



EXPEDITIONARY  
LEARNING

## **Grade 5: Module 1: Unit 3: Lesson 7**

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



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

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

**Supporting Learning Targets**

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

**Ongoing Assessment**

- Narrowed text selections
- Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Reviewing Learning Targets and Key Vocabulary (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)</li> <li>B. Group Work: Narrowing Passage Selections (20 minutes)</li> <li>C. Group Work: Dividing Script Passages and Determining Sequence (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Debrief (5 minutes)</li> </ol> </li> <li>4. Homework</li> </ol>	<ul style="list-style-type: none"> <li>• In advance: Have students' UDHR category cards and <i>Esperanza Rising</i> novels, with sticky notes, available for today's lesson.</li> <li>• Review: Catch and Release (see Appendix).</li> <li>• Continue to remind students that the more they know about a topic, the better they will be able to write.</li> </ul>

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



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

Work Time	Meeting Students' Needs
<p><b>A. Teacher Modeling: Narrowing Passage Selections, Focusing on Narration and Dialogue (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Post the <b>Readers Theater: I Notice/I Wonder anchor chart</b> (from Lesson 1). Display and distribute the document <b>From Novel to Script: Narrowing Text</b>.</li> <li>• 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.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide anchor charts for processes such as How to Narrow Passage Selections. This would include question words with nonlinguistic representations and a question frame.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• 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.</li><li>• Display the <b>UDHR category card sample</b>. Remind students that they worked with these cards in Lesson 6. Tell students:<ul style="list-style-type: none"><li>* “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).”</li><li>* “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.”</li></ul></li><li>• Next say:<ul style="list-style-type: none"><li>* “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.”</li></ul></li><li>• Show students pages 46–47 of <i>Esperanza Rising</i> (from Lesson 6). Think aloud: “In the last lesson, I decided this paragraph of dialogue connects to my UDHR article, but it is too long. I am only going to write down the parts of this paragraph that I think are strongly related to my UDHR focus.”</li><li>• 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.”</li><li>• 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.</li><li>• 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.</li></ul>	<ul style="list-style-type: none"><li>• When possible, provide text or materials in students’ L1. This can help students understand materials presented in English.</li></ul>



Work Time	Meeting Students' Needs
<p><b>B. Group Work: Narrowing Passage Selections (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Ask students to meet with their group. Return students' UDHR category card and the copies of <i>Esperanza Rising</i>, with sticky notes, from Lesson 6. Distribute highlighters to each student.</li> <li>• Ask them to turn and talk to review the word <i>narrow</i> in this context (as discussed in the Opening). Tell students they will first look at their category cards, with lines of narration and dialogue already pasted.</li> <li>• As a group, they will read through each line and highlight the part(s) that relate most strongly to their UDHR focus.</li> <li>• 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).</li> <li>• Students will write those lines of text on their UDHR category card.</li> <li>• Move throughout the room to offer support to students as needed or use the Catch and Release strategy.</li> </ul>	<ul style="list-style-type: none"> <li>• ELL language acquisition is facilitated by interacting with native speakers of English who provide models of language.</li> <li>• Students needing additional supports may benefit from partially filled-in category cards.</li> </ul>
<p><b>C. Group Work: Dividing Script Passages and Determining Sequence (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Have students work together to discuss which lines each group member wants to use for his/her script.</li> <li>• Tell students to mark the lines each will use by writing their initials next to the text on their individual UDHR category card.</li> <li>• 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.</li> <li>• Prompt students by asking:             <ul style="list-style-type: none"> <li>* "What would your audience need to know first, in order to understand what is happening in this scene?"</li> <li>* "What should go next?"</li> <li>* "When in time is this happening?"</li> </ul> </li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Consider providing smaller chunks of text (sometimes just a few sentences) for ELLs. Teachers can check in on students' thinking as they write or speak about their text.</li> </ul>



Closing and Assessment	Meeting Students' Needs
<p><b>A. Debrief (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Ask students to think about the individual scripts they started today. Ask:               <ul style="list-style-type: none"> <li>* “What did you find challenging about narrowing the text?”</li> <li>* “How did you decide what text to keep for your script?”</li> <li>* “How did you determine the sequence of the lines you highlighted and wrote onto your category cards?”</li> </ul> </li> <li>• Have as many students share as possible in the time available.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• For ELLs, consider providing extra time for tasks and answering questions in class discussions.</li> </ul>
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• For students needing additional supports producing language, consider offering a sentence frame, sentence starter, or cloze sentence to provide the structure required.</li> </ul>



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## Supporting Materials



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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.