

New York State Common Core

English Language Arts Curriculum



GRADE 5 Module 1 Unit 3

Student Workbook

GRADE 5, MODULE 1: UNIT 3, LESSON 1

Readers on Stage (excerpt, adapted from Aaron Shepard)

What Is RT? (And How Do You *Really* Spell It?)

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.

GRADE 5, MODULE 1: UNIT 3, LESSON 1

Definitions of Readers Theater
Various Authors

“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)

FK Grade-Level: 10.7



GRADE 5, MODULE 1: UNIT 3, LESSON 1

I Notice/I Wonder

| Notices | Wonders |
|---------|---------|
| | |

GRADE 5, MODULE 1: UNIT 3, LESSON 1
Readers Theater Rubric

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

Group Members: _____

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

GRADE 5, MODULE 1: UNIT 3, LESSON 1
Readers Theater Script: “American Heroes”

Script 1 - Cast:

Narrator

Paul Revere

Frederick Douglass

Susan B. Anthony

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

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

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

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

Source: Google search result for “readers theater scripts human rights” to link titled: (doc) “Readers Theater Script: American Heroes” (last accessed July 27, 2012).

GRADE 5, MODULE 1: UNIT 3, LESSON 1
Readers Theater Script: “American Heroes”

Script 2 - Cast:

Narrator

Paul Revere

Frederick Douglas

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

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

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

Frederick Douglas: 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.

Source: Google search for “readers theater scripts human rights” result to link titled: (doc) “Readers Theater Script: American Heroes” (last accessed July 27, 2012).

GRADE 5, MODULE 1: UNIT 3, LESSON 1

Readers Theater Script: “American Heroes”

Script 3 - Cast:

Narrator

Paul Revere

Frederick Douglas

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 Douglas: 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.

Source: Google search for “readers theater scripts human rights” result to link titled: (doc) “Readers Theater Script: American Heroes” (last accessed July 27, 2012).

GRADE 5, MODULE 1: UNIT 3, LESSON 1
Readers Theater Script: “American Heroes”

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.

Source: Google search for “readers theater scripts human rights” result to link titled: (doc) “Readers Theater Script: American Heroes” (last accessed July 27, 2012).

GRADE 5, MODULE 1: UNIT 3, LESSON 2
Readers Theater Rubric

| Individual Scores | 1–Needs Improvement | 2–Fair | 3–Good | 4–Excellent |
|-------------------------------|---|--|---|--|
| Delivery | Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately | Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately | Student read the script with some expression, gestures, eye contact, and use of props | Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance |
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GRADE 5, MODULE 1: UNIT 3, LESSON 2
“Esperanza Rising” Readers Theater Scripts

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

Scripts for Students: Read through the entire script, then break it into smaller scripts 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.

GRADE 5, MODULE 1: UNIT 3, LESSON 2
.....
Passages from the Novel, *Esperanza Rising*

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)

GRADE 5, MODULE 1: UNIT 3, LESSON 3

Narrator Discussion Questions

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

| In the “Esperanza Rising” script, how does the narrator give the audience ideas about what will happen in each scene? Support your answer with evidence from the scripts. | Write 1-2 examples, from the “Esperanza Rising” script, where 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. |
|---|---|
| | |

GRADE 5, MODULE 1: UNIT 3, LESSON 3

Narrator Discussion Questions

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

| <p>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.</p> | <p>Write 1-2 examples, from the “American Heroes” script, where 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.</p> |
|---|---|
| | |

GRADE 5, MODULE 1: UNIT 3, LESSON 4

Mid-Unit Assessment: Evaluating a Novel versus a Script

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



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

Examples of a Novel We Have Read:
Esperanza Rising

GRADE 5, MODULE 1: UNIT 3, LESSON 4

Mid-Unit Assessment: Evaluating a Novel versus a Script

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 Calabazas*, the squash plant in the garden, whose giant leaves encroached upon anything smaller.

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

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

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

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

LAWYER: Ramona, your husband, Sixto Ortega, left this house and all of its contents to you and your daughter. You will also receive the yearly income from the grapes. As you know, it is not customary to leave land to women and since Luis is his brother, Sixto left the land to him.

GRADE 5, MODULE 1: UNIT 3, LESSON 4

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.

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

GRADE 5, MODULE 1: UNIT 3, LESSON 4

Mid-Unit Assessment: Evaluating a Novel versus a Script

d. The narrator introduces the scene in the script with the line, “But soon they became like *la calabasas*, 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 Munoz 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 Munoz Ryan use the role of **NARRATOR** in her Readers Theater script to help engage the audience with her story? Cite examples from the script.

GRADE 5, MODULE 1: UNIT 3, LESSON 5
UDHR Category Cards

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

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

These passages belong in this category because _____

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

These passages belong in this category because _____

GRADE 5, MODULE 1: UNIT 3, LESSON 5
UDHR Category Cards

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 _____

GRADE 5, MODULE 1: UNIT 3, LESSON 5
UDHR Category Cards

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 _____

GRADE 5, MODULE 1: UNIT 3, LESSON 5

Evidence Strips from *Esperanza Rising*

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?”

GRADE 5, MODULE 1: UNIT 3, LESSON 5

Evidence Strips from *Esperanza Rising*

(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 tow 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.”

GRADE 5, MODULE 1: UNIT 3, LESSON 5
Evidence Strips from *Esperanza Rising*

(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.

GRADE 5, MODULE 1: UNIT 3, LESSON 6
UDHR Category Card (Sample for Teacher)

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 thing very difficult for her.

GRADE 5, MODULE 1: UNIT 3, LESSON 6
Suggested Passages for Teacher Model

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.

GRADE 5, MODULE 1: UNIT 3, LESSON 6***Esperanza Rising* Focus Passages**

Recall some of the events from *Esperanza Rising* where 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 feel 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.

GRADE 5, MODULE 1: UNIT 3, LESSON 6
Group Exit Ticket: Criteria for Text Selection

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?

GRADE 5, MODULE 1: UNIT 3, LESSON 7
From Novel to Script: Narrowing Text

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.

GRADE 5, MODULE 1: UNIT 3, LESSON 7

UDHR Category Card, Sample

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 thing very difficult for her.

GRADE 5, MODULE 1: UNIT 3, LESSON 8
UDHR Category Card (Sample for Teacher)

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 thing 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.”

GRADE 5, MODULE 1: UNIT 3, LESSON 8

Script Rewrite, Sample 1

NARRATOR

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

LAWYER

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

ALFONSO

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

TIO LUIS

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

ALFONSO

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

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

GRADE 5, MODULE 1: UNIT 3, LESSON 8

Script Rewrite, Sample 2

NARRATOR

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

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

LAWYER

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

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

ALFONSO

3 “If you don’t intend to marry him, Señora, you cannot stay here.”

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

TIO LUIS

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

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

ALFONSO

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

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

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

Narrator Introduction, Sample

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

GRADE 5, MODULE 1: UNIT 3, LESSON 8

Peer Feedback: Script Criteria

The script has a Narrator Introduction that tells where the scene takes place; 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 between 5-10 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

On Demand End of Unit Assessment

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

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

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

- The script has a Narrator Introduction that tells where the scene takes place; 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 between 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

Group Script Sequence Note Catcher

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

Try different sequences: What order would make 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 evaluating 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.

GRADE 5, MODULE 1: UNIT 3, LESSON 10

Group Script Sequence Note Catcher

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

GRADE 5, MODULE 1: UNIT 3, LESSON 10
Group Script Sequence Note Catcher

We are going to place our scripts in this order: _____

The reasons we chose to place the scenes in this order, to create the group script, are because:

GRADE 5, MODULE 1: UNIT 3, LESSON 10

Writing Transitions (excerpt)

Ryan Weber, Karl Stolley

Transitional Devices

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

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

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

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

GRADE 5, MODULE 1: UNIT 3, LESSON 10

Narrator Lines with Transitions

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.

GRADE 5, MODULE 1: UNIT 3, LESSON 11**Script Conclusion (Sample)**

So Mama and Esperanza snuck away from El Rancho de las Rosas, in the dead of night, escaping from the uncles who took their land. They travelled 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.

GRADE 5, MODULE 1: UNIT 3, LESSON 11
Readers Theater Rubric

Names of Group Members: _____

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

One “Praise” _____

One “Question” _____

One “Suggestion” _____

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) | |
|---|--|
| <p>I can adapt my speech for a variety of contexts and tasks, using formal English when appropriate. (SL.5.6)</p> <p>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)</p> | |
| SUPPORTING LEARNING TARGETS | ONGOING ASSESSMENT |
| <ul style="list-style-type: none"> I can revise the conclusion of a script for a performance. I can practice to refine my performance, based on feedback. I can speak clearly and with expression for a performance. I can perform my Readers Theater Script for an audience. | <ul style="list-style-type: none"> Group Narrative script Readers Theater Performance Self-assessment |

| AGENDA | TEACHING NOTES |
|--|--|
| <ol style="list-style-type: none"> Opening <ol style="list-style-type: none"> Review Learning Targets (5 minutes) Work Time <ol style="list-style-type: none"> Group Work: Practicing and Peer Feedback on Our Performance (15 minutes) Performance Task: Readers Theater Performance for an Audience (35 minutes) Closing and Assessment <ol style="list-style-type: none"> Self-Assessment (5 minutes) | <ul style="list-style-type: none"> 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 Teacher Note, Lesson 11). |

GRADE 5, MODULE 1: UNIT 3, LESSON 12**Performance Task**

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.

GRADE 5, MODULE 1: UNIT 3, LESSON 12
Readers Theater Rubric

Name: _____

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

Group Members: _____

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

GRADE 5, MODULE 1: UNIT 3, LESSON 12
Readers Theater Rubric

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:



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