Lesson 11: Character Reactions in *Esperanza Rising*: Writing a Two-Voice Poem

CCS Standards

- **RL.5.1:** Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the 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).
- **W.5.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
  - a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
  - b. Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.
  - c. Use a variety of transitional words, phrases, and clauses to manage the sequence of events.
  - d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
  - e. Provide a conclusion that follows from the narrated experiences or events.
- **W.5.4:** Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- **W.5.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.
  - a. 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]").
  - b. 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]").

Daily Learning Targets

- I can write a two-voice poem showing the reactions of two characters to an event/situation in *Esperanza Rising*. (RL.5.3, W.5.3, W.5.4, W.5.9a)

Ongoing Assessment

- Partner two-voice poem (RL.5.3, W.5.3, W.5.4, W.5.9a)

Agenda

1. **Opening**

    A. Reviewing Learning Target (5 minutes)

2. **Work Time**

    A. Mini Lesson: Two-Voice Poem (15 minutes)

    B. Writing a Two-Voice Poem (35 minutes)

3. **Closing and Assessment**

    A. Small Group Poetry Share (5 minutes)

4. **Homework**

    A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Teaching Notes

Purpose of lesson and alignment to standards:

■ In this lesson, students work in pairs to write a two-voice poem about an event/situation that they analyzed the characters' reactions to in the first half of the unit (RL.5.3, W.5.3, W.5.4, W.5.9a). The purpose of this activity is to help students more deeply understand the character and to compare and contrast the two character reactions in preparation for writing an essay over the next few lessons (RL.5.3, W.5.2).

■ The research reading that students complete for homework will help build both their vocabulary and knowledge pertaining to human rights. By participating in this volume of reading over a span of time, students will develop a wide base of knowledge about the world and the words that help describe and make sense of it.

How it builds on previous work:

■ In Lessons 1–9, students analyzed character reactions to events and situations in the second half of *Esperanza Rising*. In this lesson, they refer to those reactions to write a two-voice poem.

■ Continue to use Goal 1 Conversation Cues to promote productive and equitable conversation.

Areas in which students may need additional support:

■ Students may need additional support with writing a two-voice poem. Consider grouping students who will need additional support with this in one group to receive teacher support, and choosing one particular event for the group to work on. Students wrote paragraphs for both Miguel and Esperanza about Miguel losing his job in Lessons 7 and 8, so they should be very familiar with this one.

Assessment guidance:

■ Review students' poetry planners to check that they are on the right track. Use common issues as teaching points for the whole group at the end of Work Time B.

■ Consider using the Writing Informal Assessment: Writing and Language Skills Checklist (Grade 5) during students' writing in Work Time B. See Module 1 Appendix.

Down the road:

■ In the next lesson, students will analyze a model essay comparing and contrasting character reactions to an event, and after that students will write their own essay, one piece at a time, about the event/situation they write poems about in this lesson.

In advance:

■ Strategically pair students for work in this lesson and subsequent lessons in this unit, with at least one strong reader per pair.

■ Approach two people to read aloud the Model Two-Voice Poem: "The Fire" during Work Time A. This could be two students or two adults. Those chosen need to practice reading the poem as partners. The parts are read in the order they are written on the page.

■ Review:

— Model Two-Voice Poem: "The Fire" to know what students will be working toward.

— Thumb-O-Meter protocol. See Classroom Protocols.

■ Post: Learning targets; Group Writing: Character Reaction Paragraphs from Lessons 1, 3, 6, and 7; and applicable anchor charts.

Technology & Multimedia

■ Work Time A: For students who will benefit from hearing the text read aloud multiple times, consider using a text to speech tool such as Natural Reader (www.naturalreader.com), SpeakIt! for Google Chrome (https://chrome.google.com/webstore/detail/speakit/pgeolalilifpodheeocdmbhehgnkkbak?hl=en-US) or the Safari reader. Note that to use a web based text to speech to tool such as SpeakIt! or Safari reader, you will need to create an online doc—for example, a Google Doc, containing the text.

■ Work Time A: Students underline their text in a word-processing document—for example, a Google Doc.

■ Work Time B: Students complete their writing planners in a word-processing document—for example, a Google Doc—using Speech to Text facilities activated on devices, or using an app or software such as Dictation.io (https://dictation.io/speech).

Supporting English Language Learners

Supports guided in part by CA ELD Standards 5.I.A.4, 5.I.B.6, 5.I.C.10, 5.I.C.12, and 5.II.C.6.

Important points in the lesson itself

■ The basic design of this lesson supports ELLs with the opportunity to write a two-voice poem that requires students to deeply understand and to compare and contrast two character reactions to an event in *Esperanza Rising*. The work students do in this lesson sets the foundation for writing a literary essay about the same event in upcoming lessons.

- ELLs may find it challenging to complete the two-voice poem in the amount of time allotted and without teacher guidance. Consider working closely with a group during Work Time B to complete their poems. Rather than having students choose an event, consider assigning the event of Miguel losing his job, because it is an event that students are very familiar with and for which they have two completed character reaction paragraphs. See "Levels of support," below, and the Meeting Students' Needs column for additional suggestions.

Levels of support

For lighter support:

- Before Work Time A, consider reading aloud a few poems from a favorite poetry anthology and inviting students to compare the model two-voice poem to these poems. Encourage students to compare the structure, tone, and perspective of the different poems.

For heavier support:

- During Work Time B, distribute a partially filled-in two-voice poem template of students' corresponding event. This provides students with models for the kind of information they should enter, while relieving the volume of writing required.

Universal Design for Learning

- **Multiple Means of Representation (MMR):** Throughout this unit, students incorporate what they are reading into their writing. Consider ways to facilitate increased comprehension by repeatedly offering opportunities for students to access prior knowledge and review previous material.

- **Multiple Means of Action & Expression (MMAE):** Some students may find it overwhelming to generate poetry based on analysis of a character's reactions. Provide scaffolded practice for students who may need additional support with this task. Considering having students provide evidence for characters' reactions based on poems that their classmates generate.

- **Multiple Means of Engagement (MME):** Many students are more engaged when they are given choices. Consider providing multiple versions of the graphic organizer with lines to help support students' fine motor skills. This way, students can make decisions regarding what is best for their own learning.

Vocabulary

Key:

(L): Lesson-Specific Vocabulary

(T): Text-Specific Vocabulary

(W): Vocabulary Used in Writing

- two-voice poem (L)

Materials

☑ Performance Task anchor chart (begun in Unit 1, Lesson 1)

☑ Model Two-Voice Poem: "The Fire" (one per student and one to display)

☑ Model Two-Voice Poem: "The Fire" (example, for teacher reference)

☑ Character Reaction Note-catcher: "The Fire" (one per student and one to display)

☑ Two-Voice Poems handout (one per student and one to display)

☑ Character Reaction note-catchers:

— Character Reaction Note-catcher: "Las Cebollas" (from Lesson 1; one per student)

— Character Reaction Note-catcher: "Las Ciruelas" (from Lesson 3; one per student)

— Character Reaction Note-catcher: "Los Espárragos" (from Lesson 6; one per student)

— Character Reaction Note-catcher: "Los Duraznos" (from Lesson 7; one per student)

☑ List of Analyzed Events/Situations (one to display)

☑ Character reaction paragraphs:

— Character Reaction Paragraph: Esperanza (from Lesson 1; group writing)

— Character Reaction Paragraph: Hortensia (from Lesson 3; group writing)

— Character Reaction Paragraph: Mama or Esperanza (from Lesson 3 homework; one per student)

— Character Reaction Paragraph: Marta (from Lesson 6; group writing)

— Character Reaction Paragraph: Esperanza or Josefina (from Lesson 6 homework; one per student)

— Character Reaction Paragraph: Miguel (from Lesson 7; one per student)

— Character Reaction Paragraph: Esperanza (from Lesson 8; one per student)

☑ Two-Voice Poem Planner (one per student)

☑ *Esperanza Rising* (from Unit 1, Lesson 2; one per student)

☑ Domain-Specific Word Wall (begun in Unit 1, Lesson 3)

Opening

A. Reviewing Learning Target (5 minutes)

▪ Move students into pairs and invite them to label themselves A and B.

▪ Focus students on the **Performance Task anchor chart** and invite students to chorally read it aloud to remind them of what they will be doing at the end of this module.

▪ Direct students' attention to the posted learning target and select a volunteer to read it aloud:

— *"I can write a two-voice poem showing the reactions of two characters to an event/situation in* Esperanza Rising.*"*

▪ Underline *two-voice poem*. Invite students to turn and talk. Using a total participation technique, invite responses from the group:

"What is a two-voice poem?" (a poem written for two voices—often the voices of two different characters)

- Remind students that throughout the first half of this unit, they analyzed individual character reactions to an event in *Esperanza Rising* and wrote paragraphs about individual character reactions. Remind students that they also compared the reactions of characters in selected response questions, and that they also did this for the mid-unit assessment.

- Tell students that in this lesson they are going to work with their partner to choose one of the events, and they are going to really try to get inside the minds of the characters to write a two-voice poem about the event from each of the characters' perspective. Tell students that this will prepare them to write an essay about character reactions in the second half of this unit, which will be a bridge into writing a monologue for the performance task in Unit 3.

- Tell students that getting inside the mind of a character can help them gain a better understanding of that character.

Meeting Students' Needs

- For ELLs: Because students may be overwhelmed by the Performance Task anchor chart, assure them that the work they do in subsequent lessons and the next unit will prepare them well for the task. Consider displaying a model performance task from a former student.

- For ELLs: Check for comprehension by asking students to summarize and then to personalize the learning target. Ask:

  "Can you put the learning target in your own words?" (I can write a poem that has two voices showing the reactions of characters to an event in Esperanza Rising*.)*

  "How do you feel about that target?" (I think it will be fun to write a two-voice poem.)

- To build an accepting and supportive environment: Remind students that everyone is working toward individual goals and that learning is about continued growth and development. (MME)

Work Time

A. Mini Lesson: Two-Voice Poem (15 minutes)

- Distribute and display the **Model Two-Voice Poem: "The Fire."**

- Invite the two pre-selected individuals to read it aloud for the whole group as rehearsed.

- Invite students to turn and talk to their partner. Using a total participation technique, invite responses from the group:

  "What do you notice about the structure of the poem and how it was read?" (It has two columns—one for each person who is reading the poem, and the characters read the content of the middle column together. The order of the writing on the chart is the order in which those parts are read.)

  "Why is there a column for each character?" (because characters experience the same event or situation differently, so this allows for each to describe what they are thinking and feeling, and their actions)

  "Why is there is a column in the middle for both characters?" (because there are some things that they will experience the same—for example, things they see and hear)

▪ Distribute and display the **Character Reaction Note-catcher: "The Fire."** Remind students that in the first half of this unit, they completed a note-catcher exactly like this one to capture the reactions of characters in the novel to events/situations. Tell students that the poet used this note-catcher and the novel to write the poem.

▪ Invite students to work with their partner to underline in the two-voice poem where they see evidence that came from the note-catcher.

▪ Circulate to support students.

▪ After 5 minutes, refocus whole group. Using a total participation technique, select students to share their responses with the whole group. Refer to **Model Two-Voice Poem: "The Fire" (example, for teacher reference)** as necessary.

▪ Invite students to turn and talk. Using a total participation technique, invite responses from the group:

"Where did the poet get the rest of the information? How do you know?" (from the novel; the italics show the quotes the author used, and a lot of this came from the novel)

"Having seen and heard this model read aloud, what are the components of an effective two-voice poem?"

▪ If productive, cue students to expand the conversation by giving an example:

"Can you give an example?" (Responses will vary.)

▪ Distribute the **Two-Voice Poems handout** and connect students' responses to the criteria on the handout.

▪ In the time remaining, in their pairs, invite students to select a character and to read the model poem together.

Meeting Students' Needs

▪ For ELLs: To support student understanding that each character in the poem reads down the column rather than across the page, consider pointing to each cell on the poem chart as it is read aloud.

▪ For ELLs: Display and repeat the question: "What do you notice about the structure of the poem and how it was read?" Rephrase the question: "How is this poem organized? How did students read this poem?"

▪ For ELLs: Consider color-coding criteria listed on the Two-Voice Poems handout and corresponding examples on the model two-voice poem. (Example: List "Briefly introduce the character" in red on the anchor chart and underline the character introductions in red on the model poem. Use different colors for each criterion.)

▪ Provide differentiated mentors by purposefully pre-selecting student partnerships. Consider meeting with students in advance to coach them to share their thought process with their partner. (MMAE)

Work Time

B. Writing a Two-Voice Poem (35 minutes)

▪ Tell students that with their partner they are going to choose an event/situation from one they have analyzed in Unit 2, to write a two-voice poem about.

- Invite students to retrieve their Character Reaction note-catchers from Lessons 1, 3, 6, and 7:
  - **Character Reaction Note-catcher: "Las Cebollas"** (Lesson 1)
  - **Character Reaction Note-catcher: "Las Ciruelas"** (Lesson 3)
  - **Character Reaction Note-catcher: "Los Espárragos"** (Lesson 6)
  - **Character Reaction Note-catcher: "Los Duraznos"** (Lesson 7)
- Display the **List of Analyzed Events/Situations**. Tell students that they will have 5 minutes to work with their partner to choose which event/situation they would like to focus on. Encourage pairs to choose an event they feel they know a lot about, as this will help them to write about it.
- Invite pairs to begin discussing and choosing an event/situation.
- After 5 minutes, refocus whole group. Invite pairs to review the appropriate character reaction note-catcher for the event/situation they selected and to each choose a different character to take ownership of for the poem.
- Refocus whole group. Tell students that you are going to give them 5 minutes to reread the pages pertinent to their chosen event/situation (the page numbers are listed on the displayed chart), to review their note-catchers with the character they have selected in mind, and to review any character reaction paragraphs written about the situation:
  - **Character Reaction Paragraph: Esperanza** (Lesson 1; group writing)
  - **Character Reaction Paragraph: Hortensia** (Lesson 3; group writing)
  - **Character Reaction Paragraph: Mama or Esperanza** (Lesson 3 homework)
  - **Character Reaction Paragraph: Marta** (Lesson 6; group writing)
  - **Character Reaction Paragraph: Esperanza or Josefina** (Lesson 6 homework)
  - **Character Reaction Paragraph: Miguel** (Lesson 7)
  - **Character Reaction Paragraph: Esperanza** (Lesson 8)
- After 5 minutes, refocus whole group.
- Distribute the **Two-Voice Poem Planner** and invite students to record the event/situation and the names of their characters at the top of the planner.
- Invite students to close their eyes and to think of the event/situation they have chosen and to imagine they are the character they have been allocated. Ask students to consider the following questions in silence as they keep their eyes closed:
  - "How do you feel? Why?"
  - "What can you see?"
  - "What can you hear?"
  - "What can you smell?"
- Invite students to open their eyes and, still in silence, to make a note of anything they specifically want to remember on the back of their planner. This can be words or pictures.
- Invite students to work in pairs to write their two-voice poems. Remind them to refer to:
  - The criteria recorded on the Two-Voice Poems handout
  - Model Two-Voice Poem: "The Fire"
  - Character Reaction note-catcher
  - Character reaction paragraph
  - *Esperanza Rising*
  - **Domain-specific word wall**

■ Circulate to support students. Consider asking the following questions to guide them as they work:

— "What experiences do your characters have together?"

— "What do they experience separately?"

— "What do they feel about…? Why?"

— "What can they see, hear, or smell?"

■ Tell students they are now going to use the Thumb-O-Meter protocol to reflect on their progress toward the learning target. Remind them that they used this protocol in Lesson 9 and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.

■ Guide students through the Thumb-O-Meter protocol using the learning target. Scan student responses and make a note of students who may need more support with this moving forward.

Meeting Students' Needs

■ For ELLs: If students who need heavier support are grouped together to write about the same event, consider working closely with them to complete the first part of the two-voice poem (the introduction of each character and the description of the event, for example) as a shared or interactive writing experience. Pairs can then complete the remainder of the poem independently.

■ For students who may need additional support with fine motor skills: Offer choice with the Two-Voice Poem Planner by providing a template that includes lines. (MMR, MME)

■ For ELLs and students who may need additional support with reading and/or writing: Strategically pair them with a peer model. (MME)

■ For students who may need additional support: Even if they cannot generate part of a two-voice poem independently, ask them to reflect on or explain a classmate's poem. (MMR, MMAE)

Closing and Assessment

A. Small Group Poetry Share (5 minutes)

■ Invite pairs to find another pair to form group of four. Invite pairs to label themselves pair A and pair B.

■ Post and review the following directions. Answer clarifying questions.

1. Pair B reads aloud their two-voice poem twice.

2. While listening to pair B read aloud, pair A uses the criteria on the Two-Voice Poems handout to identify a star—something pair B did well in their poem.

3. Pair A shares their star with pair B.

4. Pairs switch roles and repeat this process.

Meeting Students' Needs

- For ELLs: Provide pairs with time to rehearse their two-voice poem before presenting it to another pair.
- For ELLs: Review the learning target introduced in Opening B. Ask students to give specific examples of how they worked toward achieving the target in this lesson. Invite them to rephrase the learning targets now that they have had more experience writing a two-voice poem.

Homework

A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.

Meeting Students' Needs

- For ELLs and students who may need additional support with reading and writing: Refer to the suggested homework support in Lesson 1. (MMAE, MMR)