today they will briefly begin to think about themes in *Esperanza Rising*, using the big metaphors to help find them. Read the learning target aloud: “I can identify the themes in *Esperanza Rising*.” Explain that one metaphor that runs through the book is that life is a rosebush. Tell the students that they should be thinking about what theme the passages suggest.
- Ask students to list some of the big metaphors/symbols they have examined so far. Listen for the following:
  - The earth’s heartbeat (page 2) (Lesson 6)
  - The river between Esperanza and Miguel (page 18) (Lesson 6)
  - The rosebush (bottom of page 8 to top of page 9)
  - The kitten (page 132)
- Read aloud the first excerpt, briefly, as students follow along. Review the first passage briefly (students worked with this during Lesson 6 as well). Review briefly:
  * “What is the author trying to show when she writes that Esperanza can no longer hear the earth’s heartbeat?”

Meeting Students’ Needs

- Be aware of students’ cultural backgrounds and that they may not be familiar with the fable you are explaining. Some students may know a similar fable from their culture.
- Consider partnering an ELL with a student who speaks the same L1 when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their L1.
Work Time (continued)

* “What might be the main message or theme that this passage suggests?”
  
  • Invite students to share out, and chart their comments on the anchor chart **Big Metaphors and Themes in Esperanza Rising** (begun in Lesson 6).
  
  • Repeat as time permits for each of the other three central metaphors. Note that students will return to this Big Metaphors and Themes in *Esperanza Rising* anchor chart in future lessons, so it is fine if their work today is just beginning. Tell students that as they keep reading, they should keep watching for the “big metaphors” and how those might help us understand some of the themes of the novel.

Closing and Assessment

A. Exit Ticket: Independent Writing (5 minutes)

  • Remind students of the learning targets for today’s lesson by reading them out loud or having a student do so.
  
  • Distribute index cards or half-sheets of paper. Ask students to respond to the following prompt:
    
    * “Choose to write about either the rosebush or the kitten. Why is this ‘big metaphor’ so important in the story? What message is the author trying to give us as readers?”
  
  • Collect students’ independent writing to check for individual understanding.
  
  • Remind students that tomorrow they will do their Mid-Unit 2 Assessment. See Meeting Students’ Needs note, below right.

Meeting Students’ Needs

• When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.
Homework

- Read Chapter 9: Las Ciruelas/Plums (pages 139–157) in *Esperanza Rising*. Use the **Homework: Purpose for Reading, Chapter 9: “Las Ciruelas/Plums”** question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer. Remember that tomorrow is your Mid-Unit 2 Assessment on this chapter.

**Note:** If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>- Students are told to read all of Chapter 9 to prepare for the Mid-Unit 2 Assessment. However, the assessment directly addresses only pages 139–143 and 154–157. If necessary and appropriate, tell some struggling readers to focus their homework reading on these discrete sections of the chapter.</td>
</tr>
<tr>
<td>- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.</td>
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</tbody>
</table>
Comprehension Quiz Entrance Ticket, Chapter 8: “Las Almendras/Almonds”

1. What is the surprise that Alfonso and Miguel have for Esperanza and Mama?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

2. What does Esperanza learn to do by herself for the first time in this chapter?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

3. What does Isabel want to bring home from the fiesta?

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________
1. In this chapter, Miguel has a surprise for Esperanza and Mama: Papa’s roses. What clues were in the text in a previous chapter that might have indicated that Miguel was taking care of the rose plants? What does the author mean by the sentence: “Now if they bloomed she could drink the memories of the roses that had known Papa”? How is life like a rose? Be sure to give details from the text in your answer.

2. On page 128, Esperanza is helping to shell almonds. The author describes an almond as “like two hands pressed together, protecting something inside.” Then as Esperanza cracks one open, the text says: “... then pulled the meat from its defenses.” How is the almond a metaphor for Esperanza? Be sure to use details from the text in your answer.

3. On pages 131–133, Marta is using kittens as a metaphor for the farmers. How are the farmers like the kittens? How does Marta suggest they fight being “like kittens”? Use specific evidence from the text in your answer.
1. In this chapter, Miguel has a surprise for Esperanza and Mama: Papa’s roses. What clues were in the text in a previous chapter that might have indicated that Miguel was taking care of the rose plants? What does the author mean by the sentence: “Now if they bloomed she could drink the memories of the roses that had known Papa”? How is life like a rose? Be sure to give details from the text in your answer.

On pages 72 and 73, when they were traveling by train to the United States, the text says: “At every stop, Miguel and Alfonso hurried off the train with a package. From the window, Esperanza watched them go to a water trough, unwrap an oilcloth, and dampen the bundle inside.” They needed to keep the rose plants wet so they would not die. When Esperanza asked about it, he said she would find out when they got there. The rose plants were the same ones that Papa planted, so when they bloomed into flowers they would be the same roses that Papa would have seen. Life is like a rose because it can go through some hard times, like having to move and not having enough water, but it can still come back and still grow, like Miguel says to Esperanza about her rose on page 124. “So you can climb.”

2. On page 128, Esperanza is helping to shell almonds. The author describes an almond as “like two hands pressed together, protecting something inside.” Then as Esperanza cracks one open, the text says: “... then pulled the meat from its defenses.” How is the almond a metaphor for Esperanza? Be sure to use details from the text in your answer.

Isabel asks Esperanza if she is going to the party, and Esperanza is not sure because she is still embarrassed by what happened on the platform. Isabel tells her that her mother says it is best to get over it and “just laugh.” Esperanza is like an almond because her feelings got hurt on the inside when she felt embarrassed. Her defenses are like laughing when someone makes fun of her because then they can’t hurt her as much. Esperanza is also like an almond because she is having to get stronger every day, just like the outside shell.
3. On pages 131–133, Marta is using kittens as a metaphor for the farmers. How are the farmers like the kittens? How does Marta suggest they fight being “like kittens”? Use specific evidence from the text in your answer.

The text says on page 132: “Small, meek animals. And that is how they treat us because we don’t speak up,” referring to the farmers as kittens. Marta then goes on to say: “We are going to strike in two weeks ... for higher wages and better housing.” Some farmers are afraid to strike and don’t think it has anything to do with them. “Maybe all the cat wants to do is feed his family.... We don’t pick cotton on this farm!” Marta feels all of the farmers should stick together: “Then maybe it will help us all!”
How is Esperanza changing?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to use on your Mid-Unit 2 Assessment. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Mid-Unit 2 Assessment and Discussing Themes in *Esperanza Rising* (Chapter 9: “Las Ciruelas/Plums”)

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## Mid-Unit 2 Assessment and Discussing Themes in *Esperanza Rising*
(Chapter 9: “Las Ciruelas/Plums”)

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

<table>
<thead>
<tr>
<th>Target</th>
<th>Description</th>
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<tbody>
<tr>
<td>I can use quotes to explain the meaning of literary texts. (RL.5.1)</td>
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<tr>
<td>I can use quotes to support my inferences in literary texts. (RL.5.1)</td>
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<tr>
<td>I can determine a theme based on details in the text. (RL.5.2)</td>
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<tr>
<td>I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)</td>
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<tr>
<td>I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</td>
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### Supporting Learning Targets

- I can use context clues to help me determine why the author chose specific words in *Esperanza Rising*.
- I can explain how characters respond to challenges in their lives.
- I can describe how the points of view of Esperanza and other characters influence the description of events.
- I can interpret the “blanket” metaphor in *Esperanza Rising*.
- I can identify themes in *Esperanza Rising*.

### Ongoing Assessment

- Mid-Unit 2 Assessment: Analyzing Sections of *Esperanza Rising* on My Own
- Triad/quad discussion
GRADE 5: MODULE 1: UNIT 2: LESSON 9
Mid-Unit 2 Assessment and Discussing Themes in Esperanza Rising
(Chapter 9: “Las Ciruelas/Plums”)

Agenda

1. Opening
   A. Engaging the Reader: Revisiting the Reading Esperanza Rising Anchor Chart (5 minutes)

2. Work Time
   A. Mid-Unit 2 Assessment: Analyzing Sections of Esperanza Rising on My Own (30 minutes)
   B. Final Word Seminar on Metaphors and Themes (20 minutes)
   C. Optional Review of Using Context Clues (If Time Permits) (5 minutes)

3. Closing and Assessment
   A. Debrief (5 minutes)

4. Homework
   • Review Chapter 9: “Las Papas/Plums” from Esperanza Rising, and the answers to Mid-Unit 2 Assessment.
   • There is no comprehension quiz entrance ticket today, since students complete the Mid-Unit 2 Assessment.
   • Review Final Word protocol (Appendix 1).
   • The Final Word protocol was chosen intentionally to provide less scaffolding to students than the specific text-dependent questions students have used in previous lessons to guide their triad discussion. The expectation is that students become increasingly independent with finding relevant evidence to support their analysis.
   • Students may be familiar with some of the vocabulary terms identified for this lesson; many of these words were chosen specifically to help students focus on the blanket metaphor more carefully.

Lesson Vocabulary

crochet, lopsided, bunched up, protectively, unpredictable, correspondence, zigzag

Materials

• Esperanza Rising (book; one per student)
• Evidence flags
• Reading Esperanza Rising anchor chart (begun in Lesson 2)
• Big Metaphors and Themes in Esperanza Rising anchor chart (begun in Lesson 6)
• Mid-Unit 2 Assessment: Analyzing Sections of Esperanza Rising on My Own (one per student)
• Mid-Unit 2 Assessment: Analyzing Sections of Esperanza Rising on My Own (Answers for Teacher Reference)
• Index cards or half sheets of paper (one per student)
• Homework: Purpose for Reading, Chapter 10: “Las Papas/Potatoes” (one per student)
### Opening

**A. Engaging the Reader: Revisiting the Reading Esperanza Rising Anchor Chart (5 minutes)**

- Let students know that they will be taking the Mid-Unit 2 Assessment today and it will check their progress on the learning targets they have been using during this unit. Briefly read out loud or have students read the learning targets. Ask students to turn and talk to remind themselves of some of the activities they have done to address each learning target.

- Make sure students understand that they are ready for this assessment because they have been practicing all the skills that they will need to show success. Point out the Reading Esperanza Rising anchor chart, briefly reading out loud the list that they created as a class. Tell students that this assessment will have questions that look very similar to questions they have thought about during previous lessons.

### Work Time

**A. Mid-Unit 2 Assessment: Analyzing Sections of Esperanza Rising on My Own (30 minutes)**

- Remind students that today they get to “show what they know” about how to read *Esperanza Rising*.

- Distribute the Mid-Unit 2 Assessment: Analyzing Sections of *Esperanza Rising* on My Own (see supporting materials) and read instructions to students out loud. Address any clarifying questions.

- Tell students they have approximately 25 minutes to complete the assessment. They may use their novel, notes, and evidence flags. They may also refer to the anchor charts in the room if that is helpful.

- Circulate among students as they take the assessment, providing encouragement and reminders about using the novel to find evidence to support their answers.

- Collect students’ Mid-Unit 2 Assessment to formally evaluate.

### Meeting Students’ Needs

- Some students may be provided extended time to complete tasks. ELLs are allowed extended time on New York State tests.

- Since this assessment is to gauge students’ reading, not writing, students may dictate their answers if appropriate. (See Unit Overview, Mid-Unit 2 Assessment for elaboration on this point.)

- ELLs may use bilingual translation dictionaries.
<table>
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<th>Work Time (continued)</th>
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<tr>
<td><strong>B. Final Word Seminar on Metaphors and Themes (20 minutes)</strong></td>
<td>• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</td>
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<tr>
<td>• Return students’ entrance and exit tickets from Lesson 8. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.</td>
<td>• Consider providing smaller chunks of text (sometimes just a few sentences) for students who struggle with reading large portions of text. Teachers can check in on students’ thinking as they write or speak about their text.</td>
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<tr>
<td>• Ask students to sit with their triads.</td>
<td>• For students needing additional supports, consider providing a partially filled-in note-catcher.</td>
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<tr>
<td>• Explain to students that today they are going to continue to work on the learning target of finding the big metaphors that help them understand the themes in <em>Esperanza Rising</em>. Remind them that yesterday they studied two examples of figurative language in the book: the metaphors that life is a rosebush and that the poor workers are kittens. They also briefly revisited the metaphors about the earth’s heartbeat and the river separating Esperanza and Miguel.</td>
<td>• Provide a visual of the sentence starter on a card or posted in the room.</td>
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<tr>
<td>• Today they will practice working with another “big metaphor” that runs through the book: Abuelita’s blanket.</td>
<td>• Provide anchor charts for processes and protocols. This allows students who struggle with multistep directions to fully participate.</td>
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<td>• Assign students the following sections of text to read independently:</td>
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<td>– From the break on page 12 to the second paragraph on page 15</td>
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<td>– From the middle of page 51 to the end of the page</td>
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<tr>
<td>• Ask students to consider these questions as they read:</td>
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<tr>
<td>* “Is Abuelita’s blanket a metaphor? For what?”</td>
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<tr>
<td>* “What big idea (theme) of the book is related to the blanket?”</td>
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<td>• Instruct them to use their evidence flags to mark key passages, and to take notes on an index card to prepare for a discussion.</td>
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<td>• After 10 minutes of silent reading, have students begin a discussion of the text.</td>
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<td>Remind students that in any discussion of a text, they need to support their statements with evidence. Suggest sentence starters such as: “One reason I think this is . . .” or “The evidence is . . .” and “I believe this because the book says . . .”</td>
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<tr>
<td>• Briefly review the Final Word protocol.</td>
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<tr>
<td>1. Someone shares one of the pieces of evidence he or she identified.</td>
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<td>2. Each person in the group comments on the evidence in one sentence.</td>
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<td>3. The person who shares gets to give the last comment about his/her evidence.</td>
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<td>4. Repeat the process until all members of the group get to share at least one of their pieces of evidence.</td>
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<td>• Ask students to use this protocol in small groups to discuss their ideas about the reading. Take only about 4 minutes per round, so that the discussion lasts no more than 12 minutes.</td>
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### Work Time

<table>
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<th>C. Optional: Review of Using Context Clues (If Time Permits) (5 minutes)</th>
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<tbody>
<tr>
<td>Note: Depending on how quickly students completed their Mid-Unit 2 Assessment, there may be time to reinforce students’ work with context clues.</td>
<td>• Increasing interactions with vocabulary in context increases the rate of vocabulary acquisition for ELLs.</td>
</tr>
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</table>

- If time permits, briefly review key vocabulary from the passage students just read. Ask students what the following words mean, and how they figured them out: *crochet* (13), *lopsided* (15), *bunched up* (15), *zigzag* (51)
- Discuss the morphology of *protectively* and *unpredictable*, focusing students on the word roots and as well as the prefix *un*-
- Help students see how these words are important:
  * “How does the word *protectively* help us understand the relationship between Hortensia and Esperanza’s family? (Listen for students to notice Hortensia’s devotion to the family. Guide students toward noticing that Hortensia is of Indian heritage, which in this era often meant of a lower social class.)
  * “Why does Abuelita tell Esperanza that the mail is *unpredictable*?” (Listen for students to recognize that Esperanza has not been able to get letters from Abuelita. This has been one of the challenges she has faced throughout the novel: missing her grandmother.)
# Closing and Assessment

**A. Debrief (5 minutes)**

- Remind students that they are continuing to work on the learning targets: “I can interpret big metaphors in *Esperanza Rising*” and “I can identify the themes in *Esperanza Rising*.”
- Revisit the Big Metaphors and Themes in Esperanza Rising anchor chart, adding any new metaphors or marking the metaphors as themes.
- Ask students to talk in their triads about any new themes they can articulate. Invite representatives from triads to share out, charting students’ comments.

---

## Meeting Students’ Needs

- When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required.

---

## Homework

- Read Chapter 10, “Las Papas/Potatoes” (pages 158–179), in *Esperanza Rising*. While reading, note examples of where a character’s human rights might be challenged and their responses. Use the **Homework: Purpose for Reading, Chapter 10: “Las Papas/Potatoes”** question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

**Note:** If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.

Be sure to have formally assessed students’ Mid-Unit Assessments by Lesson 13. In that lesson, there is time for students to review their work.

*If the triad conversations are growing “stale,” consider forming new groups for the second half of the novel. If you do form new triads, be sure to review the Norms for Triad Talk, etc.*
For homework last night, you read Chapter 9: “Las Ciruelas/Plums.” On this assessment, you get a chance to show what you know about how to analyze this novel on your own. You may use your novel, your evidence flags, and any notes in your journals from our work together for this assessment.

1. What happens in this chapter? Write a one- or two-sentence summary: What is this chapter mostly about?

2. This chapter is titled “Las Ciruelas/Plums.” Why do you think Pam Muñoz Ryan chose this title for the chapter? How does this title relate to the main events or ideas in this chapter?
3. Reread pages 139–143 and think about the challenge Esperanza is facing at this point in the novel. Complete the T-chart below, citing evidence from the text.

<table>
<thead>
<tr>
<th>Challenge</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</table>

4. Make an inference: What does Esperanza’s response to the challenge on pages 139–143 tell us about her as a person? Cite evidence from the text to support your answer.

__________________________________________

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Read the following excerpt from page 157, and then answer the questions below:

“Esperanza felt Alfonso behind her, putting his hands on her shoulder. She felt the blood drain from her face. She wanted to tell the doctor that she could not lose Mama, too. That she had already lost Papa and that Abuelita was too far away. Her voice strangled with fear. All she could do was whisper the doctor’s uncertain words ‘If she survives.’”

5. In one sentence, summarize the challenge Esperanza and Mama are facing at this point in the novel.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

There are two examples of figurative language in this excerpt.

6. What does it mean to have blood drain from your face?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

7. What does it mean to say Esperanza’s voice was strangled with fear?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
8. How does the author’s use of the words *drain* and *strangled* help us understand how Esperanza is feeling?
For homework last night, you read Chapter 9: “Las Ciruelas/Plums.” On this assessment, you get a chance to show what you know about how to analyze this novel on your own. You may use your novel, your evidence flags, and any notes in your journals from our work together for this assessment.

1. What happens in this chapter? Write a one- to two-sentence summary: What is this chapter mostly about?

   Esperanza had to watch the babies by herself; it did not go very well, but she figured out what to do. There was a dust storm that covered everything in dust and made Mama sick. Esperanza is worried Mama might die.

2. This chapter is titled “Las Ciruelas/Plums.” Why do you think Pam Muñoz Ryan chose this title for the chapter? How does this title relate to the main events or ideas in this chapter?

   Pam Muñoz Ryan chose Las Ciruelas/Plums as the title because plums are delicious, but if your body is not used to them raw, they will make you sick like the babies. That is just like what happened to Mama because of the dust. She was not used to it, so when the dust storm happened it made her sick, like the plums made the babies sick.

3. Reread pages 139–143 and think about the challenge Esperanza is facing at this point in the novel. Complete the T-chart below, citing evidence from the text.

<table>
<thead>
<tr>
<th>Challenge</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esperanza did not know what to do when the babies got sick.</td>
<td>Esperanza kept changing the babies’ diapers to try to keep them clean. Esperanza made rice water to feed the babies, hoping it would make them feel better. Esperanza forgot about the beans, and they burned because she was so busy trying to take care of the babies.</td>
</tr>
</tbody>
</table>
4. Make an inference: What does Esperanza’s response to the challenge on pages 139–143 tell us about her as a person? Cite evidence from the text to support your answer.

Esperanza is a problem solver, trying to figure out what to do in hard situations based on things that she knows from her own experiences. “What did Hortensia give her when she was a child and was sick? ... Rice water!” (p. 142)
Read the following excerpt from page 157, and then answer the questions below:

“Esperanza felt Alfonso behind her, putting his hands on her shoulder. She felt the blood drain from her face. She wanted to tell the doctor that she could not lose Mama, too. That she had already lost Papa and that Abuelita was too far away. Her voice strangled with fear. All she could do was whisper the doctor’s uncertain words ‘If she survives.’”

5. In one sentence, summarize the challenge Esperanza and Mama are facing at this point in the novel.

Mama is very sick and might not get better. Esperanza was scared that Mama would die and that she was all alone in the United States.

There are two examples of figurative language in this excerpt.

6. What does it mean to have blood drain from your face?

Like when water goes out of a sink in the drain, the blood can go out of your face and look very white.

7. What does it mean to say Esperanza’s voice was strangled with fear?

When something is strangled, it is choked. Esperanza could not speak because her voice could not get out.

8. How does the author’s use of the words drain and strangled help us understand how Esperanza is feeling?

The words drain and strangled paint a detailed picture for readers, helping them see it as if they were there.
How is Esperanza changing?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
## 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 the text. (RL.5.1)
I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)
I can determine the meaning of literal and figurative language (metaphors and similes). (RL.5.4)
I can determine a theme based on details in the text. (RL.5.2)

## Supporting Learning Targets

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
<td>• Comprehension Quiz, Chapter 10: “Las Papas/Potatoes” (entrance ticket)</td>
</tr>
<tr>
<td>• I can make inferences from the text about Esperanza and Mama in <em>Esperanza Rising</em>.</td>
<td>• Observe where students place evidence flags</td>
</tr>
<tr>
<td>• I can begin to describe how Esperanza is changing.</td>
<td>• Triad discussions</td>
</tr>
<tr>
<td>• I can interpret big metaphors in <em>Esperanza Rising</em>.</td>
<td>• Exit Ticket: Independent answer to text-dependent question</td>
</tr>
<tr>
<td>• I can identify themes in <em>Esperanza Rising</em>.</td>
<td></td>
</tr>
</tbody>
</table>

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### Agenda

<table>
<thead>
<tr>
<th>Opening</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 10: “Las Papas/Potatoes” (5 minutes)</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Work Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Esperanza and Mama: Answering Questions in Triads (15 minutes)</td>
</tr>
<tr>
<td>B. How Much Is Esperanza Changing? (10 minutes)</td>
</tr>
<tr>
<td>C. Revisiting the Metaphor of Abuelita’s Blanket: Close Reading of Pages 159–161 (15 minutes)</td>
</tr>
</tbody>
</table>

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<tr>
<th>Closing and Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Independent Writing (5 minutes)</td>
</tr>
<tr>
<td>B. Debrief (5 minutes)</td>
</tr>
</tbody>
</table>

| Homework |

### Teaching Notes

- In advance: Read Chapter 10 and review the text-dependent questions (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference. Students may not have time to complete all five text-dependent questions; Question 5 is intended as an extension for groups that are working more quickly.

- In advance: Locate, review, and post the Character anchor charts students began in Lesson 4. In this lesson, students are reminded of their work on the anchor charts for Esperanza and Mama.

- This lesson begins to lay the foundation for students’ End of Unit 2 Assessment, in which they write an essay about how Esperanza changes over time. During this lesson, do not worry if students’ understanding of Esperanza’s development is just beginning to form. They will revisit this idea repeatedly in future lessons.

- If you have evaluated students’ Mid-Unit 2 Assessments, return them at this time. There also is time built in to Lesson 13 for students to review their assessment.

- Review the protocol Give One, Get One (see Appendix). Review the anchor chart Big Metaphors and Themes in *Esperanza Rising*, paying particular attention to any notes you added about Abuelita’s blanket during the debrief of Lesson 9 and the anchor chart “Inferring by Using Text Clues”.

- In advance: Post the Big Metaphors and Themes in *Esperanza Rising* anchor chart.

*Note: In this lesson, students will not use a note-catcher, but rather the evidence they marked with their evidence flags for the previous night’s homework.*
### Lesson Vocabulary

- confronted, compare, contrast, physically, emotionally, fitful, uneasily, valise, hands wide (i.e. measurement), scent, uneasily, clutched, intent, listless, depressed, patrona

### Materials

- Comprehension Quiz Entrance Ticket (Chapter 10: “Las Papas/Potatoes”) (one per student)
- *Esperanza Rising* (book; one per student)
- Evidence flags
- Text-Dependent Questions for Chapter 10: “Las Papas/Potatoes” (one per student; one for display)
- Text-Dependent Questions for Chapter 10: “Las Papas/Potatoes” (Answers for Teacher Reference)
- Character T-charts for Mama and Esperanza (begun in Lesson 4)
- Students’ reading journals
- Venn diagram (see sample in Appendix 1; students create these in their reading journals)
- Big Metaphors and Themes in *Esperanza Rising* anchor chart (begun in Lesson 6)
- Inferring by Using Text Clues anchor chart (begun in Lesson 3)
- Document camera
- Index cards or half-sheets of paper (one per student)
- Homework: Purpose for Reading, Chapter 11: “Los Aguacates/Avocados” (one per student)
### A. Entrance Ticket: Comprehension Quiz, Chapter 10: “Las Papas/Potatoes” (5 minutes)

- Students should sit with their triad.
- Begin the lesson with the comprehension quiz entrance ticket. Collect students’ work to review and/or assess.

### B. Engaging the Reader: Oral Chapter Review (5 minutes)

**Note:** If you have evaluated students’ Mid-Unit 2 Assessments, return them at this time and let students briefly review. Allow more time later in the day to address any concerns. (Lesson 13 also includes time to return students’ Mid-Unit 2 Assessments). If students’ work is not ready to be handed back, simply tell them that they did a great job on the assessment and will continue doing similar work with a new chapter today.

- Lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Give students the opportunity to ask clarifying questions about plot points they didn’t understand.

- Ask students if they can predict what question you will ask them next. Listen for students to say something about thinking about the title of the chapter. Commend them, and ask someone to explain why Chapter 10 is titled “Las Papas/Potatoes.” Listen for students to point out that Esperanza takes a job that requires her to get the “eyes” out of the potatoes. (Use this opportunity to briefly reinforce what students have been learning about metaphors: Potatoes don’t really have eyes.) Ask students to add an evidence flag on the first page of Chapter 10, on which they write a phrase that will help them summarize this chapter and remember why it was titled “Potatoes.”

- Briefly review the learning targets with students by reading them out loud, specifically focusing on: “I can begin to describe how Esperanza is changing.” This is a new target and is the focus for their writing later in the unit. Point out to students the Inferring by Using Text Clues anchor chart that they created together as a class in previous lessons. Remind them that they may use this as a reference as they work during this lesson.

### Meeting Students’ Needs

- Consider providing extended time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.

- Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
### Work Time

#### A. Esperanza and Mama: Answering Questions in Triads (15 minutes)

- Be sure to allow time for students to add to their character notes during these 15 minutes.
- Remind students also that it is less important to rush through all the questions. The purpose is to have a rich discussion based on evidence. It is fine if they only have time for a few questions; they will revisit many of these ideas again in later lessons.
- Distribute a small pile of evidence flags to each triad. Also display and distribute the Text-Dependent Questions for Chapter 10: “Las Papas/Potatoes” (see supporting materials).
- Using your document camera or placing the questions on the board, display just Question 1 from the Text-Dependent Questions for Chapter 10: “Las Papas/Potatoes.”
- Focus students just one Question 1. Give students a few minutes to reread pages 158–161 on their own, with Question 1 in mind, and then talk with their triad. Encourage them to use their evidence flags to mark evidence that supports their answer.
- Ask a few groups to report out their answer and their evidence. If necessary, model by adding additional evidence to clarify and further support what students are saying.
- Praise groups using Triad Talk well. Remind them how discussing their thinking with others can help them understand difficult text.
- Focus students on Question 2. Tell them to listen for and mark evidence that answers the question as you read aloud.
- Ask students to discuss their answers to Question 2 with their triad, rereading if necessary.
- Circulate to listen in and support as needed. Probe students to cite specific words and phrases that describe how Mama is feeling emotionally, reminding them to use context clues to help them figure out the meaning of unknown words.
- As students continue with the rest of the text-dependent questions, make sure they are reading them aloud, clarifying any terms, thinking on their own, then talking and marking their answers with evidence flags. As in previous days, students do not need to write complete answers to the questions at this point.
- As students work, monitor this discussion, making sure all students are participating. Reinforce students who are following the Triad Talk norms well.
- After about 10 minutes, ask students to take 3 or 4 minutes to add new thinking to their Character T-chart in their reading journals about Esperanza and Mama.

### Meeting Students’ Needs

- Students needing additional supports may benefit from partially filled-in graphic organizers.
### B. How Much Is Esperanza Changing? (10 minutes)

- Point out to students how much more they understand about Esperanza and Mama than when they did their original anchor charts (in Lesson 4). Also note that in their triad discussions today, they were noticing how both Esperanza and Mama are changing. They will keep thinking about how characters change, particularly Esperanza, in upcoming lessons. Redirect students to the following learning target: “I can begin to describe how Esperanza is changing.”

- Briefly review the Give One, Get One protocol (see Appendix 1). Explain that instead of using a note-catcher this time, they will be taking with them their text marked with evidence and they will just be discussing orally. They will not be writing anything down this time. Ask students to stand, find a partner, and discuss the following prompt (which was their homework purpose for reading for Chapter 10):
  * “How is Esperanza changing? Be sure to share the evidence from your text with your partners.”

- Circulate to listen in. Encourage students to cite text to support their opinions.

- Have students repeat the process until they have received and given a different piece of evidence with at least 3 other students.

- Have students return to their triads when they are done.

### Meeting Students’ Needs

- Provide anchor charts for processes and protocols for students who may struggle with multistep directions.

- Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
C. Revisiting the Metaphor of Abuelita’s Blanket: Close Reading of Pages 159–161 (15 minutes)

- Ask students to remain in their triads, but focus whole group.
- Point out the learning target: “I can determine the metaphors and themes in Esperanza Rising.” Ask students to turn and talk about how they worked with metaphor and theme during Lesson 9. Ask students if they noticed any of these metaphors appear again in their reading of Chapter 10: “Las Papas/Potatoes.” Listen for students to mention the reference to Abuelita’s blanket.
- Refer students to the Big Metaphors and Themes in Esperanza Rising anchor chart. Invite a student to read out loud any notes that you charted about the metaphor of Abuelita’s blanket (during Lesson 9).
- Read aloud page 159 from “Abuelita’s blanket” through the end of the text, as students follow along in their text.
- Ask a series of text-dependent questions. Give students time to think, talk in triads, and share out whole group after each question.
- At the bottom of page 159, the text says: “Esperanza looked at Mama, breathing uneasily, her eyes closed. It was clear Mama needed Abuelita.”
  * “What does the word uneasily mean? How did you figure that out?” (Listen for students to refer to context clues and/or the word root “easy” and the prefix “un”)
  * “How is it clear that Mama needs Abuelita?”
- Read aloud page 160, from “They both needed her” through “This valley of Mama being sick.” Ask:
  * “What metaphor does the author use to describe Mama being sick? Why do you think the author chose this metaphor?” (Listen for students to notice the “valley.”)
- Again give students time to think, talk in triads, and share out.
- Direct students to the phrase in the middle of page 160: “Esperanza picked up the needlework and began where Abuelita had left off.”
- Say: “Think about what you read yesterday about the blanket, on page 15. What seems important about Esperanza “beginning” the blanket “where Abuelita left off”? (Listen for students to begin to understand that it’s not just the crocheting Esperanza is beginning again, but her new life, as a more mature person. Guide students to this understanding as needed.)

Meeting Students’ Needs

- Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
### Closing and Assessment

**A. Independent Writing (10 minutes)**
- Review the learning targets with students by reading them out loud or calling on students to do so.
- Distribute index cards or half-sheets of paper. Ask students to respond to the following prompt:
  * “How is Esperanza changing? Cite evidence from Chapter 10: ‘Las Papas/Potatoes’ to support your opinion.”
- Collect students’ independent writing to check for individual understanding.

**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.
- Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.

**B. Debrief (5 minutes)**
- Gather students as a whole group and draw their attention to the Big Metaphors and Themes in *Esperanza Rising* anchor chart. Ask students for suggestions of any new ones to add. Be sure to listen for additional acknowledgments about the rose, Abuelita’s blanket, and the potatoes’ eyes, which are all metaphors for life.

### Homework
- Read Chapter 11: “Los Aguacates/Avocados” (pages 179–199) in *Esperanza Rising*. Use the **Homework: Purpose for Reading, Chapter 11: “Los Aguacates/Avocados”** question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

*Note: Be sure to have formally assessed students’ Mid-Unit 2 Assessments by Lesson 13. In that lesson, there is time for students to review their work.*

**Meeting Students’ Needs**
- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
Comprehension Quiz Entrance Ticket: Chapter 10: “Las Papas/Potatoes”

Name: ________________________________________________________________________________

Date: ________________________________________________________________________________

1. Why did Esperanza start working in the sheds?

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________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

2. What did Esperanza promise Abuelita she would do after she left her?

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3. Why did Hortensia tell Esperanza not to send a letter to Abuelita?

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
1. How is Mama feeling physically? Be sure to give detailed evidence from the text.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. Reread the last paragraph on page 161. What inferences can you make about how Mama is feeling emotionally? The author uses the word listless to describe Mama. What does that word mean in the sentence? Use context clues to help.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. On page 163, what did the doctor mean when he said that Mama was depressed? Cite evidence from the text to support your answer.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
4. The chapter starts: “Esperanza almost never left Mama’s side,” and it ends with Esperanza saying: “Don’t worry. I will take care of everything. I will be la patrona for the family now.” How has Esperanza changed in this chapter, and what does it mean to be la patrona? Cite specific evidence from the text to support your answer.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

5. What did the author mean when she wrote on page 176, “Isabel had nothing, but she also had everything. Esperanza wanted what she had”? How is this different from the way Esperanza acted when they first moved to California? Be sure to provide details from the text in your answer.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
1. How is Mama feeling physically? Be sure to give detailed evidence from the text.

   The doctor says on page 158: “She is not getting worse ... But she is not getting better, either.” She can’t sleep well, drifting “in and out of fitful sleep” (p. 158). She is still having trouble breathing: “breathing uneasily” (p. 159).

2. Reread the last paragraph on page 161. What inferences can you make about how Mama is feeling emotionally? The author uses the word listless to describe Mama. What does that word mean in the sentence? Use context clues to help.

   Mama is very sad because she is “weeping” and she has “given up.” She does not want to try anymore to be “strong and determined.” The word listless has to do with being sad and not wanting to do anything, because in the paragraph before it says that “it seemed Esperanza could not interest Mama in anything.”

3. On page 163, what did the doctor mean when he said that Mama was depressed? Cite evidence from the text to support your answer.

   Mama is not just sick from the dust. She is sick from worrying so much as well. Hortensia says: “Sometimes sadness and worry can make a person sicker.... Everything became too much for her.”

4. The chapter starts: “Esperanza almost never left Mama’s side,” and it ends with Esperanza saying: “Don’t worry. I will take care of everything. I will be la patrona for the family now.” How has Esperanza changed in this chapter, and what does it mean to be la patrona? Cite specific evidence from the text to support your answer.

   Esperanza went from being a scared little girl who did not know what to do, to taking charge of the situation to make things better. “If Esperanza could somehow get money to Abuelita, then maybe she could come sooner” (p. 165). “I could work in the fields or in the sheds” (p. 166). “How much depended on her being able to work” (p. 172).

   Being la patrona means to be in charge, to make sure everything is OK.
5. What did the author mean when she wrote on page 176, “Isabel had nothing, but she also had everything. Esperanza wanted what she had”? How is this different from the way Esperanza acted when they first moved to California? Be sure to provide details from the text in your answer.

Isabel is always happy and does not seem to worry about things. “She wanted so few worries that something as simple as a yarn doll would make her happy” (p. 176). When they first arrived, Esperanza thought the place they were living was only good enough for animals and that she was still rich, expecting people to do things for her. She was sad all the time because they had to move and life was different. She didn’t know how to do many things. Now, Esperanza just wanted Mama to get better, and she had become more responsible.
What challenges to human rights do characters face in Chapter 11? How do they respond?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 11
Building Background Knowledge: Why Do Workers Strike? (Chapter 11: “Los Aguacates/Avocados”)
**GRADE 5: MODULE 1: UNIT 2: LESSON 11**

Building Background Knowledge:

**Why Do Workers Strike?**
(Chapter 11: “Los Aguacates/Avocados”)

<table>
<thead>
<tr>
<th>Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can determine the main idea(s) of an informational text based on key details. (RI.5.2)</td>
</tr>
<tr>
<td>I can summarize an informational text. (RI.5.2)</td>
</tr>
<tr>
<td>I can determine a theme based on details in the text. (RL.5.2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
</tr>
<tr>
<td>I can identify examples of human rights that have not been protected in <em>Esperanza Rising</em>.</td>
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<tr>
<td>I can explain what a strike is.</td>
</tr>
<tr>
<td>I can explain why workers go on strike.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Comprehension Quiz, Chapter 11: “Los Aguacates/Avocados” (entrance ticket)</td>
</tr>
<tr>
<td>• Triad discussion</td>
</tr>
<tr>
<td>• Exit ticket: On Strike! note-catcher</td>
</tr>
</tbody>
</table>
### Agenda

<table>
<thead>
<tr>
<th>1. Opening</th>
<th>Teaching Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 11: “Los Aguacates/Avocados” (5 minutes)</td>
<td>- In advance: Read Chapter 11 and review the text-dependent questions (see supporting materials). Two copies of the questions are provided: a blank to display for students, and one with answers for teacher reference.</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
<td>- This lesson refocuses students on the direct connections between the themes in <em>Esperanza Rising</em> and the UDHR that they studied during Unit 1. Be sure students have their UDHR note-catchers (from Unit 1, Lesson 1) or provide fresh copies as needed. Do not worry if students are still struggling to analyze all of the connections. Students revisit Article 23 in Lesson 12. And in Unit 3, “Readers Theater,” students have 12 more lessons in which they revisit key excerpts from the novel through the lens of the UDHR.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Work Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>A. Challenges to Human Rights in <em>Esperanza Rising</em> (10 minutes)</td>
<td>- In advance: Cut up <em>Esperanza Rising</em> quotes and UDHR articles into strips (see instructions in supporting materials).</td>
</tr>
<tr>
<td>B. What Is a Strike? (15 minutes)</td>
<td></td>
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<tr>
<td>C. Reviewing the UDHR: Read-aloud of Articles 1 and 2 (5 minutes)</td>
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<tr>
<td>D. Why Do Workers Strike? Answering Questions in Triads (10 minutes)</td>
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<thead>
<tr>
<th>3. Closing and Assessment</th>
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</thead>
<tbody>
<tr>
<td>A. Exit Ticket: Independent Writing (5 minutes)</td>
<td></td>
</tr>
<tr>
<td>B. Debrief (5 minutes)</td>
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</tbody>
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<table>
<thead>
<tr>
<th>4. Homework</th>
<th></th>
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</thead>
</table>
## Lesson Vocabulary
- explain, argue, record, strike, striking, arguments, migrant (camp), company (camp); stocks, manual labor, Negroes, tossed out, makings, spigots, jumble, humanity

## Materials
- Comprehension Quiz Entrance Ticket (Chapter 11: “Los Aguacates/Avocados”) (one per student)
- *Esperanza Rising* quote strips and UDHR Articles (see Teaching Note, above)
- Completed UDHR note-catchers (students’ copies from Unit 1, Lessons 1-7)
- Human Rights Challenges in *Esperanza Rising* anchor chart (begun in Lesson 3)
- Strike anchor chart (new; teacher-created)
- On Strike! Note-catcher (one per student)
- *Esperanza Rising* (book; one per student)
- Evidence flags
- Text-Dependent Questions for Chapter 11: “Los Aguacates/Avocados” (one per student and one for display)
- Text-Dependent Questions for Chapter 11: “Los Aguacates/Avocados” (Answers for Teacher Reference)
- Document camera
- Homework: Purpose for Reading, Chapter 12: “Los Espárragos/Asparagus” (one per student)
# Building Background Knowledge:
**Why Do Workers Strike?**
(Chapter 11: “Los Aguacates/Avocados”)

## Opening

<table>
<thead>
<tr>
<th>A. Entrance Ticket: Comprehension Quiz, Chapter 11: “Los Aguacates/Avocados” (5 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Begin the lesson with the comprehension quiz entrance ticket. Collect students’ work to review and/or assess.</td>
</tr>
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</table>

## Meeting Students’ Needs

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
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</thead>
<tbody>
<tr>
<td>• Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.</td>
</tr>
<tr>
<td>• Visuals can help students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.</td>
</tr>
</tbody>
</table>

## B. Engaging the Reader: Oral Chapter Review (5 minutes)

<table>
<thead>
<tr>
<th>B. Engaging the Reader: Oral Chapter Review (5 minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• After the quiz, lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions and the quality of the answers.</td>
</tr>
<tr>
<td>• Ask students to explain why Chapter 11 is titled “Los Aguacates/Avocados.” Listen for students to point out that Esperanza uses avocados to help soften her hands because they are so rough from packing fruits and vegetables in the past few months. Ask students to add an evidence flag on page 180, on which they write a phrase that will help them summarize this chapter and remember why it was titled “Avocados.”</td>
</tr>
<tr>
<td>• Briefly review the learning targets with students by reading them out loud, specifically focusing on: “I can explain what a strike is.” Point out that in the past few chapters, Marta has been mentioning a strike; today students will learn more.</td>
</tr>
<tr>
<td>• Return students’ entrance and exit tickets from Lesson 10. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.</td>
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</table>
**Building Background Knowledge:**

Why Do Workers Strike?
(Chapter 11: “Los Aguacates/Avocados”)

<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
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</thead>
<tbody>
<tr>
<td><strong>A. Challenges to Human Rights in Esperanza Rising (10 minutes)</strong></td>
<td>• Consider providing nonlinguistic symbols (a student talking for explain) with key terms in the targets to aid ELLs in comprehension and making connections.</td>
</tr>
<tr>
<td>• Focus students on the learning target: “I can identify examples of human rights that have not been protected in <em>Esperanza Rising</em>” by reading it out loud. Remind students of the summarizing of articles of the UDHR that students did in Unit 1, and how they read the document very closely in order to understand what promises the articles were making. Have students take out their completed UDHR note-catcher from Unit 1 to refer to during this activity.</td>
<td></td>
</tr>
<tr>
<td>• Distribute the cut-up strips from the Esperanza Rising quote strips and UDHR articles that describe human rights challenges, and strips that summarize the matching articles from the UDHR. (Each student gets either a strip with a quote or a strip with one of the articles.)</td>
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</tr>
<tr>
<td>• Have students circulate, sharing their quotes, trying to find a partner whose quote describes a situation in the novel that would be an example of their article, or vice versa.</td>
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<tr>
<td>• Return to the whole group to share the human rights issues students noted in their reading; add these to the Human Rights Challenges in Esperanza Rising anchor chart.</td>
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</tr>
<tr>
<td><strong>B. What Is a Strike? (15 minutes)</strong></td>
<td>• When discussion of complex content is required, consider partnering an ELL with a student who speaks the same L1. This can let students have more meaningful discussions and clarify points in their L1.</td>
</tr>
<tr>
<td>• Students should be sitting with their triads.</td>
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</tr>
<tr>
<td>• Introduce the learning target: “I can explain what a strike is.”</td>
<td></td>
</tr>
<tr>
<td>• Ask: “What is a strike?” Chart responses in the form of an idea on a new anchor chart: Strike (with the word <em>strike</em> in the middle of the page). Record students’ ideas on the chart around this key term. Ask students how the ideas should connect (for example, a definition might be written next to the word <em>strike</em> connected by an equal sign, while examples might be clustered and connected by arrows and associated emotions might be clustered in a different spot). If appropriate, point out to students that what they just did was create a concept web for a key vocabulary term; this is a strategy they will use more later in the year.</td>
<td></td>
</tr>
<tr>
<td>• Give students 5 minutes to work in triads to complete just the left-hand column of the On Strike! note-catcher. (They may do this in their reading journal, or distribute the note-catcher as a student handout.) Tell students that at the end of today’s lesson, they will work to add more detailed notes to the right-hand column after discussing some specific text-dependent questions (in the next part of the lesson).</td>
<td></td>
</tr>
<tr>
<td>• Call on a few triads to share out their ideas about the questions. Be sure not to confirm or deny their ideas at this point, as they will return to finish the right-hand column later on in the lesson.</td>
<td></td>
</tr>
</tbody>
</table>
### C. Reviewing the UDHR: Read-aloud of Articles 1 and 2 (5 minutes)
- Remind students of Articles 1 and 2 of the UDHR by reading them out loud while students follow along on a projected copy or on their note-catchers.

### D. Why Do Workers Strike? Answering Questions in Triads (10 minutes)
- Be sure all students have their text: *Esperanza Rising*. Remind students that when reading difficult text, it is very important to reread sections multiple times in order to understand it well.
- Distribute a small stack of evidence flags to each triad. Display and distribute the Text-Dependent Questions for Chapter 11: “Los Aguacates/Avocados” (see supporting materials).
- Focus students on Question 1 from the Text-Dependent Questions. Give students a few minutes to reread pages 186–187 on their own, with Question 1 in mind, and then talk with their triad. Encourage them to use their evidence flags to mark evidence that supports their answer.
- Ask a few groups to report out their answer and their evidence. If necessary, model by adding additional evidence to clarify and further support what students are saying.
- Praise groups using Triad Talk well. Remind them how discussing their thinking with others can help them understand hard text.
- Focus students on Question 2 from the Text-Dependent Questions. Tell them to listen for and mark evidence that answers the question as you read aloud.
- Ask students to discuss their answers to Question 2 with their triad, rereading if necessary.
- Circulate to listen in and support as needed. Probe students to cite specific words and phrases from pages 187-188, reminding them to use context clues to help them figure out the meaning of unknown words.
- As students continue with the rest of the text-dependent questions, make sure they are reading them aloud, clarifying any terms, thinking on their own, then talking and marking their answers with evidence flags. As in previous days, students do not need to write complete answers to the questions at this point.
- As students work, monitor this discussion, making sure all students are participating. Reinforce students who are following the Triad Talk norms well.
- Have students share out their thoughts on the quote “We all do what we have to do.” Encourage them to use specific evidence from the text when sharing their thoughts.
## Closing and Assessment

### A. Exit Ticket: Independent Writing (5 minutes)
- Ask students to complete the right-hand column of the On Strike! note-catcher.
- Collect this writing to assess students’ understanding of strikes, and why workers in the book might or might not choose to strike as a response to the challenges they are facing.

### B. Debrief (5 minutes)
- Revisit the learning target: “I can explain why workers go on strike.”
- Have students turn and explain their understanding of this learning target to a partner. Invite students to add any new learning to the Strike anchor chart and/or correct anything they now realize is misinformation. Tell students that next they will read Chapter 12 and continue thinking about whether or not the workers in *Esperanza Rising* should strike.

## Homework
- Read Chapter 12, “Los Espárragos/Asparagus” (pages 199–213), in *Esperanza Rising*. Use the **Homework:** Purpose for Reading, Chapter 12: “Los Espárragos/Asparagus” question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

*Note:* If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.

## Meeting Students’ Needs

- Students needing additional supports may benefit from partially filled-in graphic organizers.
- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
- Struggling readers may benefit from reading picture books that explain more about strikes. See Unit 2 Recommended Reading List, in particular Dolores Huerta: A Hero to Migrant Workers, Sarah E. Warren.
Grades 5: Module 1: Unit 2: Lesson 11
Comprehension Quiz Entrance Ticket
(Chapter 11: “Los Aguacates/Avocados”)

Name: ____________________________
Date: ____________________________

1. What does Esperanza put on her hands to make them feel better?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. What does Esperanza buy for Mama?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

3. What is the good news Miguel shares at the end of the chapter?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Teacher Instructions: Make multiple copies of these pages as needed, so each student can have an individual quote/article. Cut the copied pages into strips, so each student has one individual quote/article on his or her own small piece of paper.

“Change has not come fast enough, Esperanza. The wealthy still own most of the land while some of the poor have not even a garden plot. There are cattle grazing on the big ranches yet some peasants are forced to eat cats.” (page 12)

<table>
<thead>
<tr>
<th>Article 25, Right to adequate living standard</th>
</tr>
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<tbody>
<tr>
<td>A. You have the right to the things you and your family need to have a healthy and comfortable life, including food, clothing, housing, medical care, and other social services. You have a right to help if you are out of work or unable to work.</td>
</tr>
<tr>
<td>B. Mothers and children should receive special care and help.</td>
</tr>
</tbody>
</table>

“But now that she was a young woman, she understood that Miguel was a housekeeper’s son and she was a ranch owner’s daughter and between them ran a deep river. Esperanza stood on one side and Miguel stood on the other and the river could never be crossed.” (page 18)

<table>
<thead>
<tr>
<th>Article 1, Right to equality</th>
</tr>
</thead>
<tbody>
<tr>
<td>You are born free and equal in rights to every other human being. You have the ability to think and to tell right from wrong. You should treat others with friendship.</td>
</tr>
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</table>

“As you know, it is not customary to leave land to women.” (page 30)

<table>
<thead>
<tr>
<th>Article 17, Right to own property</th>
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</thead>
<tbody>
<tr>
<td>A. You have the right to own things.</td>
</tr>
<tr>
<td>B. Nobody has the right to take these things away from you without a good reason.</td>
</tr>
</tbody>
</table>
“My father and I have lost faith in our country. We were born servants here and no matter how hard we work we will always be servants.” (page 36)

**Article 1, Right to equality**
You are born free and equal in rights to every other human being. You have the ability to think and to tell right from wrong. You should treat others with friendship.

“There is a Mexican saying: ‘Full bellies and Spanish blood go hand in hand.’ . . . “Have you not noticed?” he said, sounding surprised. “Those with Spanish blood, who have the fairest complexions in the land, are the wealthiest.” (page 79)

**Article 2, Freedom from discrimination**
You have all these human rights no matter what your race, skin color, sex, language, religion, opinions, family background, social or economic status, birth, or nationality

“The conductors herded everyone into a building where they stood in long lines waiting to pass through immigration. Esperanza noticed that the people in the first cars were escorted to the shortest lines and passed through quickly.” (page 81)

**Article 1, Right to equality**
You are born free and equal in rights to every other human being. You have the ability to think and to tell right from wrong. You should treat others with friendship.
“Well, when I go to school, I will learn in English,” said Isabel. Esperanza nodded and tried to smile back. Isabel was so happy, she thought, about such little things.” (pages 89–90)

<table>
<thead>
<tr>
<th>Article 26, Right to education</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. You have the right to go to school. Primary schooling should be free and required. You should be able to learn a profession or continue your studies as far as you can.</td>
</tr>
<tr>
<td>B. At school, you should be able to develop all your talents and learn to respect others, whatever their race, religion, or nationality.</td>
</tr>
<tr>
<td>C. Your parents should have a say in the kind of education you receive.</td>
</tr>
</tbody>
</table>

“They don’t want us banding together for higher wages or better housing,” said Marta. “The owners think if the Mexicans have no hot water, that we won’t mind as long as we think no one has any.” (page 98)

<table>
<thead>
<tr>
<th>Article 23, Right to desirable work and to join trade unions</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. You have the right to work, to choose your work, and to work in good conditions.</td>
</tr>
<tr>
<td>B. People who do the same work should get the same pay.</td>
</tr>
<tr>
<td>C. You should be able to earn a salary that allows you to live and support your family.</td>
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<tr>
<td>D. All people who work have the right to join together in unions to defend their interests.</td>
</tr>
</tbody>
</table>

“We are going to strike in two weeks. At the peak of the cotton. For higher wages and better housing.” (page 132)

<table>
<thead>
<tr>
<th>Article 20, Right to assemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Everyone has the right to freedom of peaceful assembly and association.</td>
</tr>
<tr>
<td>B. No one may be compelled to belong to an association.</td>
</tr>
</tbody>
</table>
### On Strike! note-catcher

**Name:**  

**Date:**  

<table>
<thead>
<tr>
<th>My Original Thinking</th>
<th>My New Thinking, Based on Evidence from the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What does it mean to go on strike?</td>
<td></td>
</tr>
<tr>
<td>2. Why do workers go on strike?</td>
<td></td>
</tr>
<tr>
<td>3. Why do workers decide not to go on strike?</td>
<td></td>
</tr>
</tbody>
</table>
1. Miguel tells Esperanza why they shop at Mr. Yakota’s store. Explain how Miguel’s comments about Mr. Yakota connect to the ideas in Article 1 of the UDHR. Be sure to cite specific evidence from the text.

   Article 1 of the UDHR states: “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.”

2. Look at pages 187 and 188. Summarize Miguel’s explanation of how the farmworkers are treated. Then explain how Miguel’s comments and Esperanza’s thinking connect to the ideas of Article 2 of the UDHR. Be sure to cite evidence from the text.

   Article 2 of the UDHR states: “Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing, or under any other limitation of sovereignty.”

3. The farm laborers live in two different types of camps. Reread pages 192 and 193. Why are Marta and Ada living in a different camp now? What is that camp like? What does the author mean when she writes that Marta’s new camp was a “great jumble of humanity and confusion”? Be sure to cite evidence from the text.
1. Miguel tells Esperanza why they shop at Mr. Yakota’s store. Explain how Miguel’s comments about Mr. Yakota connect to the ideas in Article 1 of the UDHR. Be sure to cite specific evidence from the text.

   Article 1 of the UDHR states: “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.”

   Everyone should feel like they are being treated like a human being. Miguel says, “Some of the other market owners aren’t as kind to Mexicans as Mr. Yakota.... He stocks many of the things we need and he treats us like people” (p. 186).

2. Look at pages 187 and 188. Summarize Miguel’s explanation of how the farmworkers are treated. Then explain how Miguel’s comments and Esperanza’s thinking connect to the ideas of Article 2 of the UDHR. Be sure to cite evidence from the text.

   Article 2 of the UDHR states: “Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing, or under any other limitation of sovereignty.”

   Miguel says, “Americans see us as one big, brown group who are good for only manual labor ... treats us like outsiders or calls us ‘dirty greasers.’” He is explaining how most people in the United States do not take the time to get to know them as people. They just want them to work. Esperanza had heard, “There were special sections at the movie theater for Negroes and Mexicans. In town, parents did not want their children going to the same schools with Mexicans.”
3. The farm laborers live in two different types of camps. Reread pages 192 and 193. Why are Marta and Ada living in a different camp now? What is that camp like? What does the author mean when she writes that Marta’s new camp was a “great jumble of humanity and confusion”? Be sure to cite evidence from the text.

Miguel and Esperanza pick up Marta and her mother, Ada, on the way back to camp (p. 192). They were living in a strikers’ camp now because they were “tossed out” of the migrant workers’ camp because they were going to strike. There were a lot of people and a lot of mess. There were guards “for protection,” “only ten wooden toilets for hundreds of people,” and it smelled (p. 193). “Some people lived in tents” or under “burlap bags” or in “old cars or trucks.” Esperanza saw “the makings of outdoor kitchens.”
On page 195, near the end of Chapter 11, Marta’s mother tells Esperanza: “We all do what we have to do.” Think about this comment as you read Chapter 12. Should the workers strike?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 12
Contrasting Perspectives: Should the Farmworkers in Esperanza Rising Go On Strike?
(Chapter 12: “Las Esparragos/Asparagus”)
## GRADE 5: MODULE 1: UNIT 2: LESSON 12

### Contrasting Perspectives:
Should the Farmworkers in Esperanza Rising go on Strike?
(Chapter 12: “Los Espárragos/Asparagus”)

<table>
<thead>
<tr>
<th>Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can explain what a text says using quotes from the material. (RL.5.1)</td>
</tr>
<tr>
<td>I can make inferences using quotes from the text. (RL.5.1)</td>
</tr>
<tr>
<td>I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)</td>
</tr>
<tr>
<td>I can write informative/explanatory texts. (W.5.2)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can explain why workers go on strike.</td>
<td>• Comprehension Quiz, Chapter 12: “Los Espárragos/Asparagus” (entrance ticket)</td>
</tr>
<tr>
<td>• I can make arguments for and against striking.</td>
<td>• Observe where students place evidence flags</td>
</tr>
<tr>
<td>• I can make inferences from the text about the characters in <em>Esperanza Rising</em>.</td>
<td>• Triad discussion</td>
</tr>
<tr>
<td>• I can write to explain my thinking about the characters’ perspectives in <em>Esperanza Rising</em>.</td>
<td>• Character anchor charts</td>
</tr>
<tr>
<td></td>
<td>• Exit Ticket: independent answer to text-dependent question</td>
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</table>
**Contrasting Perspectives:**
Should the Farmworkers in *Esperanza Rising* go on Strike?
(Chapter 12: “Los Espárragos/Asparagus”)

### Agenda

<table>
<thead>
<tr>
<th>Opening</th>
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<tbody>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 12: “Los Espárragos/Asparagus” (5 minutes)</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
</tr>
</tbody>
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<table>
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<tr>
<th>Work Time</th>
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</thead>
<tbody>
<tr>
<td>A. Reviewing the UDHR: Read-aloud of UDHR Article 23 (5 minutes)</td>
</tr>
<tr>
<td>B. Jigsaw, Part 1: How Esperanza, Miguel, and Marta Respond to Challenges (20 minutes)</td>
</tr>
<tr>
<td>C. Jigsaw, Part 2: Which Character’s Response Do You Agree With? (15 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Closing and Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Exit Ticket: Independent Writing (5 minutes)</td>
</tr>
<tr>
<td>B. Debrief: Adding to Human Rights Challenges in <em>Esperanza Rising</em> Anchor Chart (5 minutes)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Homework</th>
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</table>

### Teaching Notes

- This lesson repeats the Jigsaw structure students have used several times, most recently in Lesson 4 when they were getting to know several main characters. In this lesson, students become experts on Esperanza, Miguel, or Marta specifically to consider the characters’ different experiences with and perspectives about the strike.

- Note that as in Lesson 4, students work with text-dependent questions using the Jigsaw protocol (Appendix 1). Review the Jigsaw Task Cards for Chapter 12, including the answers for teacher reference.

- Review the anchor chart Inferring by Using Text Clues.

- Students may benefit from instruction or review of the following terms: involvement, organizing.
GRADE 5: MODULE 1: UNIT 2: LESSON 12
Contrasting Perspectives:
Should the Farmworkers in Esperanza Rising go on Strike?
(Chapter 12: “Los Espárragos/Asparagus”)

<table>
<thead>
<tr>
<th>Lesson Vocabulary</th>
<th>Materials</th>
</tr>
</thead>
</table>
| strike, striking, explain, argue, arguments; favorable, remuneration, worthy, interests (from Article 23 of the UDHR), strikers’ (camp), company (camp), menacing, conflicted, sympathetic, cause, misjudged | • Comprehension Quiz: Entrance Ticket (Chapter 12: “Los Espárragos/Asparagus”) (one per student)  
• Esperanza Rising (book; one per student)  
• Evidence flags  
• On Strike! note-catcher (from Lesson 11)  
• Jigsaw Task Cards for Chapter 12: “Los Espárragos/Asparagus” (one per student; one to display)  
• Jigsaw Task Cards for Chapter 12: “Los Espárragos/Asparagus” (Answers for Teacher Reference)  
• Inferring by Using Text Clues anchor chart (from Lesson 3)  
• Completed UDHR note-catchers (students’ copies from Unit 1, Lessons 1-7)  
• Character T-chart (created by students during Work Time B)  
• Students’ reading journals  
• Human Rights Challenges in Esperanza Rising anchor chart (begun in Lesson 3)  
• Index cards or half sheets of paper  
• Homework: Purpose for Reading, Chapter 13: “Los Duraznos/Peaches” (one per student) |

Opening

A. Entrance Ticket: Comprehension Quiz, Chapter 12: “Los Espárragos/Asparagus” (5 minutes)
- Begin the lesson with the comprehension quiz entrance ticket.
- Collect students’ quizzes to review/assess.

Meeting Students’ Needs
- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
### Opening

B. Engaging the Reader: Oral Chapter Review (5 minutes)

- After the quiz, lead the class in a whole group session, cold calling students to elicit a summary of the chapter that was read for homework. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” and then ask more detailed text-dependent questions as necessary. Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.

- Ask someone to explain why Chapter 12 is titled “Los Espárragos/Asparagus.” Listen for students to point out that the farm laborers harvest and package asparagus during this chapter. (Use this opportunity to briefly reinforce what students have been learning about metaphors: Asparagus are fragile and must be handled with care, just like human beings.) Ask students to add an evidence flag on the first page of Chapter 12, on which they write a phrase that will help them summarize this chapter and remember why it was titled “Asparagus.”

- Briefly review the learning targets with students by reading them out loud, specifically focusing on: “I can make arguments for and against striking.” Make sure to point out that students will be forming opinions about what happened in this chapter based on evidence in the chapter and on their background knowledge. This is inferring. Remind students that they should refer to, and use if necessary, the Inferring by Using Text Clues anchor chart.

- As usual, return students’ entrance ticket from Lesson 11, and their exit tickets (the On Strike! Note-catcher). Address any major misconceptions. Encourage students to refer to their note-catchers during today’s lesson.

- Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.

### Meeting Students’ Needs

- Visuals can help ELLs and other students comprehend questions and discussions. Chart main points and post all questions asked to students.
### Work Time

<table>
<thead>
<tr>
<th>A. Reviewing the UDHR: Read-aloud of Article 23 (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Orient students to their completed UDHR Note-catchers (from Unit 1). Read Article 23 aloud, slowly, as students follow along.</td>
<td>• When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.</td>
</tr>
<tr>
<td>• Ask students to turn and talk about connections they see between this article and their homework reading (Chapter 12). Direct students to the first learning targets: “I can explain why workers go on strike” and “I can make arguments for and against striking.” Tell them that today they will consider in more detail whether it was a good idea for the workers in the migrant camp to strike. (If necessary, review the distinction between the strikers’ camp and the company camp, from Lesson 11.)</td>
<td>• Consider providing nonlinguistic symbols (a student talking for explain) with key terms in the targets to aid ELLs in comprehension and making connections.</td>
</tr>
</tbody>
</table>

*Note: Students have already studied Article 23 during Unit 1. They also will revisit it in detail during Unit 3. And later in today’s lesson, they will reread key phrases during their Jigsaw discussion. For now, simply read aloud.*
### Work Time (continued)

<table>
<thead>
<tr>
<th>B. Jigsaw, Part 1: How Esperanza, Miguel, and Marta Respond to Challenges (20 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Revisit the rest of the learning targets by asking a student to read out loud: “I can make inferences from the text about the characters in <em>Esperanza Rising</em>” and “I can write to explain my thinking about the characters’ perspectives in <em>Esperanza Rising.</em>” Remind students that these are learning targets they have seen in previous lessons. Remind them about the discussion they had about inferring and direct them to the Inferring by Using Text Clues anchor chart.</td>
<td>• For students needing additional supports, consider providing a partially filled-in T-chart.</td>
</tr>
<tr>
<td>• Direct students to get into their triads.</td>
<td>• Consider partnering an ELL with a student who speaks the same L1 when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their L1.</td>
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<tr>
<td>• Have students turn to the pages in their reading journals where they began to record some information about the characters in the book. Give students 2 to 3 minutes to reread what they wrote and share that with their triads, adding any new information that may have surfaced.</td>
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<tr>
<td>• Remind students of the Jigsaw protocol that they have done previously, in which each person becomes an expert on something and then teaches that to the rest of the people in the group.</td>
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<tr>
<td>• Assign one student in each triad Esperanza, Marta, or Miguel and distribute the corresponding Jigsaw task card.</td>
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<tr>
<td>• Give students 10 minutes to work on their own to complete their Jigsaw task card, making sure to mark evidence with evidence flags in the text. Use this time to circulate and support students who are still trying to figure out how to use the evidence flags effectively.</td>
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<tr>
<td>• Then ask students to leave their triad and gather in new groups, with peers from other triads who read about the same character. (Note: It probably will be necessary to divide students into small groups; for example, there may be eight or nine students who became experts about Esperanza. This large group should be broken into two smaller groups of four to five.)</td>
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</tr>
<tr>
<td>• Direct students to locate the page in their reading journal about this character and add a Character T-chart with Challenges listed on one side of the T and Responses listed on the other side.</td>
<td></td>
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<tr>
<td>• Give students 10 minutes to discuss with their character group the evidence they flagged. Have students record their groups’ thinking on the T-chart in their individual reading journals. Remind students that they will need these notes to be able to share with their triad during Part 2 of the Jigsaw.</td>
<td></td>
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</tbody>
</table>
### C. Jigsaw, Part 2: Which Character’s Response Do You Agree With? (15 minutes)

- Have students return to their original triads.
- Tell triads that each student has 4 minutes to share about their character. Encourage students to refer to the T-charts they created during Part 1 of the Jigsaw as they share with their triad members. The other two students should take notes on the appropriate page of character notes in their reading journals, adding a T-chart for each of the three characters.
- After each student has shared about his or her character, ask triads to spend 3 to 4 minutes discussing the following:
  - “What was each character’s involvement in the strike?”
  - “Which character’s response to the strike do you agree with? Why?”
- As students work, monitor this discussion. Emphasize that the author is not **telling** the reader what the characters are like; she is **showing** the reader how the characters behave, so that the reader can **infer** what the character is like. The way people respond to challenges tells us a lot about who they are.
- While circulating, make sure all students are participating. Reinforce students who are following the Triad Talk norms well.

### Meeting Students’ Needs

- Visuals can help ELLs comprehend questions and discussions. Chart main points in answers and post all questions asked to students. Consider drawing small pictures to illustrate your examples.
## Closing and Assessment

### A. Exit Ticket: Independent Writing (5 minutes)
- Distribute index cards or half sheets of paper. Ask students to respond to the following prompt:
  - “Was it a good or bad idea for the workers to strike? Why or why not? Cite specific evidence to support your answer.”
- Collect students’ independent writing to check for individual understanding.

### Meeting Students’ Needs
- When ELLs are asked to produce language, consider providing a sentence frame, sentence starter, or cloze sentence to assist with the structure required. (e.g. “I agree with the workers who chose to strike because . . . or I disagree with the workers . . .”)

### B. Debrief: Adding to Human Rights Challenges in Esperanza Rising Anchor Chart (5 minutes)
- Remind students of what they focused on today by rereading out loud the learning targets.
- Orient students to the Human Rights Challenges in Esperanza Rising anchor chart from previous lessons. Ask students to talk with their triads, then share out challenges that the class should add to this list. Add the triad’s suggestions to the chart.

### Meeting Students’ Needs
- Debriefing about what they have learned and the protocols used will help students monitor their own learning.

## Homework

- Read Chapter 13: “Los Duraznos/Peaches” (pages 214–233) in *Esperanza Rising*. Use the **Purpose for Reading, Chapter 13: “Los Duraznos/Peaches”** question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

*Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.*

### Meeting Students’ Needs
- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
Grade 5: Module 1: Unit 2: Lesson 12
Supporting Materials
1. What do the strikers do to the workers who refuse to strike?

2. What does Esperanza do to help Marta?

3. What are the immigration officers doing to the strikers?
Esperanza:

1. Reread pages 184 and 200. At first, how does Esperanza respond to seeing the strikers? What is most important to her right now? How is she conflicted (confused) about what to do? Cite evidence from the text to support your answer.


3. Article 23 of the UDHR states: “Everyone has the right to work, to free choice of employment, to just and favorable conditions of work, and to protection against unemployment.” What does the word favorable mean? How did you figure out? Would Esperanza agree with Article 23? Why or why not? Use evidence from the text to support your answer.
Miguel:

1. Article 23 of the UDHR states: “Everyone who works has the right to just and favorable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.” What does the word remuneration mean? How did you figure it out? Would Miguel agree with Article 23? Why or why not? Cite evidence from the text to support your answer.

2. Reread pages 196 and 197. How does Miguel feel about the strike? What is most important to him right now? Cite evidence from the text to support your answer.

3. Reread the last paragraph on page 210. What can you infer about Miguel’s hope about what will change for farmworkers in the United States? Support your answer with evidence from the text.
Marta:

1. Reread page 192. How does Marta respond to everything that has happened to her? How does Marta feel about the strike? What does Marta explain to Esperanza? Cite evidence from the text in your answer.

2. Article 23 of the UDHR states: “Everyone has the right to form and to join trade unions for the protection of his interests.” What does the word interests mean in the context of this article? How do you know? Reread pages 97, 132, 146, and 200. What “interests” does Marta want to protect for the farm laborers? Cite evidence from the text in your answer.

3. Reread pages 208 and 209. How are Marta and Esperanza alike? What does Marta mean when she says that she misjudged Esperanza? Explain your answer by citing details from the text.
Esperanza:

1. Reread pages 184 and 200. At first, how does Esperanza respond to seeing the strikers? What is most important to her right now? How is she conflicted (confused) about what to do? Cite evidence from the text to support your answer.

   Esperanza is scared and wants to run away. “She wanted to run back to the safety of the camp ... anything but this” (p. 200). Esperanza only wants to take care of her mother. “Remember, Mama, I will take care of everything” (p. 184). “Her mother was sick. That she had to pay bills” (p. 200). Esperanza supports why the strikers are doing what they are doing but does not want to strike herself. “She did not want anyone’s children to starve” (p. 200).

2. Reread pages 208-211 and page 212. How does Esperanza help the strikers? Why does she help them? Cite evidence from the text to support your answer.

   Esperanza helps Marta escape by keeping her hidden in the asparagus crates and giving her an apron so she could trick the guards. “When you leave, put on the apron and carry the asparagus so you’ll look like a worker...” (p. 209). Esperanza believes that the farm workers have a right to work like everyone else. “They have a right to be here.” (p. 209) “More than anything, Esperanza hoped that Marta and her mother were together...” (p. 212)

3. Article 23 of the UDHR states: “Everyone has the right to work, to free choice of employment, to just and favorable conditions of work, and to protection against unemployment.” What does the word favorable mean? How did you figure out? Would Esperanza agree with Article 23? Why or why not? Use evidence from the text to support your answer.

   Favorable means “good,” because the same sentence talks about working conditions and that is what people want: good working conditions. Also, the root word of favorable is “favor,” and that makes me think of doing something for someone else so that their work is protected. Esperanza would agree with this article because she wants to help the strikers. She helps Marta and the family from the strikers’ camp.
Miguel:

1. Article 23 of the UDHR states: “Everyone who works has the right to just and favorable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.” What does the word remuneration mean? How did you figure it out? Would Miguel agree with Article 23? Why or why not? Cite evidence from the text to support your answer.

   Remuneration sounds like it has something to do with money because of the root word “munerate.” Also, the sentence is talking about work and family and being worthy. Miguel is concerned about the workers coming in that are willing to work for very low wages. He says, “People cannot survive on such low wages” (p. 203). Yet, he feels that the strikers have the right to voice their opinion. He says, “It’s a free country” (p. 203).

2. Reread pages 196 and 197. How does Miguel feel about the strike? What is most important to him right now? Cite evidence from the text to support your answer.

   Miguel basically agrees with the cause of the strike but is more worried about his own future and sees this as an opportunity for him to do what he wants to do. Miguel says, “What the man says is true ... but ... I might be able to get a job at the railroad.” Esperanza thinks, “For him, the strike was an opportunity to work at the job he loved and to make it in this country.”

3. Reread the last paragraph on page 210. What can you infer about Miguel’s hope about what will change for farmworkers in the United States? Support your answer with evidence from the text.

   Miguel thinks that farm laborers’ conditions will not get better and that there will be another strike eventually. “It is not over.... In time, they will be back.... They will reorganize and they will be stronger. There will come a time when we will all have to decide all over again.”
Marta:

1. Reread page 192. How does Marta respond to everything that has happened to her? How does Marta feel about the strike? What does Marta explain to Esperanza? Cite evidence from the text in your answer.

   Marta is angry about having to move again because they were going to strike, but she is determined to fight for their rights. “I’m not welcome here. We aren’t going to work under those disgusting conditions and for those pitiful wages.” She is feeling hopeful because there are many others who support the strike. “There are hundreds of us, ... but thousands around the country and more people join our cause every day.” She feels that Esperanza does not understand. “You are new here, but in time you will understand what we are trying to change.”

2. Article 23 of the UDHR states: “Everyone has the right to form and to join trade unions for the protection of his interests.” What does the word interests mean in the context of this article? How do you know? Reread pages 97, 132, 146, and 200. What “interests” does Marta want to protect for the farm laborers? Cite evidence from the text in your answer.

   *Interests* are things that are important for people. The article talks about protecting interests, and people protect things that are important to them. Marta and the farm laborers who are striking are fighting for “higher wages and better housing ... hot water” (p. 97, 132). “To eat and feed our children” (p. 146). “Help us feed our children!” (p. 200).

3. Reread pages 208 and 209. How are Marta and Esperanza alike? What does Marta mean when she says that she *misjudged* Esperanza? Explain your answer by citing details from the text.

   Marta and Esperanza are alike because they both want to protect and help their mothers. “I must take care of my mother” (p. 208). At first, Marta thought Esperanza did not care about the workers and did not support the strike, but after she helps her escape the immigration officers, she changes her mind.
How is Esperanza similar to the other characters in the novel? How is she different from the other characters?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 13
Gathering Evidence and Drafting a Two-Voice Poem (Chapter 13: “Los Duraznos/Peaches”)

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

I can use quotes to support my inferences in literary texts. (RL.5.1)
I can compare and contrast literary elements using details from the text (two or more characters’ points of view, settings, events). (RL.5.3)
I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)
I can describe how a narrator’s point of view influences the description of events. (RL.5.6)
I can effectively engage in a discussion with my peers. (SL.1)

### Supporting Learning Targets

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

### Ongoing Assessment

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

**Agenda**

<table>
<thead>
<tr>
<th>1. Opening</th>
<th>Teaching Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Entrance Ticket: Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (5 minutes)</td>
<td>• In advance: Read Chapter 13.</td>
</tr>
<tr>
<td>B. Engaging the Reader: Oral Chapter Review (5 minutes)</td>
<td>• In advance: Preview YouTube video (see materials, below). Please bear in mind that Youtube, social media video sites, and other website links may incorporate inappropriate content via comment banks and ads. While some lessons include these links as the most efficient means to view content in preparation for the lesson, be sure to preview links, and/or use a filter service, such as <a href="http://www.safeshare.tv">www.safeshare.tv</a>, for actually viewing these links in the classroom.</td>
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<tr>
<th>2. Work Time</th>
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<tbody>
<tr>
<td>A. Mini Lesson: Two-Voice Poem (15 minutes)</td>
<td>• During Lessons 13 and 14, students work with the last two chapters of the novel, but with less teacher support. This is intentional; by this point in the study, students should be becoming increasingly independent. These chapters are also formally revisited in Lesson 15, before students begin their formal analytical essay about how Esperanza has grown and changed.</td>
</tr>
<tr>
<td>B. Reviewing Character Notes/T-Charts (15 minutes)</td>
<td>• Lessons 13 and 14 engage students in working with a partner or their triad to write a two-voice poem, in which they compare and contrast Esperanza to one of the other main characters in the novel. Note that this poem is an assignment, not a formal assessment. Students are not given time in these two lessons to create a final polished piece. Rather, the purpose is for students to continue working with reviewing textual evidence and planning writing in an engaging, creative way (more interesting, for example, than a Venn diagram). This planning serves as a scaffold to students’ more formal writing in Lessons 16–18.</td>
</tr>
<tr>
<td>C. Collaborative Work: Planning a Two-Voice Poem (15 minutes)</td>
<td>• Feel free to allocate additional time in other parts of the school day for students to polish and perform their poems to a wider audience.</td>
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<tr>
<th>3. Closing and Assessment</th>
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</thead>
<tbody>
<tr>
<td>A. Sharing (5 minutes)</td>
<td>• To learn more about two-voice poems, read Joyful Noise by Paul Fleischman or see <a href="http://www.writingfix.com/PDFs/Comparison_Contrast/Poem_Two_Voices.pdf">www.writingfix.com/PDFs/Comparison_Contrast/Poem_Two_Voices.pdf</a>.</td>
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<tr>
<th>4. Homework</th>
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<tbody>
<tr>
<td>• In advance: Prepare an anchor chart: Gathering Evidence for My Writing.</td>
<td>• In advance: Prepare an anchor chart: Gathering Evidence for My Writing.</td>
</tr>
<tr>
<td>• Students may benefit from instruction and review: wonder, feel, pretend, dream, believe, worry, hear.</td>
<td>• Students may benefit from instruction and review: wonder, feel, pretend, dream, believe, worry, hear.</td>
</tr>
</tbody>
</table>
# Lesson Vocabulary

- inference, explain, perform, character, poem, structure, evidence, dialogue

*Note: Key vocabulary from Chapter 13 is addressed in Lesson 14 homework and Lesson 15 classwork.*

## Materials

- *Esperanza Rising* (book; one per student)
- Comprehension Quiz Entrance Ticket (Chapter 13: “Los Duraznos/Peaches”) (one per student)
- Students’ Character T-charts (begun in Lessons 4 and 7)
- Reading journals
- Evidence flags
- Sticky notes
- Sample Two-Voice Poem: “I Am an Immigrant” (YouTube video)
- LCD projector (to show YouTube immigration poem)
- Sample Two-Voice Poem: “I Am an Immigrant” (transcription of poem from YouTube video)
- Two-Voice Poem Graphic Organizer (two-sided) (one per student)
- Planning My Writing anchor chart (new; teacher-created)
- Two-Voice Poems anchor chart (new; teacher-created)
- Document camera
- Homework: Purpose for Reading, Chapter 14: “Las Uvas/Grapes” (one per student)

## Opening

### A. Entrance Ticket: Comprehension Quiz, Chapter 13: “Los Duraznos/Peaches” (5 minutes)

- Begin the lesson with the comprehension quiz entrance ticket. Collect students’ quizzes to review/assess.

## Meeting Students’ Needs

- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
### Opening (continued)

<table>
<thead>
<tr>
<th>B. Engaging the Reader: Oral Chapter Review (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
</table>
|  - After the quiz, lead the class in a brief whole class review session, cold calling students to elicit a summary of Chapter 13. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.  
  
  - Ask: “Why do you think Miguel left the camp?” Listen for students to make the connection to the answer to the second question in the comprehension quiz: He is upset about being replaced as a mechanic by people who do not know as much as he does. Ask students to cite examples of how else the Okies are treated differently than the Mexican immigrants. Look for students to share about Isabel not being chosen as the queen, the new camp that is being built for them, and the Mexicans being able to swim in the pool only once a week just before it is cleaned. Ask students what they might write on their evidence flag on these pages to help them remember what this chapter was mostly about. If needed, model writing: “This chapter is mostly about Miguel leaving and Mama coming home.”  
  
  - Then ask the last question from the quiz again:  
  
  * “At the end of the chapter, Esperanza experiences two surprises. What are they?” Focus the students’ discussion on the missing money.  
  
  - Do not confirm or deny any of their suspicions at this time.  
  
  - Return students’ entrance and exit tickets from Lesson 12, as well as the Mid-Unit 2 Assessment, if you did not already return it in previous lessons. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit. |  - Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students. |
## A. Mini Lesson: Two-Voice Poem (15 minutes)

- Review the learning target: “I can compare and contrast Esperanza to another main character in Esperanza Rising.” Ask students to turn and talk about the meaning of the words compare and contrast. Clarify as needed. Remind students of all the ways they have been comparing Esperanza to other characters throughout the novel; one specific example is how different Esperanza’s perspective on the camp was from Isabel’s (Lesson/Chapter 7).

- Tell students that they will get to be creative as they compare and contrast their two characters. Specifically, they will be working with a partner or their triad to write a two-voice poem.

- Review the learning target: “I can explain the structure of a two-voice poem.” Circle the word structure and ask students to explain what it means.

- Explain a two-voice poem: “A two-voice poem is written for two people to perform. The poetry usually has two columns—one for each person who is reading the poem. Each person reading the poem reads the text in one of the columns. Sometimes, the poet wants the two readers to say something at the same time, so the poet writes the words on the same line in each column. These poems often sound like a dialogue for two people.”

- Share the YouTube video Immigration Two-Voice Poems with the students so they can see a two-voice poem performed: www.youtube.com/watch?v=owb-Boh7iXw.

- After students have heard examples of two-voice poems, have them share out what they learned about two-voice poems. Create a Two-Voice Poems anchor chart with criteria for success. Be sure students have included the following:
  - The two voices speak together for things that are similar.
  - Each voice is clear, distinct, and consistent.
  - The writer balances the lines said separately and those read together.
  - The writer uses figurative language to make the writing engaging.

- On the document camera, show students the Sample Two-Voice Poem: “I Am an Immigrant” (transcription of poem from YouTube video).

- Ask students to turn and talk, then share out, about what they notice about the structure of the poem.
### Work Time (continued)

#### B. Reviewing Character Notes/T-Charts (15 minutes)

- Review the learning target: “I can use evidence from *Esperanza Rising* that supports my inferences about two different characters, particularly how the two characters respond to challenges.”

- Review the words *evidence* and *inferences*. Ask students to turn and talk about the various ways they have been gathering evidence about the main characters through their study of the novel. Invite a few students to share out. Listen for students to mention the **Character T-charts**, their triad discussions, their exit tickets, and all their discussion and close reading about the challenges characters in the novel face and how various characters have responded.

- Tell students that today they need to choose which character they want to compare and contrast to Esperanza in their two-voice poem. Tell them that they probably will not have time to create a perfect polished poem, and that is all right. The purpose is to have a creative way to think more carefully about Esperanza and the other characters, in order to understand important events and ideas in the novel.

- Post the **Planning My Writing anchor chart**, which should list the following instructions:
  - Review your notes in your **reading journal**.
  - Review your exit tickets.
  - Review your evidence flags.
  - Add new evidence flags if you find new evidence.

- Direct students specifically to their notes and T-charts regarding the following characters:
  - Esperanza (ongoing)
  - Mama (Lessons/Chapters 3, 4, 10)
  - Abuelita (Lessons/Chapter 3, 4, 9, 10)
  - Miguel (Lessons/Chapters 3, 9, 11, 12)
  - Isabel (Lesson/Chapter 7)
  - Marta (Lesson/Chapter 12)—students did not do a T-chart
  - All (Chapter 13: today’s reading)

- Tell students that they are welcome to review other chapters as well; they have marked key passages with their evidence flags.

### Meeting Students’ Needs

- Students needing additional supports may benefit from partially filled-in graphic organizers.

- Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.
Work Time (continued)

- Give students 10 minutes to work either on their own or as a triad. Be clear with students that all triad members do not need to choose the same character for their poem.

- After 10 minutes, ask students to choose the character they want to compare/contrast with Esperanza. Give each student two sticky notes.

- On one sticky note, students should write how their character is similar to Esperanza, citing a page number that has evidence.

- On the second sticky note, students should write how their character is different from Esperanza, citing a page number that has evidence.

C. Collaborative Work: Planning a Two-Voice Poem (15 minutes)

- If all students in a triad chose the same character, they may stay in a triad to create their two-voice poem. Or if they prefer, they may work with a new partner. Ask students to regroup in twos or threes, based on the character they want to compare/contrast with Esperanza.

- In their triads or new groups, ask students to share their sticky notes:
  * “How is this character similar to Esperanza? What is your evidence?”
  * “How is this character different from Esperanza? What is your evidence?”

- Encourage them to focus in particular on how the two characters respond to challenges. (Refer back to the learning target as needed.)

- Distribute the Two-Voice Poem graphic organizer (two-sided). Remind students of the modeling they saw after watching the YouTube video.

- Ask students to complete Side A of the graphic organizer, including reference to specific excerpts from the text or page numbers. Tell them you need to sign off on Side A before they proceed.

- After the students have collected a rich set of evidence about both characters, they may begin creating their rough drafts (Side B of the graphic organizer). Tell students that their poems should include direct quotes from the novel, as well as paraphrases and their own inferences (give examples to define paraphrase and inference). Model as needed.

- Circulate to listen in and support as needed. Identify a few groups who have some strong draft lines on Side B, so you can call on these students during the sharing at the end of this lesson.

- ELLs may need to clarify vocabulary words on the “I Am an Immigrant” poem handout. Check for comprehension and encourage use of bilingual dictionaries. If students struggle, consider allowing them to write the poem in their L1 first and then try to translate it into English.

- Consider partnering an ELL with a student who speaks the same L1, when discussion of complex content is required. This can let students have more meaningful discussions and clarify points in their L1.
### Work Time (continued)

- Tell them they will have a bit more time in the next lesson to work on their draft poem before they get some feedback from peers. Remind them that the poem does not have to be perfect or polished: the purpose is to think more carefully about Esperanza and the other characters, in order to understand important events and ideas in the novel.

### Closing and Assessment

**A. Sharing (5 minutes)**

*Note: There is no new exit ticket/independent writing for the closing of this lesson. Choose whether to collect students’ Two-Voice Poem graphic organizers or to have students continue working on them as a part of their homework.*

- Gather the students in a whole group. Review the learning targets with students. Ask students to share with a partner their progress toward meeting the learning targets. Cold call a few students to share their, or their partner’s, discussion of the learning targets with the whole class.
- Invite a few students to share out lines from their draft poem.
- Ask peers to offer one piece of specific praise. “I like how you_______________________________”

**Homework**

- Read Chapter 14: “Las Uvas/Grapes” (pages 234–253) in *Esperanza Rising*. Use the **Homework: Purpose for Reading, Chapter 14: “Las Uvas/Grapes”** question to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.
- Optional Part 2 homework: Continue filling in your Two-Voice Poem graphic organizer.

*Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.*
1. What is Isabel praying so hard for?


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


3. What does Esperanza give Isabel? Why?


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

My name is Miriam. I’m from Peru.

I am an immigrant.

The father of my children went to America in search of money.

My journey was short and luxurious.

I took my family with me.

I am a teacher at the school, molding minds like clay.

I try to keep an atmosphere that honors my family’s heritage.

I will stay here because I am a citizen.

I live in America.

---

**Both**

My name is Lupita. I’m from Mexico.

My father died, leaving us in poverty. We needed money.

I crossed the border to America.

My journey was long and hard.

I have family here.

But I left the corpses behind.

I have a better-paying job.

I work in the fields, pulling vegetables from the earth.

**Lupita**

I still wear braids to represent my Mexican culture.

I still practice my own religion. But I am learning English.

I will soon go back to Mexico.

I live in America.
<table>
<thead>
<tr>
<th>Character 1 (Esperanza)</th>
<th>Both Characters How are they alike?</th>
<th>Character 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>(General notes)</td>
<td>(General notes)</td>
<td>(General notes)</td>
</tr>
</tbody>
</table>
Two-Voice Poem Graphic Organizer

Side B:
Actual Words for the Characters to Say in the Poem

<table>
<thead>
<tr>
<th>Esperanza says this alone:</th>
<th>Both voices say together:</th>
<th>Other character says this alone:</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am _____________________</td>
<td></td>
<td>I am _____________________</td>
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</tbody>
</table>
How is Esperanza changing? Pay particular attention to rich quotes to include in the two-voice poem.

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

You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags.
Grade 5: Module 1: Unit 2: Lesson 14
Writing, Critique, and Revising: Two-Voice Poems
(Chapter 14: “Las Uvas/Grapes”)

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

I can use the writing process to produce clear and coherent writing (with support). (W.5.5)

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can answer comprehension questions based on text from <em>Esperanza Rising</em> that I have read independently.</td>
<td>• Comprehension Quiz, Chapter 14: “Las Uvas/Grapes” (entrance ticket)</td>
</tr>
<tr>
<td>• I can contrast how two characters in <em>Esperanza Rising</em> respond to challenges, using a two-voice poem format.</td>
<td>• Two-voice poems (drafts)</td>
</tr>
<tr>
<td>• I can use evidence from <em>Esperanza Rising</em> that supports my inferences about two different characters, particularly how the two characters respond to challenges.</td>
<td></td>
</tr>
<tr>
<td>• I can collaborate with peers to plan and draft a two-voice poem.</td>
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<tr>
<td>• I can give specific feedback that will help other students make their writing better.</td>
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<tr>
<td>• I can use feedback that I receive from others and self-reflection to improve my writing.</td>
<td></td>
</tr>
</tbody>
</table>
# Agenda

1. **Opening**
   - A. Entrance Ticket: Comprehension Quiz, Chapter 14: “Las Uvas/Grapes” (5 minutes)
   - B. Engaging the Reader: Oral Chapter Review (5 minutes)
2. **Work Time**
   - A. Collaborative Work: Drafting a Two-Voice Poem (10 minutes)
   - B. Peer Critique: Praise-Question-Suggest Protocol (20 minutes)
   - C. Revising Two-Voice Poem (15 minutes)
3. **Closing and Assessment**
   - A. Debrief (5 minutes)
4. **Homework**

## Teaching Notes

- In advance: Review Chapter 14 in order to lead the oral chapter review.
- Review the Praise-Question-Suggest protocol (See Appendix 1).
- Some vocabulary is not academic or domain-specific, and students may benefit from instruction and review: *praise, suggestion*.

## Lesson Vocabulary

- contrasts, specific, feedback, self-reflection, two-voice, paraphrase, inference

## Materials

- *Esperanza Rising* (one per student)
- Comprehension Quiz, Chapter 14: “Las Uvas/Grapes” (entrance ticket)
- Anchor chart: Two-Voice Poems (from Lesson 13)
- Two-Voice Poem graphic organizer (begun in Lesson 13)
- Evidence flags
- Homework: Purpose for Reading, Rereading excerpts from Chapters 13 and 14
### Opening

<table>
<thead>
<tr>
<th><strong>A. Entrance Ticket: Comprehension Quiz, Chapter 14: “Las Uvas/Grapes” (5 minutes)</strong></th>
<th><strong>Meeting Students’ Needs</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students should be sitting with their two-voice poem group (which may or may not be their triad).</td>
<td>• Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.</td>
</tr>
<tr>
<td>• Begin the lesson with the Comprehension Quiz, Chapter 14 entrance ticket. Collect students’ quizzes to review/assess.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>B. Engaging the Reader: Oral Chapter Review (5 minutes)</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• After the quiz, lead the class in a brief whole class review session, cold calling students to elicit a summary of Chapter 13. Start with an open-ended question, such as: “What was this chapter mostly about?” or “What happened in this chapter?” Encourage students to cite evidence or point to specific passages. Note which students are able to answer the questions, and the quality of the answers.</td>
<td>• Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.</td>
</tr>
<tr>
<td>• Return students’ entrance and exit tickets from Lesson 13. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.</td>
<td></td>
</tr>
<tr>
<td>• Tell students that they will return to the last two chapters of the novel in the next lesson. Today, their main purpose is to keep working on their two-voice poems.</td>
<td></td>
</tr>
<tr>
<td>• Then ask the students the focus question from the previous lesson’s homework: “How is Esperanza changing?” Call on a few students to share any specific quotes they found that they might include in their two-voice poems.</td>
<td></td>
</tr>
</tbody>
</table>
### A. Collaborative Work: Drafting a Two-Voice Poem (10 minutes)

- Review the learning targets: “I can contrast how two characters in *Esperanza Rising* respond to challenges, using a two-voice poem format,” “I can use evidence from *Esperanza Rising* that supports my inferences about two different characters, particularly how the two characters respond to challenges,” and “I can collaborate with peers to plan and draft a two-voice poem.” Ask students to turn and talk about the meaning of the word *contrast* and how they have been using evidence in their poem to show that. Clarify as needed. Have students give specific examples of ways that they have been collaborating with peers that have been successful.
- Make sure that they remember what a two-voice poem is by reviewing the prior day’s lesson and checking their understanding.
- Review the anchor chart: Two-Voice Poems from Lesson 13. Ask students to quickly turn and talk about the criteria.
- Give students just 5 to 6 minutes with their triad or new writing group to continue to draft their poem.
- Circulate to support as needed. Remind students that the purpose is not to write a perfect poem, but to think about how the characters are similar and different, and what that tells us about themes in the novel.

### B. Peer Critique: Praise-Question-Suggest Protocol (20 minutes)

- Bring the class back together for a brief model of how to conduct a critique session using the Praise-Question-Suggest protocol.
- Read the learning targets: “I can give specific feedback that will help other students make their writing better,” and “I can use feedback that I receive from others and self-reflection to improve my writing” with the class. Remind students of the norms for giving feedback—be kind, be helpful, and be specific.
- Do a very quick 5-minute model: Have one group share a few lines from their draft poem and move through the three steps of the protocol, giving a praise, then a question, then a suggestion, making sure that the feedback is specific enough to the learning targets so that the student would be able to know exactly what to do to revise. Coach as needed to ensure students understand the process and the type of feedback that is expected.
- Tell students that they have time now to briefly critique their partner’s work. Give each writing team 5 minutes to read their poem and receive feedback. Once they each have had the opportunity to go through the protocol, have each person go through the protocol one more time with someone else in the class.
- Circulate as needed, offering support and redirection. Make sure students are giving feedback that is specific enough.

### Meeting Students’ Needs

- Consider providing nonlinguistic symbols with key vocabulary terms to aid ELLs in comprehension and help students with making connections.
- 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 allow students to have more meaningful discussions and clarify points in their L1.
C. Revising Two-Voice Poem (15 minutes)

- Give students time to revise their work based on the feedback they just received. Circulate to support as needed.
- Tell students that tomorrow, they will have a bit more time to finish their poems, and then will get to perform them in front of the class. Remind students that the goal is not a perfect poem; they are simply showing what they understand about the characters in the novel in a creative way.

Meeting Students’ Needs

- For ELLs, consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.

Closing and Assessment

A. Debrief (5 minutes)

- Gather the whole group. Tell students they will get to finalize and perform their poems during the next lesson. Review the learning targets with students by having a few students read them out loud. Ask students to share their reflections on how the process is going and any questions relevant to everyone. If time permits, ask a few students to share strong segments from their poems.

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.

Homework

- Reread excerpts from Chapter 13: “Los Duraznos/Peaches” and Chapter 14: “Las Uvas/Grapes” in Esperanza Rising. Use the Homework: Purpose for Reading, Rereading excerpts from Chapters 13 and 14 to focus your reading. Use evidence flags to mark the specific areas in the book that support your answer.

Note: If concerned about students completing the reading assignment at home, plan an additional reading period later in the day or first thing in the morning. In addition, students likely to need additional support should preread this novel with support during intervention or other support periods. Prereading with support will then allow students to spend class periods rereading and focusing on evidence.

Optional: Share draft poem with an adult. Coach the adult on how to give specific, kind, and helpful feedback. Ask adults for praise, questions, and suggestions.

Meeting Students’ Needs

- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
1. What surprise did Miguel bring to Esperanza?

2. What special event happens in the last scene of the book?

3. What does Esperanza teach Isabel to do?
Homework:
Purpose for Reading, Rereading Excerpts from Chapter 13: “Los Duraznos/Peaches” and Chapter 14: “Las Uvas/Grapes” in Esperanza Rising

Name:

Date:

How do the “big metaphors” in this novel show up again in these last two chapters? Why do you think Pam Muñoz Ryan did this?

As you read, think about this question. Use your evidence flags to mark specific passages in the text to discuss with your triad. You do not need to write out answers as part of your homework; just keep track of your thinking with your evidence flags. Also use your evidence flags to mark any phrases you might want to add to your two-voice poem.

Focus specifically on the following sections of Chapters 13 and 14:
Chapter 13: Los Duraznos/Peaches, pages 220–225
Chapter 14: Las Uvas/Grapes, pages 243–247
Chapter 14: Las Uvas/Grapes, pages 248–251
Chapter 14: Las Uvas/Grapes, pages 252–253
Grade 5: Module 1: Unit 2: Lesson 15
Revisiting Big Metaphors and Themes: Revising and Beginning to Perform Two-Voice Poems
Revisiting Big Metaphors and Themes; Revising and Beginning to Perform Two-Voice Poems

<table>
<thead>
<tr>
<th>Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</td>
</tr>
<tr>
<td>I can determine a theme based on details in the text. (RL.5.2)</td>
</tr>
<tr>
<td>I can use quotes to support my inferences in literary texts. (RL.5.1)</td>
</tr>
<tr>
<td>I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can interpret five big metaphors in <em>Esperanza Rising</em>.</td>
<td>• Observation of placement of evidence flags (homework and classwork)</td>
</tr>
<tr>
<td>• I can explain themes in <em>Esperanza Rising</em>.</td>
<td>• Triad discussion/Chalk Talk</td>
</tr>
<tr>
<td>• I can perform my two voice poem.</td>
<td>• Two-voice poems</td>
</tr>
</tbody>
</table>
## Agenda

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<table>
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<tbody>
<tr>
<td><strong>1. Opening</strong></td>
<td><strong>Teaching Notes</strong></td>
</tr>
<tr>
<td></td>
<td>• In advance: Review <em>Esperanza Rising</em> (including but not limited to Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes”), noting examples of big metaphors (symbols) and themes.</td>
</tr>
<tr>
<td></td>
<td>• In advance: Review Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes.”</td>
</tr>
<tr>
<td></td>
<td>• Review Chalk Talk protocol (see Appendix 1).</td>
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<tr>
<td></td>
<td>• In advance: Prepare the big metaphors charts for the Chalk Talk. Create five charts, for these five big metaphors: The River, The Heartbeat, The Blanket, The Rose, and The Grapes/Harvest (consider having two charts of each metaphor). Post these charts around the room.</td>
</tr>
<tr>
<td></td>
<td>• For the sake of time, the phoenix metaphor on page 250 is not dealt with in detail in this lesson. Students will think about the phoenix in Lesson 16. Pages 249–250 also are revisited in Lesson 16.</td>
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<td></td>
<td>• This lesson includes time for a few groups to perform their two-voice poems. There is more time in Lessons 16–18 for a few more groups to perform each day.</td>
</tr>
<tr>
<td></td>
<td>• Remember that the two-voice poem is an activity, not a formal assessment. If students are highly invested in their poems, consider giving more time during other parts of the day for them to polish their poems and perform for an audience beyond their peers.</td>
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<tr>
<td><strong>2. Work Time</strong></td>
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<td></td>
<td>A. Chalk Talk: Big Metaphors and Themes in Esperanza Rising (15 minutes)</td>
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<td></td>
<td>B. The Grapes Metaphor: Whole Class Discussion (15 Minutes)</td>
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<td></td>
<td>C. Finalizing and Performing Two-Voice Poems (15 minutes)</td>
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<td><strong>3. Closing and Assessment</strong></td>
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<tr>
<td></td>
<td>A. Celebration (5 minutes)</td>
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<tr>
<td><strong>4. Homework</strong></td>
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</tbody>
</table>
Lesson Vocabulary
interpret, identify, figurative language, metaphor; second-class citizen, confront, prophecy, stitch

Materials
• Esperanza Rising (book; one per student)
• Evidence flags
• Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes” (one per student; one to display)
• Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes” (Answers for Teacher Reference)
• Big Metaphors and Themes in Esperanza Rising anchor chart (begun in Lesson 6)
• Five charts for five big metaphors (new; teacher-created; see Teaching Note above)
• Markers (different colors for each triad)

Opening

A. Reviewing the Anchor Chart: Big Metaphors and Themes in Esperanza Rising (2 minutes)
• Keep this short. Students will talk much more with their triads during the Chalk Talk.
• Students should sit with their triad.
• Review today’s learning targets by reading them out loud to students. Call on a few students to explain what metaphors and themes are. Tell students that today they get to discuss the last few chapters in the novel and some of them may be able to share their poems with the class.
• Briefly orient the class to the Big Metaphors and Themes in Esperanza Rising anchor chart. Invite students to talk with their triads about what they noticed in the last two chapters.

Meeting Students’ Needs
• Consider charting the main events of the chapter. Providing a visual will assist ELLs and students needing additional supports in following the discussion.
• Provide nonlinguistic symbols for key words in the target to be referred back to throughout the module. Choose a symbol that makes sense to you and your class.

Note: There is no comprehension quiz in this lesson, since students took the quiz on the final chapter during Lesson 14.
# Opening (continued)

## B. Engaging the Reader: Preparing for Chalk Talk (8 minutes)

- Return students’ entrance and exit tickets from Lesson 14. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.
- Remind students that throughout their study of the novel, they have had time to reread key passages, think on their own, and then talk with triads. Today, they will do the same.
- Choose a student to reread the learning target aloud: “I can interpret five big metaphors in Esperanza Rising.” Point out to them that four of these metaphors are ones they have discussed previously; one is new, but some students may have already figured it out.
- Distribute and display **Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes.”**
- Ask students to think and mark evidence on their own, to prepare for the Chalk Talk. Tell students that it is fine if they do not have time to think through every single question; they will continue to discuss with their triads.

## Meeting Students’ Needs

- For ELLs or struggling readers, consider asking them to focus on just one big metaphor or on a single question regarding each of the five big metaphors.
- Consider providing sentence stems or a partially completed text-dependent worksheet questions to help them organize their thinking.
### Work Time

**A. Chalk Talk: Big Metaphors and Themes in Esperanza Rising (15 minutes)**

- Ask the Purpose for Reading homework question from Lesson 14: “How do the ‘big metaphors’ in this novel show up again in these last two chapters? Why do you think Pam Muñoz Ryan did this?”
- Ask students to review their evidence flags from their homework and the independent work they just did to prepare for the Chalk Talk.
- Explain the Chalk Talk protocol briefly to students. Point out the five big metaphors charts around the room:
  - The River
  - The Heartbeat
  - The Blanket
  - The Rose
  - The Grapes/Harvest
- Today, they are going to go with their triad to each of the five Chalk Talk charts and discuss the following two questions:
  * “How does this big metaphor show up again in the last two chapters?”
  * “Why did the author do this? How does this ‘big metaphor’ help us understand an important message or theme in the novel?”
- Tell students that each group will have a different color marker, so it’s clear which group has gone to which chart. Before students begin, remind them to please start their writing way up at the top of the chart, since other groups will be adding to the chart.
- Ask students to begin. Give them about 3 minutes to work on each chart, then rotate. (Note that students will need less time for the later rounds, since peers from other groups will have already written many key comments. It is also fine if not all groups make it to all five charts.)
- Circulate to support and probe as necessary, pushing students to cite evidence and consider the “so what” of the thematic purpose of these big metaphors.

### Meeting Students’ Needs

- Consider partnering an ELL with a student who speaks the same L1, when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their L1.
- Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.
<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B. The Grapes Metaphor: Whole Class Discussion (15 Minutes)</strong></td>
<td>• As an extension, invite advanced students to also think about the phoenix metaphor (page 250). Students discuss this big metaphor in a future lesson.</td>
</tr>
<tr>
<td>• Ask students to share out key learnings from the Chalk Talk. Add to the class anchor chart: Big Metaphors and Themes in <em>Esperanza Rising</em>.</td>
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<tr>
<td>• Ask students to discuss whole group:</td>
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<tr>
<td>* “What did Papa mean when he told Esperanza, ‘Wait a little while and the fruit will fall into your hands’ (pages 2 and 223)?” Listen for students to understand that Esperanza has learned about patience, that the <em>harvest</em> of her life has begun, and that as Miguel said, “everything will work out” (page 233).</td>
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</tr>
<tr>
<td><strong>C. Finalizing and Performing Two-Voice Poems (15 minutes)</strong></td>
<td>• For students who struggle with reading text or with language production, consider giving them extended time to rehearse their poem out loud before performing it in front of others.</td>
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<tr>
<td>• Give students 10 minutes to revisit their two-voice poems with their writing partners, possibly revising based on the discussion about big metaphors and themes.</td>
<td>• Some students may benefit from prerecording their poem away from other students and then playing the recording instead of standing in front of the class to read it out loud.</td>
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<td>• After about 10 minutes, invite some groups to perform their two-voice poems for the class.</td>
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</table>
| • After each performance, ask students in the audience to offer one piece of specific praise about the content of the poem. | **""
## Closing and Assessment

**A. Celebration (5 minutes)**
- Review the learning targets with students by rereading them out loud and asking students to turn and talk to a partner about one of the big metaphors that they particularly liked in *Esperanza Rising*. Have them explain why they like it. How did that big metaphor help them understand the themes of the story?
- Congratulate students on their two-voice poems. Remind students who did not perform today that they will have time during the upcoming lessons.
- Collect students’ two-voices poems, or let them continue revising as a part of their homework.
- Commend students for how well they have come to understand the main characters in the novel, how they respond to challenges, and how Esperanza in particular has grown and changed. They will get to write about this more formally in the upcoming lessons.

## Meeting Students’ Needs
- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.

## Homework

- If you have finished the two-voice poem and the novel, you have no homework.
- If you need to, finish your poem or the novel.

*Note: To prepare for Lesson 16, copy the Sample Paragraph (in Lesson 16 supporting materials) onto a piece of chart paper.*

---

**Meeting Students’ Needs**
- Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
Text-Dependent Questions for Excerpts from Chapter 13: “Los Duraznos/Peaches” and Chapter 14: “Las Uvas/Grapes”

### The river
- What do Esperanza and Miguel fight about on pages 220–224?
- What does Miguel mean when he says he was a *second-class citizen* in Mexico? (page 222)
- What does Esperanza mean when she says she wants Miguel to *confront* his boss? (page 222)
- Why did Miguel call Esperanza a queen? (pages 224 and 18)

### The blanket
- On page 224, what does Esperanza try to explain to Miguel about her life?
- At the top of page 224, what might the word *prophecy* mean? How might you figure this out?
- On pages 243–247, the author repeats phrases about *stitches* up the mountain and down the valley. What is the actual definition of a *stitch*? What is the other meaning in this passage?

### The heartbeat
- On page 248, where do Esperanza and Miguel go?
- What happens while they are there, and why is this important? What message might the author be trying to give readers?

### The rose
- Why do Papa’s roses matter so much to Esperanza? (page 225)
<table>
<thead>
<tr>
<th>Grapes/harvest</th>
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<tr>
<td>• At the bottom of page 246 through page 247, the author describes the grapes. What are the grapes a metaphor for? How do you know?</td>
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<tr>
<td>• What did Papa mean when he told Esperanza, “Wait a little while and the fruit will fall into your hands”? (pages 2 and 223)</td>
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The river

- What do Esperanza and Miguel fight about on pages 220–224?

  They are arguing about Miguel deciding to dig ditches when the Okies showed up to take over the mechanics’ work. Esperanza is really upset about how they are being treated but is taking it out on Miguel. She even calls him “a peasant,” like he was in Mexico. She tells him, “Speak up for yourself and your talents.”

- What does Miguel mean when he says he was a second-class citizen in Mexico? (page 222)

  Miguel is referring to the fact that she thought he wasn’t good enough for her. That he was just a servant and they stood on opposite sides of the river (the metaphor of their lives).

- What does Esperanza mean when she says she wants Miguel to confront his boss? (page 222)

  Esperanza wants Miguel to have an argument with his boss. She wants Miguel to tell his boss that he should treat him better, not like a second-class servant.

- Why did Miguel call Esperanza a queen? (pages 224 and 18)

  Miguel has always called her his queen, ever since she referred to him as a peasant in Mexico. At first he did it as an insult because he was hurt she did not think him good enough. Then it became more of a joke. In this chapter, he is hurt again, so he meant it as an insult.
Text-Dependent Questions for Excerpts from Chapter 13: “Los Duraznos/Peaches” and Chapter 14: “Las Uvas/Grapes”

The blanket

• On page 224, what does Esperanza try to explain to Miguel about her life?

Esperanza says, “See these perfect rows ... what my life would have been? ... Now my life is like the zigzag in the blanket on Mama’s bed.” She means that she cannot predict what is going to happen anymore and it is all messed up in her mind.

• At the top of page 224, what might the word *prophecy* mean? How might you figure this out?

Esperanza is referring to the fact that Miguel told her everything was going to be all right. She wanted to know if he was able to predict the future.

• On pages 243–247, the author repeats phrases about *stitches* up the mountain and down the valley. What is the actual definition of a *stitch*? What is the other meaning in this passage?

A stitch is one pass of the thread or yarn and a needle when sewing or crocheting. Because it is a metaphor for Esperanza’s life, the stitches could also mean the events in her life, especially the things that happened to her recently.

The heartbeat

• On page 248, where do Esperanza and Miguel go?

They went to where they could see the valley and be alone, at the top of the hills.

• What happens while they are there, and why is this important? What message might the author be trying to give readers?

They lie down on the ground and listen to the earth. They hear the *heartbeat* and she sees another vision, this time a positive one. The author is trying to get readers to understand that things are getting better and Esperanza now has hope.
The rose

- Why do Papa’s roses matter so much to Esperanza? (page 225)

To Esperanza, the roses are a memory of Papa and all the good things she remembers about her life with him. When she sees them blooming, she wants to tell Miguel because she realizes that he would understand, but he has already left.

Grapes/harvest

- At the bottom of page 246 through page 247, the author describes the grapes. What are the grapes a metaphor for? How do you know?

The grapes are a metaphor about how life repeats itself. Mama had gotten sick at the end of the grape harvest the year before (“Mama had breathed in the dust at the end of the grapes”), and now they were back again. To Esperanza it meant that they could start the year over, this time with hope. “The grapes were delivering another harvest and Esperanza was turning another year.”

- What did Papa mean when he told Esperanza, “Wait a little while and the fruit will fall into your hands”? (pages 2 and 223)

Papa meant that she had to be patient and let things take their time, like when fruit is ripe. It will fall off trees or vines. It tells you when it is ready.

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

| I can use quotes to explain the meaning of literary texts. (RL.5.1) |
| I can use quotes to support my inferences in literary texts. (RL.5.1) |
| 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 compare and contrast literary elements using details from the text. (RL.5.3) |
| I can write an informative/explanatory text. (W.5.2) |
| I can use the writing process to produce clear and coherent writing (with support). (W.5.3) |

### Supporting Learning Targets

- I can find evidence in *Esperanza Rising* that will support my inferences about how Esperanza changes throughout the novel.
- I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.
- I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.

### Ongoing Assessment

- Partner Accordion graphic organizer (for Paragraph 1)
- Partner Draft Paragraph 1 (partially completed)
### Agenda

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<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>1. Opening</strong></td>
<td><strong>Teaching Notes</strong></td>
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<tr>
<td></td>
<td></td>
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<tr>
<td><strong>A.</strong> Celebration of Two-Voice Poems (5 minutes)</td>
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<td><strong>2. Work Time</strong></td>
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<tr>
<td><strong>A.</strong> How Esperanza Responded on the Train: Answering Questions in Triads (10 minutes)</td>
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<tr>
<td><strong>B.</strong> Guided Practice: Introduction to Accordion Graphic Organizer (25 minutes)</td>
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<td><strong>C.</strong> Introduction to Paragraph Writing (10 minutes)</td>
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<td><strong>D.</strong> Triad Group Writing: Beginning Paragraph 1 (7 minutes)</td>
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<td><strong>3. Closing and Assessment</strong></td>
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<td><strong>A.</strong> Sharing (3 minutes)</td>
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<tr>
<td><strong>4. Homework</strong></td>
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### Teaching Notes

- In advance: Copy the sample paragraph about Chapter 3 (in supporting materials) on to a piece of chart paper, to show students during Work Time B of this lesson.
- In this lesson, students revisit Chapter 5: “Las Guayabas/Guavas.” In advance, reread Chapter 5 and review the text-dependent questions (see supporting materials). Two copies of the questions are provided: a blank to distribute to students and display, and one with answers for teacher reference.
- Students have done a lot of writing throughout this unit, but this lesson is their first formal paragraph writing instruction of the year.
- For the guided practice (Work Time, Part B), be clear with students that you will model using the graphic organizer about one topic (when the ranch is set on fire, in Chapter 3: “Los Higos/Figs”). They will then do the same thing about a different topic (the events on the train, from Chapter 5: “Las Guayabas/Guavas”).
- Review Ink-Pair-Share protocol (See Appendix 1).

### Lesson Vocabulary

- informative, explanatory, paragraph, essay, compares, contrasts, topic sentence, body, conclusion

### Materials

- Two-voice poems (begun in Lesson 14)
- *Esperanza Rising* (book; one per student)
- Text-dependent questions for Chapter 5: “Las Guayabas/Guavas” (one per students; one to display)
- Text-dependent questions for Chapter 5: “Las Guayabas/Guavas” (Answers for Teacher Reference)
- Accordion graphic organizer for Paragraph Writing (one per student, and one to display on document camera)
- Sample Paragraph Chapter 3 (copied onto chart paper; alternatively, write your own model paragraph)
- Green, blue, and red markers; colored pencils for students
- Homework Handout: Planning and Organizing My Second Paragraph, with Homework Handout: Accordion Graphic Organizer for Paragraph Writing (one per student)
- Document camera
### Opening

**A. Celebration of Two-Voice Poems (5 minutes)**
- Invite a few more groups who haven’t yet shared their poems to do so. Again, have peers give specific praise.
- Celebrate their accomplishments—capturing the contrasting points of view of two characters from Esperanza Rising in a poem.
- Review the first learning target: “I can find evidence in *Esperanza Rising* that will support my inferences about how Esperanza changes throughout the novel.” Ask students to self-assess their progress toward meeting this target using the Fist to Five protocol.
- Return students’ entrance and exit tickets from Lesson 15. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.

### Work Time

**A. How Esperanza Responded on the Train: Answering Questions in Triads (10 minutes)**
- Have students get into their triad groups.
- Tell students that today they are going to dig back into Chapter 5: “Las Guayabas/Guavas” of *Esperanza Rising*, in order to answer some questions about the human rights challenges Esperanza faces or witnesses in the novel and how she responds to those challenges. Be sure students have their texts Esperanza Rising. Distribute and display the Text-Dependent Questions for Chapter 5: “Las Guayabas/Guavas” (see supporting materials). Read through each of the questions and clarify any terms as necessary. As students work in their groups, move throughout the room to offer support as needed.

### Meeting Students’ Needs

- **Opening**
  - ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., *evidence, support, inference*). Clarify vocabulary with students as needed.

- **Work Time**
  - 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.
  - Visuals can help some students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
Work Time (continued)

B. Guided Practice: Introduction to Accordion Graphic Organizer (25 minutes)

- Invite the class to read the learning target aloud with you: “I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.”

- Use a document camera to display the Accordion Graphic Organizer for Paragraph Writing, and distribute a blank copy to each student.

- Tell students that they are going to start organizing their paragraphs, using the Accordion graphic organizer as a tool to gather all the important information and details they will need in order to write a complete paragraph.

- Tell students that you will model, writing about when the ranch is set on fire from Chapter 4: “Los Higos/Figs.” They will then do the same thing about a different event (from Chapter 5: “Las Guayabas/Guavas,” which they just discussed).

- Read, and point to, the prompt from the first box (Topic): “State the key event and/or challenge Esperanza faces.” Say: “I will write about the challenge from Chapter 3, when the ranch is set on fire. I will write: “Ranch set on fire.”

- Remind students that graphic organizers do not need to include complete sentences, but ideas that will prompt their thinking when they are ready to write their paragraphs.

- Tell students that they will now choose their topic, from Chapter 5. Ask them to think about the text-dependent questions they just discussed with their triads. Clarify that their topic does not need to be really specific at this time. They will add more details later.

- Prompt students to discuss with their triad:
  * “In Chapter 5: ‘Las Guayabas,’ what is a specific event when Esperanza faces a challenge?” Look for suggestions such as: Esperanza riding the train or Esperanza meeting Carmen.

- Invite a few triads to share their thinking. Give feedback as necessary, to be sure all students understand what a topic is: the focus of their paragraph. Ask students to fill in the topic in the top box of their individual graphic organizer.

- Model for students the Detail box in the graphic organizer, explaining that they should give more information about the topic. Say: “Since the topic I am writing about is the ranch catching fire, the detail I will add shows what happened to Esperanza when the ranch caught fire.” Then write: “Esperanza escapes fire; loses everything,” in the Detail box. Again, remind students that complete sentences are not necessary here.

Meeting Students’ Needs

- Students needing additional supports may benefit from partially filled-in graphic organizers.
### Work Time (continued)

- Ask students to now do the same thing on their graphic organizer about the train ride from Chapter 5, beginning with a discussion in their triads, followed by sharing out, and finally writing in their graphic organizer. Provide clarification or redirection if necessary on details.

- Next, show students the third box on the graphic organizer, titled Explain. Say: “The Explain box is used to make a clear connection between the first detail and the next detail, more specifically what challenge Esperanza faces because of the ranch burning. My detail was about how Esperanza ‘escaped the fire, but loses everything,’ so I am going to write ‘Esperanza needs clothes from the poor box’ to help explain what it means to lose everything—even your clothes.”

- Ask students to now do the same thing on their graphic organizer, about the train ride from Chapter 5, by following the process with their triads. As students discuss, listen for groups that have strong examples of explaining the challenge Esperanza faces and have them share out.

- Be sure to point out why these are good examples of explain: “It tells why the detail is important, and the challenge Esperanza faces.”

- Direct students’ attention to the second Detail box, explaining that they will write about Esperanza’s response to the event, using text directly from the book. Model this by turning to page 52 and showing students (using a document camera or other resource) the sentence: “Mama, at a time like this, must we worry about some poor family who needs clothes?” Write: “p. 52 poor box” so they understand they do not need to write the full quote on the organizer.

- Have students discuss the second detail with their triads, then fill out the next Detail box about the train ride on their graphic organizer. Listen for groups that have strong examples.

- Ask a few triads to share their second detail aloud with the class, pointing out that these phrases show something specific about Esperanza’s reaction to the challenge she is facing.

- Share that the second Explain box is where students will write what happens when Esperanza responds the way she does. Model, by writing something such as: “Mama says they are poor.”

- Ask students to now do the same thing for their topic, from Chapter 5, about the train ride, first discussing in their triads. As students discuss, listen for groups that have strong examples (for example, students might notice that Mama apologizes to Carmen for Esperanza’s bad manners). Ask a few triads to share aloud with the class.

### Meeting Students’ Needs

- Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.

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Work Time (continued)

- Remind students that the target they are working on is “to analyze how Esperanza responds to a key event in the novel,” which is what they have just done by filling in their topic, details, and explains. But now they need to meet the second part of the target, which is to analyze “what this shows about her character.”

- Direct students’ attention to the final space, Conclusion. Think aloud, saying: “I am going to look back at my notes about the topic, details, and explains on my graphic organizer. They discuss how Esperanza loses everything, including her clothes, in the fire; how she responds by thinking that the clothes left by the nuns must be for some poor family; and then Mama has to explain that they are the ones who are poor. I am going to ask myself, what does this information make me think about Esperanza’s character? I think it means Esperanza has always had everything she ever wanted, so she can’t understand being poor or needing to accept charity. So I am going to write: ‘Esperanza had everything; now poor; can’t understand’ in the space for my conclusion.

- Ask students to now do the same thing for their topic, from Chapter 5, about the train ride, first discussing in triads, specifically, “What can we infer?” then writing a note in the Conclusion box of their graphic organizer.

- Have a few triads share out their conclusions.

C. Introduction to Paragraph Writing (10 minutes)

- Direct students to the learning target: “I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.” Specifically clarify the words topic sentence, body and conclusion, adding clarifying words or synonyms.

- Then read the posted Sample Paragraph for Chapter 3 (on chart paper) to illustrate how the notes from the graphic organizer were used to create a paragraph. Ask students what they notice about how the notes on the graphic organizer are different from the sample paragraph. (Listen for students to notice: the first line is indented, there are complete sentences instead of notes, the sentences are connected and not on separate lines, etc.)

- Using a different color marker for each, underline the topic statement, detail, explain, and conclusion on the graphic organizer. Ask students to look at the chart and find the sentences in the paragraph that correspond to each part of the graphic organizer. Underline each sentence with the same color marker as the corresponding part of the graphic organizer. Point out to students that the first sentence of a paragraph is indented on the page. Tell students that the detail and explain sentences make up the body of the paragraph and that the last sentence is the conclusion of the paragraph.
### Work Time

**D. Triad Group Writing: Beginning Paragraph 1 (7 minutes)**

- Tell students that now they will start to draft their first paragraphs based on their graphic organizers about an event in Chapter 5.
- Using the Ink-Pair-Share protocol, ask students to independently write a sentence that conveys the main idea of their first paragraph (from the Topic box on their graphic organizers), and then share their sentence with their partners. Remind them to indent their first sentence. Lead a whole-class sharing of sentences, recording samples on the board and reviewing the characteristics of good topic sentences. Ask students to underline their topic sentence in green.
- Repeat this process, asking students to write two sentences for the body of their paragraph using the supporting details they noted in the first Detail and Explain boxes of their graphic organizer. Point out to them that these sentences continue after the topic sentence and do not each start on their own line. Refer to the sample paragraph as a model. After students complete the body sentences of their paragraph, ask them to share aloud and then underline those sentences in blue.
- Continue as time permits; likely students will need to stop at this point and continue drafting this first paragraph during Lesson 17.

### Closing and Assessment

**A. Sharing (3 minutes)**

- Invite a few students to share the first three sentences of their paragraphs aloud, and ask others to identify the characteristics of good topics, details, and explains evident in students’ partial drafts.

### Homework

- Complete the **homework handout: Planning and Organizing My Second Paragraph, with Accordion Graphic Organizer** sheet. To do this assignment, you will need your entrance and exit tickets from Chapters 8–15.
1. On pages 66 and 67, Esperanza arrives at the train station in Zacatecas, and Alfonso leads them past the fancy car with leather seats and the dining car to one with wooden benches, trash, and the smell of rotting fruit and urine. She also sees many “peasants” crowded onto the seats. How does Esperanza respond to having to ride on this train car? Use details from the text to explain your answer.

_________________________________________________________________
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2. On pages 69 and 70, Esperanza takes the doll her Papa gave her out of its valise, and a young girl runs up to her and tries to hold the doll. How does Esperanza respond to the girl, and what does Esperanza’s mama say and/or do when Esperanza reacts the way she does? Explain your answer with details from the text.

_________________________________________________________________
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3. On pages 78 and 79, Esperanza sees Carmen give money and food to a begging woman. Esperanza responds by asking why the beggar woman doesn’t just go get food from the farmer’s market. What does this tell you about Esperanza’s character at this point in the story? Cite evidence from the novel to support your answer.

_________________________________________________________________
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1. On pages 66 and 67, Esperanza arrives at the train station in Zacatecas, and Alfonso leads them past the fancy car with leather seats and the dining car to one with wooden benches, trash, and the smell of rotting fruit and urine. She also sees many “peasants” crowded onto the seats. How does Esperanza respond to having to ride on this train car? Use details from the text to explain your answer.

Possible responses: She couldn’t help but wonder if the people on the train car would steal from her; she tells Mama they cannot travel in this car because it is not clean and the people seem untrustworthy; she says that neither Papa nor Abuelita would approve of them sitting in this train car (p. 67).

2. On pages 69 and 70, Esperanza takes the doll her Papa gave her out of its valise, and a young girl runs up to her and tries to hold the doll. How does Esperanza respond to the girl, and what does Esperanza’s mama say and/or do when Esperanza reacts the way she does? Explain your answer with details from the text.

Possible responses: Esperanza quickly takes the doll away and puts it back in her valise. Mama apologizes to the little girl’s mother for Esperanza’s rude behavior.

3. On pages 78 and 79, Esperanza sees Carmen give money and food to a begging woman. Esperanza responds by asking why the beggar woman doesn’t just go get food from the farmer’s market. What does this tell you about Esperanza’s character at this point in the story? Cite evidence from the novel to support your answer.

Possible responses: Esperanza asks why the woman doesn’t just go buy food at the nearby farmer’s market, instead of begging for food (p. 79). This shows that Esperanza doesn’t understand being poor or needing to rely on other people for basic needs such as food.
Conclusion:
One night, the ranch catches fire and burns to the ground! Esperanza and her family safely escape but lose almost everything they own to the flames. Because Esperanza and Mama do not even have clean clothes to wear, the nuns give them clothes from the “poor box.” When Esperanza sees the box left by the nuns, she asks, “Mama, at a time like this, must we worry about some poor family who needs clothes?” Mama calmly explains to Esperanza that they are the ones who are poor because they have no home and no money, and the clothes are for them. Esperanza can’t understand that she is no longer wealthy and will need to be grateful for the charity of others now.
1. Choose an event (from Chapters 8–15) that you want to write about. It should be a time when Esperanza responds to or witnesses some type of challenge.

To help you choose, use your evidence flags and your entrance and exit tickets from Chapters 8–15. The list below includes some suggestions of events you might choose, but you can choose a different event if you want.

a. Chapter 8 – Marta talking to workers about the strike
b. Chapter 10 – Mama and Esperanza working in the fields when Mama becomes ill
c. Chapter 11 – Going to Mr. Yakota’s grocery store; meeting campesino family
d. Chapter 12 – Marta hiding from immigration officers
e. Chapter 13 – People from Oklahoma having better living conditions (indoor toilets and swimming pool); Miguel losing his engineering job at railroad; Isabel not being chosen for May Day queen

Complete the blank Accordion graphic organizer about that event. Make sure to bring this completed graphic organizer to the next class. You will need it to write Paragraph 2 of your essay.
Topic: (State the key event and/or challenge Esperanza faces)

Detail: (What happens to Esperanza?)

Explain: (Why is that first detail important? How does it connect to the next detail?)

Detail: (Esperanza’s response to the event)

Explain: (What happens when Esperanza responds the way she does?)

Conclusion: (What can we infer about Esperanza’s character based on how she responds?)
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

| I can use quotes to explain the meaning of literary texts. (RL.5.1) |
| I can use quotes to support my inferences in literary texts. (RL.5.1) |
| I can determine a theme based on details in the text. (RL.5.2) |
| I can compare and contrast literary elements using details from the text. (RL.5.3) |
| I can write an informative/explanatory text. (W.5.2) |
| I can use the writing process to produce clear and coherent writing (with support). (W.5.5) |

### Supporting Learning Targets

- I can find evidence in *Esperanza Rising* that will support my inferences about characters from the book.
- I can analyze how Esperanza responds to a key event in the novel, and what this shows about her character.
- I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.

### Ongoing Assessment

- Accordion graphic organizer for Paragraph 2 (homework)
- Partner and individual paragraphs
## Agenda

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<thead>
<tr>
<th>1. Opening</th>
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<tr>
<td>A. Review of Learning Targets and Criteria for Success (10 minutes)</td>
<td>• For this writing assignment, students are not given a formal rubric. Rather, they work with the teacher to create &quot;criteria for success.&quot; The rationale behind this is to ensure that students actively contribute to and own the criteria upon which their writing will be assessed.</td>
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<th>2. Work Time</th>
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<tr>
<td>A. Guided Practice: Complete Draft Paragraph 1 (10 minutes)</td>
<td>• Review: Catch and Release protocol (see Appendix 1).</td>
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<td>B. Peer Critique of Graphic Organizer for Paragraph 2 (10 minutes)</td>
<td>• Reread pages 249–250, thinking specifically about the phoenix metaphor, which students discuss in Part D of Work Time.</td>
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<tr>
<td>C. Independent Writing: Drafting Paragraph 2 (15 minutes)</td>
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<td>D. Group Discussion: How Esperanza Changes over Time; the Phoenix Metaphor (10 minutes)</td>
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<th>4. Homework</th>
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NYS Common Core ELA Curriculum • G5:M1:U2:L17 • April 2014 • 2
### Lesson Vocabulary

| informative, explanatory, paragraph, essay, compare, contrast, topic sentence, body, conclusion, phoenix | 
|---|---|

### Materials

| • *Esperanza Rising* (book; one per student) | 
| • Compare/Contrast Essay Criteria for Success anchor chart (new; teacher-created) | 
| • Students’ completed graphic organizers for Paragraphs 1 and 2, as well as their incomplete draft of Paragraph 1 (from Lesson 16 classwork and homework) | 
| • Accordion graphic organizer for Paragraph Writing (from Lesson 16) | 
| • Sample graphic organizer about Chapter 3 (from Lesson 16; one to display) | 
| • Sample paragraph about Chapter 3 (from Lesson 16; one to display) | 
| • Paragraph 2 Task Card (one per student) | 

### Opening

#### A. Review of Learning Targets and Criteria for Success (10 minutes)

- Invite a few groups that have not yet shared their two-voice poems to do so. Ask peers to give specific praise.
- Review today’s learning targets, which are the same as yesterday’s learning targets. Use the key words in the learning targets to create the **Compare/Contrast Essay Criteria for Success anchor chart** with students. The chart should include the following (as well as other criteria your class identifies):
  - Citing evidence
  - Making inferences
  - Key events from the beginning and end of the novel
  - Paragraphs have topic sentence
  - Paragraphs have supporting details
  - Paragraphs have concluding sentence

### Meeting Students’ Needs

- Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.
- Some students may be unfamiliar with Tier 2 vocabulary words. Clarify vocabulary with students as needed.
### Work Time

**A. Guided Practice: Complete Draft Paragraph 1 (10 minutes)**

- Have students gather in their triad groups and take out their two **completed graphic organizers for Paragraphs 1 and 2**, as well as their **incomplete draft of Paragraph 1**.

- Display the **Sample Accordion graphic organizer for Chapter 3** and **Sample paragraph about Chapter 3** (on chart paper) from the last lesson. Read the learning target aloud: “I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.”

- Review as needed, based on the sample graphic organizer and paragraph about the fire in Chapter 3. Direct students to the second **detail** and **explain** on your graphic organizer about the fire. Ask students to find the sentences in the sample paragraph that correspond to these parts of the graphic organizer, which are underlined in blue. Underline the word **body** in the learning target.

- Give students 10 minutes to complete the draft of their first paragraph about a challenge Esperanza faced in Chapter 5.

- Use the Ink-Pair-Share protocol, having students independently write two more sentences for their second **detail** and **explain** and then share their sentence with their partners.

- Repeat this process with the conclusion, which is underlined in both the graphic organizer and sample paragraph. Offer specific feedback as students share, noting good examples in which students have analyzed what Esperanza’s response to the event shows about her character.

- Ask students to hold on to their Paragraph 1 draft for now.

**B. Peer Critique of Graphic Organizer for Paragraph 2 (10 minutes)**

- Keep students in triads and ask students to exchange the graphic organizers they completed for homework, about a second event later in the novel.

- Let students know they will use the feedback from their peers to help them write, revise, and finalize their paragraphs for their final essays to be completed during the On-Demand End of Unit 2 Assessment in the next lesson.

- Ask students to give each other specific, kind, helpful feedback based on their graphic organizer in the form of praises, questions, and suggestions.

- Encourage them to focus on the criteria: citing evidence and explaining.

- Circulate to listen in and support as needed. Identify students who may need additional support with their Paragraph 2 graphic organizer.

### Meeting Students’ Needs

- **ELL language acquisition** is facilitated by interacting with native speakers of English who provide models of language.

- For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.

- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
### Work Time (continued)

#### C. Independent Writing: Drafting Paragraph 2 (15 minutes)

- Distribute the **Paragraph 2 task card** to students and ask them to start writing their second paragraphs.
- They should begin with their Paragraph 2 graphic organizer (completed for homework) and the feedback they just received from peers.
- For student reference, keep the Sample Accordion Graphic Organizer for Paragraph Writing and the sample paragraph posted where all students can see the charts.
- Remind students to include a topic sentence, body, and conclusion in their paragraphs. Allow students to use the book, recording forms they created for each chapter, evidence flags, journals, note-catchers, and any relevant anchor charts with details about human rights challenges and character responses to support them during their writing.
- As students work, circulate to observe and support as needed.
- Collect students' draft Paragraphs 1 and 2. They will need these for their on-demand assessment during Lesson 18.

#### Meeting Students’ Needs

- Consider writing and breaking down multistep directions into numbered elements. ELLs can return to these guidelines to make sure they are on track.
- Students needing additional supports may benefit from partially filled-in graphic organizers.
- For students who may be struggling, prompt them to refer to their notes from Chapter 10, since students already closely analyzed how Esperanza is growing as a person and how her response to challenges changes over time.

### D. Group Discussion: How Esperanza Changes over Time; the Phoenix Metaphor (10 minutes)

*Note: This discussion is intended as a scaffold for students’ on-demand writing during Lesson 18.*

- Tell students that in the next lesson, they will complete their essays on their own for the End of Unit 2 Assessment.
- Explain that their final essay will have three paragraphs. They have already written drafts of two of those paragraphs.
- The final paragraph will be about how Esperanza grew and changed over time. They will compare and contrast how she responded to an event early in the novel to her response later in the novel. Today, they will get to think about this topic some more as a class.
- Orient students to page 249, fifth paragraph, where it says: “As the sun rose, Esperanza began to feel as if she rose with it.” Read aloud as students follow along. End at page 250 with the last sentence of this paragraph: “Miguel had been right about never giving up, and she had been right, too, about rising above those who held them down.”

*Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.*
### Work Time (continued)

<table>
<thead>
<tr>
<th>Ask:</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>“What is a phoenix?” If students are not familiar with what a phoenix is, explain that it is a mythological bird resembling an eagle that lived for a long time, then would burn itself out and be reborn from the ashes. Also explain that a phoenix commonly appears in literature as a symbol of the end of one life and the beginning of a new life.</td>
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<tr>
<td>Ask students to Think-Pair-Share regarding these questions:</td>
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<tr>
<td>“In what ways does Esperanza change as a person throughout the novel?”</td>
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<tr>
<td>“Why do you think the author chose to compare Esperanza to a phoenix in these last pages of the book?”</td>
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<tr>
<td>Record student responses on chart paper so they may use them as a reference during the End of Unit 2 Assessment.</td>
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</tbody>
</table>

### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Debrief (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ask students to consider:</td>
<td>ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</td>
</tr>
<tr>
<td>“Would you have wanted to be Esperanza’s friend at the beginning of the novel? Would you want to be her friend at the end of the novel? Why or why not?” Allow students to Think-Pair-Share their responses.</td>
<td></td>
</tr>
</tbody>
</table>

### Homework

| Continue gathering any evidence to use in your End of Unit 2 assessment. | Meeting Students’ Needs |
For your homework last night, you were asked to do the following:

Choose an event (from Chapters 8–15) that you want to write about. It should be a time when she responds to or witnesses some type of challenge.
You might have chosen one of these events, or another event in the novel:

a. Chapter 8 – Marta talking to workers about the strike
b. Chapter 10 – Mama and Esperanza working in the fields when Mama becomes ill
c. Chapter 11 – Going to Mr. Yakota’s grocery store; meeting campesino family
d. Chapter 12 – Marta hiding from immigration officers

You completed a graphic organizer about the event you chose.

Now, write Paragraph 2 about the event you chose from Chapters 8–15.
Grade 5: Module 1: Unit 2: Lesson 18
End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes Over Time
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can use quotes to explain the meaning of literary texts. (RL.5.1)
- I can use quotes to support my inferences in literary texts. (RL.5.1)
- 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 compare and contrast literary elements using details from the text. (RL.5.3)
- I can write an informative/explanatory text. (W.5.2)
- I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)
- With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)
- I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)

### Supporting Learning Targets

- I can find evidence in *Esperanza Rising* that will support my inferences about characters from the book.
- I can write an informative/explanatory three-paragraph essay that analyzes how Esperanza responds to two key events, and compares and contrasts her response to events over time.
- I can write an essay in which each paragraph has a clear topic sentence, a body, and a conclusion.

### Ongoing Assessment

- Accordion graphic organizers
- Partner and individual paragraphs
- End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time

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### Agenda

1. **Opening**
   - A. Review of Learning Targets and Criteria for Success (10 minutes)
2. **Work Time**
   - A. Engaging the Writer: Esperanza from Beginning to End (10 minutes)
   - B. End of Unit 2 Assessment: Revising Paragraphs 1 and 2, Writing Paragraph 3 (35 minutes)
3. **Closing and Assessment**
   - A. Self-Assessment (5 minutes)
4. **Homework**

### Lesson Vocabulary

| informative, explanatory, paragraph, essay, compares, contrasts, topic sentence, body, conclusion, phoenix |

### Materials

- *Esperanza Rising* (book; one per student)
- Students’ draft Paragraphs 1 and 2 (from Lesson 17)
- Accordion graphic organizers (from Lessons 16 and 17)
- Compare/Contrast Essay Criteria for Success anchor chart (from Lesson 17)
- End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time (one per student)
- End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time (Self Assessment)
- NYS Grades 4-5 Expository Writing Evaluation Rubric (for Teacher Reference)

### Teaching Notes

- Because this is an on-demand assessment, students will need to complete their essays independently, without support.
### Opening

**A. Review of Learning Targets and Criteria for Success (10 minutes)**
- Allow any remaining groups that have not shared their two-voice poems to do so. Again have peers give specific praise.
- Review today’s learning targets and the Compare/Contrast Essay Criteria for Success anchor chart, created in the previous lesson. Ask students if there are any additional criteria they want to add to the chart, based on their paragraph drafts and the peer critique they received during Lesson 17.

### Meeting Students’ Needs
- Provide nonlinguistic symbols to assist ELLs and other struggling readers in making connections with vocabulary.
- Providing anchor charts for processes, such as Criteria for Success, helps all learners understand expectations clearly.

### Work Time

**A. Engaging the Writer: Esperanza from Beginning to End (10 minutes)**
- To help students prepare for their End of Unit 2 Assessment, ask a series of questions about how Esperanza changes over the course of the novel. (Choose to do this whole group or in triads.)
- Remind students of their discussion about the *phoenix* from the final chapter. As questions are posed, ask several students to share their thinking with the group. Ask students the following:
  * “Do you think Esperanza grew and developed as a person throughout the novel? Support your answer with evidence from the novel.”
  * “Compare: In what ways does Esperanza still behave the same at the end of the novel as she did in the beginning? Give examples.”
  * “Contrast: In what ways is Esperanza different at the end of the story than she was in the beginning? Give examples.”
  * “What is your opinion of Esperanza at the end of the novel?”

### Meeting Students’ Needs
- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
- For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.
### Work Time (continued)

**B. End of Unit 2 Assessment: Revising Paragraphs 1 and 2, Writing Paragraph 3 (35 minutes)**

- Post the End of Unit 2 Assessment: On-Demand Analytical Essay about How Esperanza Changes over Time for all students to see. Read through the prompt and clarify any terms as necessary.
- Tell students that while they are revising and writing their final paragraphs comparing and contrasting Esperanza’s character development over time, they will want to consider the peer critique they received during the previous lesson. They should also refer to the anchor chart: Compare/Contrast Criteria for Success (from Lesson 17); the sample paragraph on chart paper; the discussion at the beginning of class as well as the discussion about Esperanza being compared to a phoenix during the previous lesson (student responses recorded on chart paper); their evidence flags, recording forms/note-catchers, journals, and other relevant anchor charts about human rights challenges and character responses, as tools to support them during the final writing process.
- Collect students’ essays to formally assess.

### Meeting Students’ Needs

- Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
- Optional extension: If any students finish early, offer the option to create an accompanying illustration for their essays that shows how Esperanza’s responses to human rights challenges changed over the course of the novel.

### Closing and Assessment

**A. Self-Assessment (5 minutes)**

- Ask students to turn to their End of Unit 2 Assessment (Self-Assessment). Invite them to complete this self-assessment then then hand it in with their complete essays.
- Ask students to share what they celebrated about their essays on the self-assessments they just completed. Make sure to congratulate students on completing the novel and their analysis essays of Esperanza as a character.
- Remind students that in Unit 3, they will get to write and perform scenes based on some of the key events in Esperanza Rising.

### 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.

### Homework

- None

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*Note: In the next unit, students will be learning about and participating in Readers Theater. Familiarize yourself with what Readers Theater is and how it is used with students in the classroom (see Unit 3 Overview for suggested resources).*
Analytical Essay about How Esperanza Changes over Time

How does Esperanza change over time? Analyze how Esperanza responds to events early and late in the novel. Then compare her response to the two events. What do her responses show about her as a person?

1. Your first paragraph will be about a key event in Chapter 5: “Las Guayabas/Guavas,” when Esperanza is on the train to the United States. You have already planned and drafted this paragraph. Today, you can revise it to make it stronger.

2. Your second paragraph will be about the key event you chose from later in the novel. You have already planned and drafted this paragraph. Today, you can revise it to make it stronger.

3. Your third paragraph is NEW writing that you need to do ON YOUR OWN today. In this paragraph, you should compare (discuss similarities) and contrast (discuss differences). How does Esperanza respond to challenges differently at the end of the novel than she did in the beginning? Be sure to cite specific evidence from the text to support your analysis.
End of Unit 2 Assessment:
On-Demand Analytical Essay about
How Esperanza Changes over Time (Self Assessment)

Name: ________________________________
Date: ________________________________

Criteria for Success and Self-Assessment
Write three paragraphs.
Each paragraph has a clear topic sentence.
Each paragraph has at least two specific details.
Each paragraph includes an explanation of the details.
Each paragraph includes a conclusion explaining what this shows about Esperanza.
Indent the first sentence of each paragraph.
Write in complete sentences.
Explain how Esperanza changes over time.

1. Write one “star”: something you are proud of and want to “celebrate” about your essay:

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________

2. Write one “step”: something you think you need to work on or would like to improve to become a strong independent writer:

   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
   ___________________________________________________________
### New York State Grade 4-5 Expository Writing Evaluation Rubric

**GRADE 5: MODULE 1: UNIT 1: LESSON 18**

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>CCLS</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTENT AND ANALYSIS: the extent to which the essay conveys ideas and information clearly and accurately in order to support an analysis of topics or texts</td>
<td>W.2 R.1–9</td>
<td>4 Essays at this level:</td>
</tr>
<tr>
<td><strong>W.2</strong></td>
<td><strong>R.1–9</strong></td>
<td>—clearly introduce a topic in a manner that follows logically from the task and purpose</td>
</tr>
<tr>
<td><strong>W.2</strong></td>
<td><strong>W.1</strong></td>
<td>—demonstrate insightful comprehension on and analysis of the text(s)</td>
</tr>
<tr>
<td><strong>L.2</strong></td>
<td><strong>L.6</strong></td>
<td>—sustain the use of varied, relevant evidence</td>
</tr>
<tr>
<td><strong>L.3</strong></td>
<td><strong>L.6</strong></td>
<td>—develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</td>
</tr>
<tr>
<td>COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language</td>
<td>W.2 R.1–9</td>
<td>—exhibit clear, purposeful organization</td>
</tr>
<tr>
<td><strong>W.2</strong></td>
<td><strong>L.6</strong></td>
<td>—skillfully link ideas using grade-appropriate words and phrases</td>
</tr>
<tr>
<td><strong>L.3</strong></td>
<td><strong>L.6</strong></td>
<td>—use grade-appropriate, stylistically sophisticated language and domain-specific vocabulary</td>
</tr>
<tr>
<td><strong>L.6</strong></td>
<td><strong>L.6</strong></td>
<td>—provide a concluding statement that follows from the topic and information presented</td>
</tr>
<tr>
<td>CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling</td>
<td>W.2 R.1–9</td>
<td>—demonstrate grade-appropriate command of conventions, with few errors</td>
</tr>
<tr>
<td><strong>W.2</strong></td>
<td><strong>L.1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>L.2</strong></td>
<td><strong>L.1</strong></td>
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</tbody>
</table>

- If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 2.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- A response totally copied from the text(s) with no original student writing should be scored a 0.
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


### Secondary Texts


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

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Lesson Title</th>
<th>Long-Term Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
</table>
| Lesson 1| Narratives as Theater, Part I: What Is Readers Theater? | • 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) | • 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. | • Anchor Chart: Define Readers Theater and Its Purpose  
• Participation in a Readers Theater |
| Lesson 2| Narratives as Theater: Esperanza Rising, from Novel to Script | • 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) | • 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. | • Participation in a Readers Theater  
• Discussion groups |
| Lesson 3| Readers Theater and the UDHR | • 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) | • I can recall and summarize key articles of the UDHR and passages from Esperanza Rising 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. | • Discussion groups  
• Making connections between UDHR and scripts  
• Narrator critique |
<table>
<thead>
<tr>
<th>Lesson</th>
<th>Lesson Title</th>
<th>Long-Term Targets</th>
<th>Supporting Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 4</td>
<td>Mid-Unit Assessment: Evaluating a Novel versus a Script</td>
<td>• I can explain what a text says using quotes from the text. (RL.5.1)</td>
<td>• I can identify and describe the similarities and differences between a novel and a script.</td>
<td>• 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)</td>
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<tr>
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<td></td>
<td>• I can make inferences using quotes from text. (RL.5.1)</td>
<td>• I can describe the connections between the UDHR and a script or a novel.</td>
<td>• Self-Assessment</td>
</tr>
<tr>
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<td>• I can determine the meaning of literal and figurative language (metaphors and similes) in text. (RL.5.4)</td>
<td>• I can describe the author’s motivations for creating a script.</td>
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<td>• I can explain how a series of chapters, scenes or stanzas fit together to create a larger literary text. (RL.5.5)</td>
<td>• I can describe the role of a narrator in a script.</td>
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<td>• I can describe how a narrator’s point of view influences the description of events. (RL.5.6)</td>
<td>• I can share my opinions about a novel and a script.</td>
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<td>• I can compare and contrast stories in the same genre for approach to theme and topic. (RL.5.9)</td>
<td>• I can assess my understanding of the similarities and differences of a novel versus a script.</td>
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<tr>
<td>Lesson 5</td>
<td>Identifying Theme: Connecting Passages from <em>Esperanza Rising</em> to Human Rights</td>
<td>• I can determine a theme based on details in the text. (RL.5.2)</td>
<td>• I can recall and summarize key articles of the UDHR from previous learning.</td>
<td>• Categorization</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• I can summarize a literary text. (RL.5.2)</td>
<td>• I can recall and summarize key passages from <em>Esperanza Rising</em> from previous learning.</td>
<td>• Justification of UDHR connection to novel</td>
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<td></td>
<td></td>
<td>• I can recall relevant experiences or summaries. (W.5.8)</td>
<td>• I can identify passages of <em>Esperanza Rising</em> that relate to specific articles of the UDHR.</td>
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<td>• I can document what I learn about a topic by sorting evidence into categories. (W.5.8)</td>
<td>• I can justify my reasons for selecting specific passages from <em>Esperanza Rising</em>.</td>
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<tr>
<td>Lesson 6</td>
<td>Launching Readers Theater Groups: Identifying Passages from <em>Esperanza Rising</em> for Readers Theater that Connect to the UDHR</td>
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<tr>
<td><strong>Lesson Title</strong></td>
<td><strong>Long-Term Targets</strong></td>
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<tr>
<td></td>
<td>• I can explain what a text says using quotes from the text. (RL.5.1)</td>
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<td></td>
<td>• I can make inferences using quotes from text. (RL.5.1)</td>
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<td></td>
<td>• I can effectively engage in a discussion with my peers. (SL.5.1)</td>
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<td></td>
<td>• I can ask questions so I’m clear about what is being discussed. (SL.5.1a)</td>
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<td></td>
<td>• I can explain what I understand about the topic being discussed. (SL.5.1b)</td>
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<td></td>
<td>• I can determine a theme based on details in the text. (RL.5.2)</td>
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<td></td>
<td>• I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)</td>
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<td><strong>Supporting Targets</strong></td>
<td><strong>Ongoing Assessment</strong></td>
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<tr>
<td>• I can choose a human rights article to focus on for my Readers Theater.</td>
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<tr>
<td>• I can determine and list additional passages I may need in order to develop a script on a single theme.</td>
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<td>• I can engage in a discussion with my peers.</td>
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<tr>
<td>• I can evaluate how well the passages I selected reflect the themes of the UDHR.</td>
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<tr>
<td>• Justify list of additional passages (not identified in Lesson 5) from <em>Esperanza Rising</em> related to UDHR articles.</td>
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<td>• Evaluate passage selections based on provided criteria</td>
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<td>• Group discussion</td>
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<thead>
<tr>
<th>Lesson 7</th>
<th>Drafting Individual Readers Theater Scripts for a Specific Scene: Narrowing Text for Our Readers Theater Scripts</th>
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<tbody>
<tr>
<td><strong>Lesson Title</strong></td>
<td><strong>Long-Term Targets</strong></td>
</tr>
<tr>
<td></td>
<td>• I can determine a theme based on details in the text. (RL.5.2)</td>
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<td></td>
<td>• I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)</td>
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<td></td>
<td>• I can effectively engage in a discussion with my peers. (SL.5.1)</td>
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<td></td>
<td>• I can ask questions so I’m clear about what is being discussed. (SL.5.1a)</td>
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<td></td>
<td>• I can explain what I understand about the topic being discussed. (SL.5.1b)</td>
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<tr>
<td><strong>Supporting Targets</strong></td>
<td><strong>Ongoing Assessment</strong></td>
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<tr>
<td>• I can narrow my text selection, related to a theme.</td>
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<tr>
<td>• I can write an introduction to my script.</td>
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<td>• I can justify my selection of text.</td>
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<tr>
<td>• Narrowed text selections</td>
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<td>• Exit ticket</td>
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<td>Lesson 8</td>
<td>Drafting Individual Readers Theater Scripts for a Specific Scene: Rephrasing, Narrator Introduction, and Identifying Characters</td>
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<tr>
<td><strong>Lesson Title</strong></td>
<td>Long-Term Targets</td>
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<td></td>
<td>• I can explain how a series of chapters, scenes, or stanzas fit together to create a larger literary text. (RL.5.5)</td>
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<td></td>
<td>• I can use the 6+1 traits to write narrative texts. (W.5.3)</td>
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<td></td>
<td>• I can introduce the narrator/characters of my narrative. (W.5.3a)</td>
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<td>• I can organize events in an order that makes sense in my narrative. (W.5.3b)</td>
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<td>• I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.5.3c)</td>
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<td></td>
<td>• With support from peers and adults, I can use a writing process to produce clear and coherent writing. (W.5.5)</td>
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<td><strong>Supporting Targets</strong></td>
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<td>• I can write a draft of my script.</td>
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<td>• I can use peer feedback to make decisions about how to improve my script.</td>
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<td><strong>Ongoing Assessment</strong></td>
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<td></td>
<td>• Students’ Readers Theater script drafts</td>
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<td></td>
<td>• Peer feedback</td>
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<td>• Exit ticket</td>
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<thead>
<tr>
<th>Lesson 9</th>
<th>End of Unit Assessment: Individual Sections of Readers Theater Script</th>
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<tbody>
<tr>
<td><strong>Lesson Title</strong></td>
<td>Long-Term Targets</td>
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<tr>
<td></td>
<td>• I can write narrative texts about real or imagined experiences or events. (W.5.3)</td>
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<tr>
<td></td>
<td>• I can introduce the narrator/characters of my narrative. (W.5.3a)</td>
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<td>• I can organize events in an order that makes sense in my narrative. (W.5.3b)</td>
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<td>• I can use dialogue and descriptions to show the actions, thoughts, and feelings of my characters. (W.5.3c)</td>
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<td>• I can use transitional words, phrases, and clauses to show passage of time in a narrative text. (W.5.3d)</td>
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<td>• I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.5.4)</td>
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<td></td>
<td>• I can choose evidence from literary or informational texts to support analysis, reflection and research. (W.5.9)</td>
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<tr>
<td><strong>Supporting Targets</strong></td>
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<tr>
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<td>• I can write a title for my script.</td>
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<td>• I can act out the title of my script so my peers can guess the title.</td>
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<td>• I can use narrative techniques to write a complete section of my group’s Readers Theater script.</td>
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<tr>
<td><strong>Ongoing Assessment</strong></td>
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<td></td>
<td>• End of Unit Assessment: On-demand Readers Theater scripts (W.5.3, W.5.4, and W.5.9)</td>
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<td>• Self-assessment</td>
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<tr>
<td>Lesson</td>
<td>Lesson Title</td>
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</table>
| Lesson 10 | Our Group Readers Theater: Managing the Sequence of Events in our Group Script | • 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) | • 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. | • 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 | • 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) | • 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. | • 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 | • 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) | • 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. | • 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.
Grade 5: Module 1: Unit 3
Recommended Texts
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)**
*Climbing Out of the Great Depression* | Sean Price (author) | Informational text | 620
*Ida Early Comes over the Mountain* | Robert Burch (author) | Literature | 720

**Lexile text measures band level (740 - 1010L)**
*Giant Steps to Change the World* | Spike Lee and Tonya Lewis Lee (authors), Sean Qualls (illustrator) | Informational text | 870
*Dancing Home* | Alma Flor Ada and Gabriel M. Zubizarreta (authors) | Literature | 960
*Words to My Life’s Songs* | Ashley Bryan (author/illustrator), Bill McGuinness (photographer) | Literature | 970
## Lexile text measures above band level (over 1010L)

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<thead>
<tr>
<th>Title</th>
<th>Author And Illustrator</th>
<th>Text Type</th>
<th>Lexile Measure</th>
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</thead>
<tbody>
<tr>
<td>César: ¡Sí, se puede! / Yes, We Can!</td>
<td>Carmen T. Bernier-Grand (author), David Diaz (illustrator)</td>
<td>Poetry</td>
<td>Not provided</td>
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<tr>
<td>Elegy on the Death of César Chávez</td>
<td>Rudolfo Anaya (author), Gaspar Enriquez (illustrator)</td>
<td>Poetry</td>
<td>Not provided</td>
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<tr>
<td>If You Could Wear My Sneakers!</td>
<td>Sheree Firsch (author), Darcia Labrosse (illustrator)</td>
<td>Poetry</td>
<td>Not provided</td>
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<tr>
<td>Hour of Freedom: American History in Poetry</td>
<td>Milton Meltzer (compiler), Marc Nadel (illustrator)</td>
<td>Poetry</td>
<td>Not provided</td>
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<tr>
<td>Poetry for Young People: Maya Angelou</td>
<td>Edwin Graves Wilson, Ph.D. (editor), Jerome Lagarrigue (illustrator)</td>
<td>Poetry</td>
<td>Not provided</td>
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<tr>
<td>Out of the Dust</td>
<td>Karen Hesse (author)</td>
<td>Prose</td>
<td>Not provided</td>
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Grade 5: Module 1: Unit 3: Lesson 1
Narratives as Theater, Part I: What is Readers Theater?
# Narratives as Theater, Part I:

## What is Readers Theater?

### 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

<table>
<thead>
<tr>
<th>1. Opening</th>
<th>Teaching Notes</th>
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<tbody>
<tr>
<td>A. Review Learning Targets and Vocabulary (5 minutes)</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 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.</td>
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<tr>
<td>B. Engaging the Reader: I Notice/I Wonder Anchor Chart (10 minutes)</td>
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### Work Time

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<th>2. Work Time</th>
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<tbody>
<tr>
<td>A. Defining Readers Theater by Reading Informational Texts (15 minutes)</td>
<td>• In advance: Read about Readers Theater, what it is and how it is done.</td>
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### Closing and Assessment

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<tr>
<th>3. Closing and Assessment</th>
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<tbody>
<tr>
<td>A. Revisit the Readers Theater: I Notice/I Wonder Anchor Chart (5 minutes)</td>
<td>• Review: Think-Pair-Share protocol (see Appendix 1).</td>
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</tbody>
</table>

### Homework

- 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 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

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<td>define, purpose, narrative, Readers Theater, script, novel, participate, role</td>
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| What is Readers Theater? (and How Do You Really 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 *Esperanza Rising* (begun in Unit 2, Lesson 3) |
| I Notice/I Wonder anchor chart (new; teacher-created) |
## Opening

### A. Reviewing Learning Targets and Vocabulary (5 minutes)
- Discuss the learning targets with students and clarify any vocabulary, as needed. Focus on the word *purpose*: 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 *Esperanza Rising*).
- 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.

### B. Engaging the Reader: I Notice/I Wonder Anchor Chart (10 minutes)
- Ask students to think about connections they have made between the novel *Esperanza Rising* 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 *Esperanza Rising* 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 *Esperanza Rising* to the ideas found in the UDHR, an informational text.
  * “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 *Esperanza Rising* 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.
## A. Defining Readers Theater by Reading Informational Texts (15 minutes)

- 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., *minimal*, *framework*, *dramatic*, *suggestive*, *partial*, *neutral*, *uniform*, *memorization*, 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.
  - It includes the list of characters.
  - It shows what words each person is supposed to say.
  - It gives other instructions.

## Meeting Students’ Needs

- 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.
B. Participating in a Readers Theater: “American Heroes” (25 minutes)

- 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.

- 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

**A. Revisit the Readers Theater: I Notice/I Wonder Anchor Chart (5 minutes)**

- Bring students back together in a whole group. Ask students:
  - * 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.

### 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.

### Homework

- 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!

**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.

**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.

**Meeting Students’ Needs**

- 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.
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)
<table>
<thead>
<tr>
<th>Notices</th>
<th>Wonders</th>
</tr>
</thead>
<tbody>
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<td></td>
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</tbody>
</table>
# Readers Theater Rubric

<table>
<thead>
<tr>
<th>Individual Scores</th>
<th>1—Needs Improvement</th>
<th>2—Fair</th>
<th>3—Good</th>
<th>4—Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delivery</strong></td>
<td>Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately</td>
<td>Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately</td>
<td>Student read the script with some expression, gestures, eye contact, and use of props</td>
<td>Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance</td>
</tr>
<tr>
<td><strong>Cooperation with group</strong></td>
<td>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</td>
<td>Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time</td>
<td>Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas</td>
<td>Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well</td>
</tr>
</tbody>
</table>
Group Members:

<table>
<thead>
<tr>
<th>Group Scores</th>
<th>1–Needs Improvement</th>
<th>2–Fair</th>
<th>3–Good</th>
<th>4–Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>On-task participation</strong></td>
<td>Low level of active participation from majority of group members</td>
<td>Moderate level of on-task work or few of the group members actively participating</td>
<td>Majority of group members on-task and actively participating</td>
<td>High level of active, on-task participation from all group members</td>
</tr>
</tbody>
</table>
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 to 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.
Grade 5: Module 1: Unit 3: Lesson 2
Narratives as Theater: *Esperanza Rising*, from Novel to Script
## 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>
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</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>
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<tr>
<td>• I can share my opinion about different types of narratives.</td>
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</tbody>
</table>
**Agenda**

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<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1</td>
<td>Opening</td>
</tr>
<tr>
<td></td>
<td>A. Reviewing Learning Targets and Readers Theater Rubric (5 minutes)</td>
</tr>
<tr>
<td>2</td>
<td>Work Time</td>
</tr>
<tr>
<td></td>
<td>A. Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)</td>
</tr>
<tr>
<td></td>
<td>B. Read-aloud: Selections from the Novel <em>Esperanza Rising</em> (10 minutes)</td>
</tr>
<tr>
<td></td>
<td>C. Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</td>
</tr>
<tr>
<td>3</td>
<td>Closing and Assessment</td>
</tr>
<tr>
<td></td>
<td>A. Exit Ticket (5 minutes)</td>
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<tr>
<td>4</td>
<td>Homework</td>
</tr>
</tbody>
</table>

**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.

- 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**

- 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**

A. Reviewing Learning Targets and Readers Theater Rubric (5 minutes)

- 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).

**Meeting Students’ Needs**

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

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**Work Time**

A. Readers Theater: Pam Muñoz Ryan’s script for “Esperanza Rising” (35 minutes)

- 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).
  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.
  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.
  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.

**Meeting Students’ Needs**

- ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.
<table>
<thead>
<tr>
<th>Work Time (continued)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>B. Read Aloud: Selections from the Novel Esperanza Rising (10 minutes)</strong></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>• Keep students in their groups and distribute student copies of the novel <em>Esperanza Rising</em>. Display the page Passages from the Novel <em>Esperanza Rising</em> for the class on the document camera, and have students read 2 to 3 of the recommended selections.</td>
<td></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>
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<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>
<tr>
<td><strong>C. Discussion: Comparing and Contrasting the Script and the Novel (5 minutes)</strong></td>
<td></td>
</tr>
<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 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.</td>
<td></td>
</tr>
<tr>
<td>• Remind them that they will continue to think about these questions in future lessons.</td>
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</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.
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 . . .

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

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

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

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.

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)
# 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

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can summarize key articles of the UDHR, and passages from “Esperanza Rising” and “American Heroes” from previous learning.</td>
<td>• Making connections between UDHR and scripts</td>
</tr>
<tr>
<td>• I can participate in a discussion with my peers.</td>
<td>• Narrator discussion questions</td>
</tr>
<tr>
<td>• I can share my opinion about the effectiveness of the narrator dialogue.</td>
<td></td>
</tr>
</tbody>
</table>

## 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
- recall, summarize, UDHR, participate, discuss, narrator, opinion, dialogue, effective, key (articles)

### Materials
- 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
**A. Reviewing Learning Targets (5 minutes)**
- Discuss the learning targets with students and clarify any terms as needed. Ask students to restate the targets in their own words.

### Meeting Students’ Needs
- All students developing academic language will benefit from direct instruction of academic vocabulary.
### Work Time

#### A. Connecting the UDHR to the Themes in Readers Theater Scripts (25 minutes)

- 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 Esperanza Rising, 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 *Esperanza Rising*.”

- 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: “Esperanza Rising” 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 ‘Esperanza Rising.’”

- 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.

  * 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.’"

### Meeting Students’ Needs

- 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)

<table>
<thead>
<tr>
<th>Work Time (continued)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>- 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.</td>
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</tr>
<tr>
<td>- 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.</td>
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<tr>
<td>- Ask students to talk as a group about the connections they noticed.</td>
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<tr>
<td>- In the last several minutes, allow students to share the connections and annotations they made.</td>
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**B. The Role of Narration in Readers Theater (15 minutes)**

<table>
<thead>
<tr>
<th>B. The Role of Narration in Readers Theater (15 minutes)</th>
<th>Meeting Students’ Needs</th>
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</thead>
<tbody>
<tr>
<td>- Have students remain in their groups. Ask them to highlight all narrator lines in each script.</td>
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<tr>
<td>- Display the <strong>Narrator Discussion Questions</strong> 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.</td>
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<tr>
<td>- If time permits, ask students to share out their answers.</td>
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<td>- For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.</td>
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</table>
### Closing and Assessment

**A. Critique of the Narration in “Esperanza Rising” and “American Heroes” Readers Theater Scripts (15 minutes)**

- 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:
  - 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:
  - one Praise,
  - one Question, and
  - one Suggest for each script.
- As time allows, have students share their ideas, then collect their annotated scripts.

### Meeting Students’ Needs

- 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

- None
Respond to the following questions about the lines of narration in each script ("American Heroes" and "Esperanza Rising")

<table>
<thead>
<tr>
<th>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.</th>
<th>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.</th>
</tr>
</thead>
</table>

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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. |
Mid-Unit Assessment: Evaluating a Novel Versus a Script
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

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

### Supporting Learning Targets

<table>
<thead>
<tr>
<th>Target</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can describe the similarities and differences between a novel and a script.</td>
<td>• Mid-Unit Assessment: Evaluating a Novel versus a Script</td>
</tr>
<tr>
<td>I can describe the connections between the UDHR and a script or a novel.</td>
<td>• Self-assessment</td>
</tr>
<tr>
<td>I can describe the author’s motivations for creating a script.</td>
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<tr>
<td>I can describe the role of a narrator in a script.</td>
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<tr>
<td>I can share my opinions about a novel and a script.</td>
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</tbody>
</table>

### Agenda

1. Opening
   - Reviewing Learning Targets (5 minutes)
   - Academic Vocabulary Clarification (10 minutes)
2. Work Time
   - Mid-Unit Assessment (40 minutes)
3. Closing and Assessment
   - 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.
GRADE 5: MODULE 1: UNIT 1: LESSON 4
Mid-Unit Assessment:
Evaluating a Novel versus a Script

Lesson Vocabulary
- evaluate, Venn diagram, compare, contrast, script, novel, narrator, cite with evidence, introduce, passages, scene, effective

Materials
- 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
A. Reviewing Learning Targets (5 minutes)
- Read the learning targets aloud and ask students to restate them in their own words. Clarify as needed.

B. Academic Vocabulary Clarification (10 minutes)
- Make sure students understand that to evaluate 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 evaluating 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 compare (identify similarities) and contrast (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.

Meeting Students’ Needs
- All students developing academic language will benefit from direct instruction of academic vocabulary.
- Some students may be unfamiliar with academic vocabulary words. Clarify vocabulary with students as needed.
Opening (continued)

- 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 *Esperanza Rising* 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 *compare*, *contrast*, and *evaluate*. What thinking will they need to do on the Mid-Unit 3 Assessment?

Work Time

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
<th>Work Time</th>
</tr>
</thead>
</table>
| A. Mid-Unit Assessment: Evaluating a Novel versus a Script (40 minutes) | • 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. |
| • 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

**A. Self-Assessment (5 minutes)**

- 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:
  * “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 evaluating themselves: thinking about their strengths and weaknesses.

### Meeting Students’ Needs

- 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

- None
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 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.
Mid-Unit Assessment: Evaluating a Novel Versus a Script

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.

________________________________________________________________________

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________________________________________________________________________
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 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.
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.”
Identifying Theme: Connecting Passages from Esperanza Rising to Human Rights
### Identifying Theme:
Connecting Passages from *Esperanza Rising* to Human Rights

#### 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

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<thead>
<tr>
<th>Ongoing Assessment</th>
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</thead>
<tbody>
<tr>
<td>UDHR category cards</td>
</tr>
<tr>
<td>Exit ticket</td>
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</table>

#### 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.*
## Agenda

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<tr>
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<tbody>
<tr>
<td>1. Opening</td>
<td>2. Work Time</td>
</tr>
<tr>
<td>A. Reviewing Learning Targets (5 minutes)</td>
<td>A. Narrowing Our Focus on the UDHR (5-10 minutes)</td>
</tr>
<tr>
<td>B. Review of Previous Learning: UDHR Note-catcher and Poems for Two Voices (10 minutes)</td>
<td>B. Group Work: Categorizing Passages from <em>Esperanza Rising</em> Related to the UDHR (25 minutes)</td>
</tr>
<tr>
<td>3. Closing and Assessment</td>
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<tr>
<td>A. Justifying Passage Selections (10 minutes)</td>
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<tr>
<td>B. Exit Ticket (5 minutes)</td>
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<tr>
<td>4. Homework</td>
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## Teaching Notes

- 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.
- In advance: Prepare UDHR category cards (see supporting materials)

## Lesson Vocabulary

- review, summarize, focus, identify, categorize, justify, narrow, select/selections, relate, passage (selections)

## Materials

- UDHR note-catcher (from Unit 1)
- Students’ poems for Two Voices (from Unit 2, Lessons 13 and 14)
- UDHR category cards (for small group work; see Teaching Notes)
- Evidence strips from *Esperanza Rising*
- Scissors
- Glue sticks (one per pair of students)
- Index cards (one per student)
- Anchor chart: Human Rights Challenges in *Esperanza Rising* (begun in Unit 2, Lesson 3)
- Document camera
Identifying Theme:
Connecting Passages from *Esperanza Rising* to Human Rights

<table>
<thead>
<tr>
<th>Opening</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Reviewing Learning Targets (5 minutes)</strong></td>
<td>• Increase interactions with vocabulary in context. This increases the rate of vocabulary acquisition for ELLs.</td>
</tr>
<tr>
<td>• Review the learning targets with students, focusing on the terms <em>recall</em> (to remember from previous learning) and <em>categorize</em> (meaning to sort or classify). Use this opportunity to point out the prefix <em>re-</em>, which means <em>again</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>B. Review of Previous Learning: UDHR Note-catcher and Poems for Two Voices (10 minutes)</strong></td>
<td>• When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.</td>
</tr>
<tr>
<td>• 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 <em>Esperanza Rising</em>, from Unit 2.</td>
<td></td>
</tr>
<tr>
<td>• 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.</td>
<td></td>
</tr>
<tr>
<td>• 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 <em>Esperanza Rising</em>, from Unit 2. Which UDHR articles were you able to connect to the human rights challenges faced by the characters in <em>Esperanza Rising</em> when you created these poems?”</td>
<td></td>
</tr>
<tr>
<td>• 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, Esperanza Rising, and/or their Poems for Two Voices.</td>
<td></td>
</tr>
<tr>
<td>• 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 <em>Esperanza Rising</em>.</td>
<td></td>
</tr>
</tbody>
</table>

*Note: If any students are missing either the graphic organizer or the Poem for Two Voices, they may look on with another student.*

<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Narrowing Our Focus on the UDHR (5-10 minutes)</strong></td>
<td>• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</td>
</tr>
<tr>
<td>• 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.</td>
<td></td>
</tr>
<tr>
<td>• 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.</td>
<td></td>
</tr>
</tbody>
</table>
### Work Time (continued)

**B. Group Work: Categorizing Passages from Esperanza Rising Related to the UDHR (25 minutes)**

- **Give each student a copy of the page Evidence Strips from Esperanza Rising. 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 *Esperanza Rising*, 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).**
  
  * “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.**

*Note: Students will not fill in the sentence frames at the bottom of each category card until Closing, Step A.*

### Meeting Students’ Needs

- **Provide anchor charts for processes such as How to Categorize Passages from *Esperanza Rising*. This would include question words with nonlinguistic representations and a question frame.**
Identifying Theme: Connecting Passages from *Esperanza Rising* to Human Rights

### Closing and Assessment

#### A. Justifying Passage Selections (10 minutes)
- 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.

#### B. Exit Ticket (5 minutes)
- Give each student an index card. Ask each student to write the following information on the card:
  - 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.

### Meeting Students’ Needs
- Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows all students to participate in a meaningful way.
- Consider allowing students who struggle with written language to dictate their exit ticket to a partner or a teacher.

### Homework
- Tell someone at home about the UDHR themes you are interested in writing a Readers Theater script about, and why that theme interests you.

*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.*

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

<table>
<thead>
<tr>
<th>UDHR Article 2: “Everyone has the same rights and freedoms, regardless of color, sex, language, religion, politics, or nation of birth.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>These passages belong in this category because</td>
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</table>

<table>
<thead>
<tr>
<th>UDHR Article 14: “Everyone has the right to seek protection and freedom in another country, and escape from persecution.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>These passages belong in this category because</td>
</tr>
</tbody>
</table>

...
**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.
Launching Readers Theater Groups: Identifying Passages from *Esperanza Rising* for Readers Theater that Connect to the UDHR
### Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

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

1. **Opening**
   - A. Reviewing Learning Targets (5 minutes)

2. **Work Time**
   - A. Teacher Modeling: Combining Text Passages for a Script (10 minutes)
   - B. Launching Readers Theater Groups (5 minutes)
   - C. Group Work: Identifying Passages from *Esperanza Rising* related to the UDHR Theme (30 minutes)

3. **Closing and Assessment**
   - A. Evaluating and Sequencing Text Selections (10 minutes)

4. **Homework**

### Teaching Notes

- Prepare for Teacher Model. See Work Time A (use pages 46 and 47 from *Esperanza Rising*).
- 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

determine, evaluate, combine

### Materials

- UDHR category card sample (for Teacher Reference; see supporting materials)
- Pages 46–47 from *Esperanza Rising* (enlarged using document camera or other resource)
- Sticky notes
- *Esperanza Rising* (book; one per student or several per group)
- *Esperanza Rising* Focus Passages (one per student)
- Group Exit Ticket: Criteria for Text Selection (one per group)
- Teacher Model: Suggested Passages
# Launching Readers Theater Groups: Identifying Passages from Esperanza Rising for Readers Theater that Connect to the UDHR

## Opening

### A. Reviewing Learning Targets (5 minutes)
- Review the learning targets and ask students to restate them in their own words. Clarify as needed.

## Meeting Students’ Needs

- All students developing academic language will benefit from direct instruction of academic vocabulary.

## Work Time

### A. Teacher Modeling: Combining Text Passages for a Script (10 minutes)
- 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 *Esperanza Rising* 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 *Esperanza Rising*. 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.

- 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

<table>
<thead>
<tr>
<th>B. Launching Readers Theater Groups (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 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.</td>
<td>• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</td>
</tr>
<tr>
<td>• Distribute copies of <em>Esperanza Rising</em> 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).</td>
<td></td>
</tr>
<tr>
<td>• 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).</td>
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</table>

<table>
<thead>
<tr>
<th>C. Group Work: Identifying Passages from Esperanza Rising related to the UDHR Theme (30 minutes)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>• 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 <em>Esperanza Rising</em>, 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.</td>
<td>• Students needing additional supports may benefit from giving them passages to choose from rather than having to find them themselves.</td>
</tr>
<tr>
<td>• Give each student group one copy of the handout <em>Esperanza Rising</em> 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.).</td>
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<tr>
<td>• If any groups finish reading through and evaluating the passages provided, they may work with their peers to locate additional passages in the book.</td>
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<tr>
<td>• As students work, circulate to offer support as needed and/or use the Catch and Release strategy.</td>
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</table>
## Closing and Assessment

### A. Evaluating and Sequencing Text Selections (10 minutes)
- 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’ *Esperanza Rising* books with sticky notes.

## Meeting Students’ Needs
- Consider allowing students who struggle with written language to dictate their exit ticket to a partner or teacher.

### Homework
- None

*Note: Continue to have Esperanza Rising novels, UDHR category cards, and, if possible, a document camera available for ongoing lessons.*
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?

________________________________________________________________________

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Grade 5: Module 1: Unit 3: Lesson 7
Drafting Individual Readers Theater Scripts for a Specific Scene: Narrowing Text for our Readers Theater Scripts
Drafting Individual Readers Theater Scripts for a Specific Scene: Narrowing Text for our Readers Theater Scripts

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
GRADE 5: MODULE 1: UNIT 3: LESSON 7
Drafting Individual Readers Theater Scripts for a Specific Scene:
Narrowing Text for our Readers Theater Scripts

Agenda

1. Opening
   A. Reviewing Learning Targets and Key Vocabulary (5 minutes)
2. Work Time
   A. Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)
   B. Group Work: Narrowing Passage Selections (20 minutes)
   C. Group Work: Dividing Script Passages and Determining Sequence (15 minutes)
3. Closing and Assessment
   A. Debrief (5 minutes)
4. Homework

Teaching Notes

- In advance: Have students’ UDHR category cards and Esperanza Rising 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

- narration/narrator, dialogue, script, sequence, rephrase, introduction, narrowing, passage, select, determine

Materials

- 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)
- Esperanza Rising (book; one per student or per small group)
- Sticky notes
- Readers Theater: I Notice, I Wonder anchor chart (from Lesson 1)

Opening

Meeting Students’ Needs
A. Reviewing Learning Targets and Key Vocabulary (5 minutes)

- Read the learning targets and focus on the terms narration, dialogue, rephrase, and narrow. 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 narration is the part of the script that introduces a scene and/or characters, and does not have quotation marks around the text. Dialogue is when the characters are speaking and does have quotation marks around the text.

- Point out that this word has the root narrat in it, which is also in the literary term narrative. Ask students to recall that earlier in Unit 3, they compared and contrasted two types of narratives, the novel Esperanza Rising 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 rephrased based on their understanding of word roots. They should be able to notice the word phrase as the root; some may know that that has something to do with words. And many students should notice re- from prior work with prefixes, noting that it means again. Listen for students to figure out the meaning of rephrase, listening for responses such as “change wording,” “using less text,” “restate,” etc. Use this opportunity again to reinforce the meaning of the prefix re-. Clarify targets and/or vocabulary as needed.

- Ask students to define narrow. Support as needed, helping them understand that in this context, narrow 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.

Work Time

A. Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)

- 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.
### Work Time (continued)

- 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:
  * “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:
  * “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 *Esperanza Rising* (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.

### Meeting Students’ Needs

- When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.
### B. Group Work: Narrowing Passage Selections (20 minutes)
- 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 *Esperanza Rising*, with sticky notes, from Lesson 6. Distribute highlighters to each student.
- Ask them to turn and talk to review the word *narrow* 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.

### C. Group Work: Dividing Script Passages and Determining Sequence (15 minutes)
- 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:
  * “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.

### Meeting Students’ Needs
- 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.
- 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.
Drafting Individual Readers Theater Scripts for a Specific Scene:
Narrowing Text for our Readers Theater Scripts

Closing and Assessment

### A. Debrief (5 minutes)

- Ask students to think about the individual scripts they started today. Ask:
  - “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.

### Meeting Students’ Needs

- For ELLs, consider providing extra time for tasks and answering questions in class discussions.

Homework

- 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.

### 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.
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.**
Grade 5: Module 1: Unit 3: Lesson 8
Drafting Individual Readers Theater Scripts for a Specific Scene: Rephrasing, Narrator Introduction, and Identifying Characters
Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

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

Supporting Learning Targets

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

Ongoing Assessment

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

Agenda

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

Teaching Notes

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

Note: The purpose of this lesson is to support students in their planning for the end of unit on-demand assessment (in Lesson 9).
Lesson Vocabulary | Materials
--- | ---
draft, narrator, introduction, peer feedback, revise, refine | • 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

**A. Reviewing Learning Targets (5 minutes)**
- Read the learning targets aloud and ask students to restate in their own words. Clarify as needed.

Meeting Students’ Needs
- ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., *feedback, decisions, improve*). Clarify vocabulary with students as needed.
A. Individual Work: Drafting My Script (10 minutes)

- 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.

Meeting Students’ Needs

- 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

#### B. Individual Work: Refining My Script (15 minutes)

- 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.

- For students needing additional supports, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.

#### C. Individual Work: Writing Narrator Introductions (15 minutes)

- 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:
  - The setting for their scene
  - The main character(s)
  - The problem/challenge the characters face in connection to the UDHR

- Use Catch and Release to support students while they write.

- Consider allowing students who struggle with written language to dictate their introductions to a partner or the teacher.
# Grade 5: Module 1: Unit 3: Lesson 8

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

## Work Time

### D. Peer Feedback (10 minutes)
- 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.

*Note: The narrator introduction sample and the “new lines” from the Script Rewrite, Sample 2 pages could be used for modeling.*

## Meeting Students’ Needs

- 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

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

*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.*

## Homework

- None

*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.*
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.”
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.

“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.”

“If you don’t intend to marry him, Senora, you cannot stay here.”

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

“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 Tio 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.
Grade 5: Module 1: Unit 3: Lesson 9

End of Unit Assessment: Individual Sections of Readers Theater Script
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

- narrative techniques, assessment, self-assessment, charades

Materials

- 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 (one per student)
- I Notice/I Wonder anchor chart (from Lesson 1)

Opening

A. Reviewing Learning Targets (5 minutes)

- 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 *Esperanza Rising* 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.

Meeting Students’ Needs

- ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., *title, act out* and *narrative techniques*). Clarify vocabulary with students as needed.
### Work Time

#### A. Let’s Play Charades! (20 minutes)

- 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:
  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 uncles.] 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.

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### Meeting Students’ Needs

- 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)

- 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 whiteboards 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.

### Meeting Students’ Needs

- 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.

### B. On-Demand End of Unit Assessment (25 minutes)

- 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.
## Closing and Assessment

### Self-Assessment (10 minutes)

- 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.

### Homework

- Reread sections of *Esperanza Rising* that you are using in your script. Also continue reading in your independent reading book.

*Note: Review each student’s script and provide written feedback based on the script criteria for students to use for revisions in Lesson 10.*

## Meeting Students’ Needs

- Consider giving the self-assessment orally to students who struggle with written language.
- Audio recordings of text can aid students in comprehension. Students can pause and replay confusing portions while they follow along with the text.
Grade 5: Module 1: Unit 3: Lesson 9
Supporting Materials
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:

<table>
<thead>
<tr>
<th>Script Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ I have this in my script.</td>
</tr>
<tr>
<td>X I don’t have this in my script.</td>
</tr>
<tr>
<td>? I’m not sure what this means or whether or not it’s in my script.</td>
</tr>
</tbody>
</table>

- 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.
Grade 5: Module 1: Unit 3: Lesson 10
Our Group Readers Theater: Managing the Sequence of Events in Our Group Script
Our Group Readers Theater: Managing the Sequence of Events in Our Group Script

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 | • 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**

A. **Reviewing Learning Targets and Sharing Out (10 minutes)**

- 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.

- ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., revise, create, logical). Clarify vocabulary with students as needed.
**Work Time**

**A. Modeling: Storyboarding to Combine Our Script Scenes (15 minutes)**

- 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:
  - 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 *Esperanza Rising*

- Explain to students that in order to figure out the best sequence for their scripts, they are going to do a *storyboard*. Ask students to think about the two parts of this compound word: *story* and *board*. 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:
  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:
     * “Will this order of events make sense to an audience?”

---

**Meeting Students’ Needs**

- 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.
**Our Group Readers Theater:**

**Managing the Sequence of Events in Our Group Script**

**Work Time (continued)**

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>* “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.)?”</td>
</tr>
<tr>
<td>6. Model how to complete the note-catcher:</td>
</tr>
<tr>
<td>* “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.]</td>
</tr>
<tr>
<td>* “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.”]</td>
</tr>
<tr>
<td>* “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.”]</td>
</tr>
<tr>
<td>• Ask students to turn and talk about how to complete the note-catcher.</td>
</tr>
<tr>
<td>• 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.</td>
</tr>
</tbody>
</table>

**B. Group Work: Storyboarding to Combine Our Script Scenes and Organize a Clear Event Sequence (15 minutes)**

- Review the steps for storyboarding (above):
  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.
- Consider writing and breaking down multistep directions into numbered elements. ELLs can return to these guidelines to make sure they are on track.
C. Group Work: Adding Transitions to Our Group Script (15 minutes)

- 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:
  * “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.

<table>
<thead>
<tr>
<th>Work Time</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>C. Group Work: Adding Transitions to Our Group Script (15 minutes)</strong></td>
<td><strong>• Visuals can help ELLs and other students comprehend questions and discussions. Chart main points in answers and post all questions asked to students.</strong></td>
</tr>
<tr>
<td>- 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.</td>
<td><strong>• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</strong></td>
</tr>
<tr>
<td>- Display the <strong>Writing Transitions excerpt page</strong>, 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.</td>
<td></td>
</tr>
<tr>
<td>- Now display the <strong>Narrator Lines with Transitions</strong>, 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?”</td>
<td></td>
</tr>
<tr>
<td>- Lead a brief group discussion by posing the following questions to students:</td>
<td></td>
</tr>
<tr>
<td>* “Which of the transitional devices do you think would help your group most with connecting one scene to another?”</td>
<td></td>
</tr>
<tr>
<td>* “Which of these words/phrases would you add to the narrator line(s) between your scenes? Share an example of your thinking.”</td>
<td></td>
</tr>
<tr>
<td>- <strong>OPTIONAL:</strong> 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.</td>
<td></td>
</tr>
<tr>
<td>- As students work with their groups to add transitions to the narrator lines of scenes, move throughout the room to offer support as necessary.</td>
<td></td>
</tr>
</tbody>
</table>
Our Group Readers Theater: Managing the Sequence of Events in Our Group Script

### Closing and Assessment

<table>
<thead>
<tr>
<th>A. Exit Ticket (5 minutes)</th>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Distribute one <a href="#">note card</a> 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?”</td>
<td>• Consider allowing students who struggle with language to dictate their exit ticket to a partner or teacher.</td>
</tr>
<tr>
<td>• Distribute one additional note card to the group and have them record the following information: Write \textit{Narrator} 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.</td>
<td></td>
</tr>
<tr>
<td>• Collect group scripts with transitions and note cards.</td>
<td></td>
</tr>
</tbody>
</table>

### Homework

- Tell someone at home about your upcoming performance and the role you will play.

\textit{Note: Review group scripts and provide written feedback about the sequence and/or transitions.}

<table>
<thead>
<tr>
<th>Meeting Students’ Needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.</td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>List the order you placed the scripts in first (for example, A, C, D, B, E).</th>
<th>What did you like about this sequence?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What problem(s) were there with this sequence?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List the order you placed the scripts in second.</th>
<th>What did you like about this sequence?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What problem(s) were there with this sequence?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List the order you placed the scripts in third.</th>
<th>What did you like about this sequence?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What problem(s) were there with this sequence?</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>To Add:</th>
<th>and, again, and then, besides, equally important, further, furthermore, nor, too, next, last, what's more, moreover, in addition, first (second, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Compare:</td>
<td>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</td>
</tr>
<tr>
<td>To Show Exception:</td>
<td>yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes</td>
</tr>
<tr>
<td>To Show Time:</td>
<td>immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then</td>
</tr>
<tr>
<td>To Emphasize:</td>
<td>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</td>
</tr>
<tr>
<td>To Show Sequence:</td>
<td>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</td>
</tr>
</tbody>
</table>
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.
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

1. **Opening**
   - A. Reviewing Learning Targets and Vocabulary (5 minutes)
2. **Work Time**
   - A. Group Work: Revising Scenes and Transitions (20 minutes)
   - B. Group Work: Writing a Group Conclusion (15 minutes)
   - C. (Optional) Group Work: Brainstorm Visuals (5 minutes)
3. **Closing and Assessment**
   - A. Practicing and Peer Feedback (15 minutes)
4. **Homework**

## Teaching Notes

- 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

- revise, conclusion, brainstorm, visuals, practice performance, peer feedback

## Materials

- Group scripts with written feedback
- Script 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**

**A. Reviewing Learning Targets and Vocabulary (5 minutes)**
- 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.

**Meeting Students' Needs**
- ELLs may be unfamiliar with Tier 2 vocabulary words (e.g., *revise, conclusion, contribute*). Clarify vocabulary with students as needed.

---

**Work Time**

**A. Group Work: Revising Scenes and Transitions (20 minutes)**
- 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:
  - 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.

**Meeting Students' Needs**
- Visuals can help students comprehend directions. Chart instructions and steps to revise their scripts.
Work Time (continued)

B. Group Work: Writing a Group Conclusion (15 minutes)

• 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.

C. (Optional) Group Work: Brainstorm Visuals (5 minutes)

• 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

**A. Practicing and Peer Feedback (15-20 minutes)**

*Note: Each group will need to share a single script for this practice performance.*

- 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.

**Homework**

- 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.

*Note: Read through group scripts and provide brief written feedback about students’ script conclusions for students to use at the beginning of Lesson 12.*

*Make copies of each group script, so each student in the group will have his/her own copy during the final performance.*

### Meeting Students’ Needs

- 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.
- Consider sending home a note to parents about the upcoming performance and the need for props.
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.
### Readers Theater Rubric

**Names of Group Members:**

<table>
<thead>
<tr>
<th>Individual Scores</th>
<th>1—Needs Improvement</th>
<th>2—Fair</th>
<th>3—Good</th>
<th>4—Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delivery</strong></td>
<td>Student had difficulty reading the script and consistently did not use expression, or eye contact</td>
<td>Student read the script but had little expression, few gestures, or little eye contact</td>
<td>Student read the script with some expression, gestures, and eye contact</td>
<td>Student read the script with confidence and expression, made gestures and good eye contact</td>
</tr>
</tbody>
</table>

**One “Praise”**

**One “Question”**

**One “Suggestion”**
Grade 5: Module 1: Unit 3: Lesson 12
Performance Task: Readers Theater Second Rehearsal and Performance
Grade 5: Module 1: Unit 3: Lesson 12
Performance Task:
Readers Theater Second Rehearsal and Performance

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

<table>
<thead>
<tr>
<th>Supporting Learning Targets</th>
<th>Ongoing Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can revise the conclusion of a script for a performance.</td>
<td>• Group narrative script</td>
</tr>
<tr>
<td>• I can practice to refine my performance, based on feedback.</td>
<td>• Readers Theater performance</td>
</tr>
<tr>
<td>• I can speak clearly and with expression for a performance.</td>
<td>• Self-assessment</td>
</tr>
<tr>
<td>• I can perform my Readers Theater script for an audience.</td>
<td></td>
</tr>
</tbody>
</table>

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 | • 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

A. Reviewing Learning Targets (5 minutes)
• 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.

Meeting Students’ Needs
• All students developing academic language will benefit from direct instruction of academic vocabulary.
## Work Time

### A. Group Work: Practicing and Peer Feedback on Our Performance (15 minutes)

- 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:
  - 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:
  1. Consider the feedback they received
  2. Determine as a group what they will change about their performance based on the feedback
  3. Practice reading through their scripts

- Circulate throughout the room as students practice.

### Meeting Students’ Needs

- 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

**B. Performance Task: Readers Theater Performance for an Audience (35 minutes)**
- 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.

### Closing and Assessment

**A. Self-Assessment (5 minutes)**
- 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.

### Homework

- Note
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
## Readers Theater Rubric

Name: ________________________________

<table>
<thead>
<tr>
<th>Individual Scores</th>
<th>1–Needs Improvement</th>
<th>2–Fair</th>
<th>3–Good</th>
<th>4–Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Delivery</strong></td>
<td>Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately</td>
<td>Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately</td>
<td>Student read the script with some expression, gestures, eye contact, and use of props</td>
<td>Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance</td>
</tr>
<tr>
<td><strong>Cooperation with group</strong></td>
<td>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</td>
<td>Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time</td>
<td>Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas</td>
<td>Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well</td>
</tr>
</tbody>
</table>
Group Member Names:

<table>
<thead>
<tr>
<th>Group Scores</th>
<th>1–Needs Improvement</th>
<th>2–Fair</th>
<th>3–Good</th>
<th>4–Excellent</th>
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</thead>
<tbody>
<tr>
<td><strong>On-task participation</strong></td>
<td>Low level of active participation from majority of group members</td>
<td>Moderate level of on-task work or few of the group members actively participating</td>
<td>Majority of group members on-task and actively participating</td>
<td>High level of active, on-task participation from all group members</td>
</tr>
</tbody>
</table>
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: