

Lesson 2: Writing Narrative Texts: Planning the Beginning of a Monologue



CCS Standards

- **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.5.5:** With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **L.5.1:** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 - a. Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.
 - b. Form and use the perfect (e.g., *I had walked*; *I have walked*; *I will have walked*) verb tenses.
 - c. Use verb tense to convey various times, sequences, states, and conditions.
 - d. Recognize and correct inappropriate shifts in verb tense.
 - e. Use correlative conjunctions (e.g., *either/or*, *neither/nor*).



Daily Learning Targets

- I can form verbs in the perfect verb tenses. (L.5.1b)
- I can plan the beginning of a monologue that establishes the situation and introduces the characters. (W.5.3a, W.5.4, W.5.5)

Ongoing Assessment

- Beginning box of Monologue Planning graphic organizer: *Esperanza Rising* (W.5.3a, W.5.4, W.5.5)
- Exit Ticket: Forming the Perfect Verb Tenses (L.5.1b)

Agenda

1. Opening

- A. Engaging the Writer: Selecting an Event from *Esperanza Rising* (10 minutes)
- B. Reviewing Learning Targets (5 minutes)

2. Work Time

- A. Mini Lesson: Forming and Using the Perfect Verb Tenses (15 minutes)
- B. Analyzing a Model (10 minutes)
- C. Guided Practice: Planning the Beginning of a Monologue (15 minutes)

3. Closing and Assessment

- A. Exit Ticket (5 minutes)

4. Homework

- A. Accountable Research Reading. Select a prompt and respond in the front of your independent reading journal.
- B. For ELLs: Complete the Language Dive Practice Part I in your Unit 3 Homework.

Teaching Notes

Purpose of lesson and alignment to standards:

- This lesson begins a series of lessons in which students analyze the elements of plot in Miguel's Monologue to build expertise about narrative texts and understand what a monologue is. In this lesson, students analyze the beginning of the model monologue and plan the beginning of their individual monologues (W.5.3, W.5.4, W.5.5).
- In Opening A, students choose which event to focus their monologues on. This event will be the focus of students' writing for the remainder of the unit. Note that the events called out in Opening A were selected because they show the reactions of more than one character and a clear connection to the UDHR. Do not allow students to choose the fire at Esperanza's house, as this is used as a model throughout the unit.
- In Work Time A, students learn how to form and use the perfect verb tenses. There are several grammar and language terms used in this mini lesson that were introduced in previous grades (for example, *verb tense*, *simple verb tense*, *progressive verb tense*, and *auxiliary*). Students may need an additional review of these terms before the mini lesson (L.5.1b).
- This lesson is the second in a series of three that include built-out instruction for the use of Goal 2 Conversation Cues to promote productive and equitable conversation (adapted from Michaels, Sarah and O'Connor, Cathy. *Talk Science Primer*. Cambridge, MA: TERC, 2012. http://inquiryproject.terc.edu/shared/pd/TalkScience_Primer.pdf. Based on Chapin, S., O'Connor, C., and Anderson, N. [2009]. *Classroom Discussions: Using Math Talk to Help Students Learn, Grades K–6*. Second Edition. Sausalito, CA: Math Solutions Publications). Goal 2 Conversation Cues encourage students to listen carefully to one another and seek to understand. Continue drawing on Goal 1 Conversation Cues, introduced in Unit 1, Lesson 3, and add Goal 2 Conversation Cues to more strategically promote productive and equitable conversation. As the modules progress, Goal 3 and 4 Conversation Cues are also introduced. Consider providing students with a thinking journal or scrap paper.

- In this unit, the habit of character focus is on working to contribute to a better world. Throughout the rest of this unit, students will “collect” characteristics of contributing to a better world on a Working to Contribute to a Better World anchor chart. The characteristic that students collect in this lesson is use my strengths, because they discuss how they will use their strengths as they analyze and plan their monologues.
- Students practice their fluency in this lesson by following along and reading silently as the teacher reads Miguel’s Monologue in Work Time B.
- 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:

- Students read Miguel’s Monologue for the gist in the previous lesson.
- Throughout Units 1 and 2, students thought about events in *Esperanza Rising* where human rights were threatened and how the characters reacted to these events. Students refer to the anchor charts and graphic organizers developed in Units 1 and 2 as they plan and write their monologues in this unit.
- Throughout Unit 1, students were introduced to various total participation techniques (for example, cold calling, equity sticks, Think-Pair-Share, etc.). When following the directive to “Use a total participation technique, invite responses from the group,” use one of these techniques or another familiar technique to encourage all students to participate.

Areas in which students may need additional support:

- Students may need additional support in thinking about their group’s event from *Esperanza Rising* from their character’s perspective. Consider allowing students to act out the event or talking with a partner about what his or her character did, said, or may have felt during the event before planning the beginning of their monologues.

Assessment guidance:

- Consider using the Writing: Writing Informal Assessment: Observational Checklist for Writing and Language Skills to gather baseline data on students’ writing abilities in Work Time C (see Module 1 Appendix).

Down the road:

- In Lessons 3 and 4, students will analyze Miguel’s Monologue for its elements of plot and use it as an exemplar as they plan the middle and end of their monologues.
- Students will use their plan to draft their monologue for the mid-unit assessment in Lesson 5.

In advance:

- Prepare the Working to Contribute to a Better World anchor chart (see supporting materials).
- Review the Red Light, Green Light protocol. See Classroom Protocols.
- Post: Learning targets and applicable anchor charts.

- Work Time C: Digital narrative plan: Students complete the Monologue Planning graphic organizer using Google Docs or other word-processing software to refer to when working on their writing outside of class.
- Work Time C: Students use speech-to-text facilities activated on devices or use an app or software like Dictation.io (<https://dictation.io/speech>).

Supporting English Language Learners

Supports guided in part by CA ELD Standards 5.I.A.1, 5.I.A.2, 5.I.A.4, 5.I.c.10a, 5.I.c.12a, 5.II.A.1, and 5.II.B.3

Important points in the lesson itself

- The basic design of this lesson supports ELLs by explicitly examining the function, meaning, and use of perfect verb tenses, analyzing the characteristics of a model monologue and discussing key elements of plot in narrative texts, and applying what they learn when planning the beginning of their monologues.
- ELLs might find it challenging to understand how to form and use all three perfect verb tenses in Work Time A. If possible, review the mini lesson terms ahead of time. Consider focusing on just the past perfect tense and providing students with many opportunities to practice and apply their learning.
- In Opening A, consider partnering beginning proficiency students with more advanced students to write their monologues from the perspective of the same character. The student with greater language proficiency can serve as a model, providing implicit sentence frames while planning their monologues in Work Time C.
- In Work Time A, ELLs are invited to participate in the first of a series of two connected Language Dive conversations. This first Language Dive is optional but prepares students for the Language Dive in Lesson 3. The conversation guides them through understanding the meaning and the sequence of events of a sentence from Miguel's Monologue. It also provides students with further practice using the past perfect tense. Students may draw on this structure when writing their own monologues. Preview the Language Dive Guide and consider how to invite conversation among students to address the questions and goals suggested under each sentence strip chunk (see supporting materials). Select from the questions and goals provided to best meet your students' needs. Prepare the sentence strip chunks for use during the Language Dive (see supporting materials).

Levels of support

For lighter support:

- During the Language Dive, challenge students to generate questions about the sentence before asking the prepared questions. Example: “What questions can we ask about this sentence? Let’s see if we can answer them together.”

For heavier support:

- During Work Time A, turn the Perfect Verb Tenses handout into a kinesthetic activity. Copy the rewritten perfect tense sentences onto separate strips and invite the students to paste the sentences into the correct table on the chart.
- Invite students to tell a new partner or family member the beginning of their narrative in their home language and in classroom English. Encourage students to seek feedback from the new partner or family member and discuss what might happen next in the story. Retelling the same story multiple times to different people in their home language and in classroom English will help ELLs experiment with, enhance, and automatize the English they need to tell the story comprehensibly.

Universal Design for Learning

- **Multiple Means of Representation (MMR):** This lesson includes a mini lesson about verbs and past perfect tense. Because many students find grammar rules abstract and need concrete examples in order to comprehend them and use them effectively in their own writing, consider engaging students in kinesthetic activities to help bring grammar rules to life (see Meeting Students’ Needs column).
- **Multiple Means of Action and Expression (MMAE):** In this lesson, students begin planning their writing. Provide choice in how students plan using their graphic organizer. Consider allowing students to write full sentences, jot, or sketch their ideas. Model all the available choices and empower students to make the decision that works best for their planning style.
- **Multiple Means of Engagement (MME):** Because students will be drawing on the same event with their Monologue groups throughout the entire unit, it is important that they are invested in the event that their group is working on. This increases students’ engagement and investment in the outcomes. Provide the opportunity for students to review the events and articulate their preference. Consider shifting group membership if necessary.

Vocabulary

Key:

(L): Lesson-Specific Vocabulary

(T): Text-Specific Vocabulary

(W): Vocabulary Used in Writing

- identify the characteristics, use my strengths, perfect verb tense, verbs, verb tense, simple verb tenses, progressive verb tenses, past participle, present perfect tense, past perfect tense, future perfect tense, beginning, middle, end, narrator (L)

Materials

- ✓ Monologue group norms (from Lesson 1; one per monologue group)
- ✓ Working to Contribute to a Better World anchor chart (begun in Lesson 1; added to during Opening B; see supporting materials)
- ✓ Working to Contribute to a Better World anchor chart (example, for teacher reference)
- ✓ How Were the Human Rights of the Characters in *Esperanza Rising* Threatened? anchor chart (begun in Unit 1, Lesson 4)
- ✓ Character Reaction note-catchers (from Unit 2; one per student):
 - Character Reaction Note-catcher: “Las Cebollas” (from Unit 2, Lesson 1)
 - Character Reaction Note-catcher: “Las Ciruelas” (from Unit 2, Lesson 3)
 - Character Reaction Note-catcher: “Los Espárragos” (from Unit 2, Lesson 6)
 - Character Reaction Note-catcher: “Los Duraznos” (from Unit 2, Lesson 7)
 - Mid-Unit 2 Assessment (from Unit 2, Lesson 10)
- ✓ Vocabulary logs (from Unit 1, Lesson 4; one per student)
- ✓ Perfect Verb Tenses handout (one per student and one to display)
- ✓ Language Dive Guide, Part I: Miguel’s Monologue (optional; for ELLs; for teacher reference)
 - Language Dive Note-catcher, Part I: Miguel’s Monologue (optional; for ELLs; one per student and one to display)
 - Sentence Strip Chunks, Part I: Miguel’s Monologue (optional; for ELLs; one to display)
- ✓ Miguel’s Monologue (from Lesson 1; one per student and one to display)
- ✓ What is a Monologue? handout (from Lesson 1; one per student and one to display)
- ✓ Monologue Planning Graphic Organizer: Miguel’s Monologue (one per student and one to display)
- ✓ Monologue Planning Graphic Organizer: Miguel’s Monologue (example, for teacher reference)
- ✓ Narrative Writing Checklist (one per student and one to display)
- ✓ Red, yellow, and green objects (one of each color per student)
- ✓ *Esperanza Rising* (from Unit 1, Lesson 2; one per student)
- ✓ Monologue Planning Graphic Organizer: *Esperanza Rising* (one per student and one to display)
- ✓ Spanish/English Dictionary anchor chart (begun in Unit 1, Lesson 2)
- ✓ Domain-Specific Word Wall (begun in Unit 1, Lesson 3)
- ✓ Exit Ticket: Forming the Perfect Verb Tenses (one per student and one to display)
- ✓ Exit Ticket: Forming the Perfect Verb Tenses (answers, for teacher reference)

Opening

A. Engaging the Writer: Selecting an Event from *Esperanza Rising* (10 minutes)

- Invite students to sit with their monologue groups and to spend a few minutes reading through the **monologue group norms** they generated in Lesson 1.
- Focus students on the **Working to Contribute to a Better World anchor chart** and remind them that throughout this unit, they will be using writing to apply their learning and raise

awareness about human rights issues threatened in *Esperanza Rising*. Tell students that they will begin doing this today by planning the beginning of their monologues.

- If necessary, briefly review the performance task components: They will write a monologue based on a character's reaction to an event from *Esperanza Rising*, and then with a group create a program that includes the order of their monologues, the cast, and a Directors' Note that tells what human right was challenged in their monologues and describes how people still face that challenge today. Finally, they will perform their monologues for an audience.
- Reassure students that it is okay if they do not completely understand each component of the performance task at this time, and that they will be working on each part throughout this unit.
- Tell students that before they begin planning, they will as a group choose an event from *Esperanza Rising* and select characters to write from the perspective of.
- Direct students' attention to the **How Were the Human Rights of the Characters in *Esperanza Rising* Threatened? anchor chart** and remind students they used this anchor chart throughout Units 1 and 2 to record events from *Esperanza Rising* where human rights were threatened and to connect to the UDHR. Tell students they will be referring to this anchor chart as they plan and write their monologues in this unit.
- Invite students to reread the events on the anchor charts with their monologue groups and choose from the following events to focus on for their monologues. Tell students to choose and rank two events, in case another group selects the same event.
 - Migrant camp conditions (pages 100–106)
 - Threat to strike (pages 199–203)
 - Deportation (pages 204–210)
 - Miguel loses his job (pages 218–220)
 - Immigrant experience (pages 220–224)
- After 5 minutes, refocus whole group and invite a volunteer from each group to share their group's top two choices. As a class, determine which event each group will focus on, with each group focusing on a different event. Remind students to be respectful and to act with empathy and compassion as the class works together to determine events.
- Invite students to take out their **Character Reaction note-catchers** from Unit 2. Remind students that they used these note-catchers to think about each character's thoughts, feelings, and actions during different events from *Esperanza Rising*. Tell students they will be using these as they plan and write their monologues in this unit.
- Invite students to find and reread the note-catcher that corresponds to their group's event. Then, as a group, invite students to determine which character each group member will focus on, with each group member selecting a different character. Remind students to be respectful and to act with empathy and compassion as the group works together to select characters.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Check comprehension by having students turn to an elbow partner and describe what a monologue is in their own words. Encourage them to think about

the monologues they read in the previous lesson and to refer to the What is a Monologue? handout as needed. (MMR, MMAE)

- For ELLs and students who may need additional support with memory: List the events from *Esperanza Rising* on the board and invite five confident volunteers to each summarize a different event. Students sharing summaries will help all students build background knowledge and language skills as they prepare to plan and write their monologues. (MMR)
- To help activate students' prior knowledge, briefly summarize each event with a few sentences before asking groups to choose two events. Students are likely to be more invested in the work if they feel that they have the background knowledge to express their preference. (MMR, MME)

Opening

B. Reviewing Learning Targets (5 minutes)

- Direct students' attention to the posted learning targets and select a volunteer to read them aloud:
 - *"I can form verbs in the perfect verb tenses."*
 - *"I can identify the characteristics of the beginning of a monologue."*
 - *"I can plan the beginning of a monologue that establishes the situation and introduces the characters."*
- Tell students that over the next several lessons they will work on their plans for their monologues, and they will write a first draft of their monologues as part of the Mid-Unit 3 Assessment.
- Circle the words *identify the characteristics* and use a total participation technique to invite responses from the group:
 - *"What does it mean to identify the characteristics of something?" (to describe or recognize the qualities of something)*
- Tell students that before they begin planning their monologues, they will look at a model of a monologue and think about the characteristics of it.
- Add *identify* and *characteristics* to the Domain-Specific Word Wall. Invite students to add translations of the words in their home languages in a different color next to the target vocabulary.
- Invite students to also add the words to their **vocabulary logs**.
- Focus students on the Working to Contribute to a Better World anchor chart and read aloud the habit of character recorded:
 - *"I use my strengths to help others grow."*
- Invite students to turn and talk to an elbow partner and cold call students to share out:
 - *"Using the anchor chart as a guide, what does use my strengths mean in your own words?"*
 - *"What does using your strengths look like? What might you see when someone is using his or her strengths?" See Working to Contribute to a Better World anchor chart (example, for teacher reference).*

“What does using your strengths sound like? What might you hear when someone is using his or her strengths?” See Working to Contribute to a Better World anchor chart (example, for teacher reference).

- As students share out, capture their responses in the appropriate column on the Working to Contribute to a Better World anchor chart.
- Record *use my strengths* on the Academic Word Wall. Invite students to add translations of the words in their home languages in a different color next to the target vocabulary.
- Once again, remind students of the habit of character of focus: use my strengths.
- Tell students they will be using their strengths as they work with their monologue groups to analyze and plan their monologues.

Meeting Students' Needs

- For ELLs and students who may need additional support with new vocabulary: Using their vocabulary log, word clusters, and word maps for support, students can explore spelling and pronouncing aloud, various word forms, synonyms, definitions, translations, and collocations (words frequently used together) to increase understanding of the word *establishes* in the third learning target. (MMR) Example:
E-S-T-A-B-L-I-S-H-E-S
establish, established, establishing
set up, describe
to make something known
etablieren (German)
begin establishing, had established, helped establish, securely establishes
- For ELLs and students who may need additional support with comprehension: Ask:
“What is an example of ways you have used your strengths to help people grow at school, at home, or in the community?” (Responses will vary, but may include: I used my math strengths to help my friend understand a math problem; I used my drawing skills to make my mom a birthday card.) (MMR, MME)
- Before having students discuss with their elbow partner, model using a think-aloud how to identify your own strengths. Try to select strengths that can be used in a variety of settings including school and outside of school. (MMR)

Work Time

A. Mini Lesson: Forming and Using the Perfect Verb Tenses (15 minutes)

- Direct students' attention to the first learning target and select a volunteer to read it aloud:
— “I can form verbs in the perfect verb tenses.”
- Tell students that throughout this unit, they will be learning about and checking their writing for correct use of the *perfect verb tense*. If necessary, review what *verbs* are (words that describe an action or state of being).

- Display and distribute the **Perfect Verb Tenses handout** and select a volunteer to read the first paragraph aloud for the group:
 - “We use different forms of a verb to show when an action happened. This is called *verb tense*. Verb tense shows if an action happened in the past, in the present, or will happen in the future. There are several verb tenses: the *simple verb tenses*, the *progressive verb tenses*, and the perfect verb tenses.”
- Using a total participation technique, invite responses from the group:
 - “What is verb tense?” (the form of a verb to show when the action happened)**
 - “What are the three main verb tenses?” (simple, progressive, and perfect)**
 - “When do we use the simple verb tenses?” (to show an action happened or is happening in the past, present, or future)**
 - “When do we use the progressive verb tenses?” (to show a continuing action in the past, present, or future)**
- If necessary, invite students to share examples of sentences using the simple and progressive verb tenses.
- Tell students the perfect verb tenses are used to show action already completed and are formed by adding the auxiliary form of *have* to the *past participle* of the verb.
- Using a total participation technique, invite responses from the group:
 - “What are the auxiliary forms of have?” (has, have, had, will have)**
- Tell students the past participle of a regular verb is the base form of the verb with the suffix *-ed* added to the end. For example, the past participle of the verb *look* is *looked*.
- Select a volunteer to read the definition for *present perfect tense* on the handout: “a form of a verb that shows something began in the past and continues into the present but just ended.”
- Point out that the present perfect tense uses the auxiliary *has* or *have*.
- Read aloud the first example in the Simple Past Tense column:
 - **“I walked one mile.”**
- Using a total participation technique, invite responses from the group:
 - “What is the verb in this sentence?” (walked)**
 - “When did the action happen? How do you know?” (in the past; the verb is in the past tense—it ends in -ed)**
 - “What is the translation of this verb in our home languages?” (Responses will vary.)**
 - “What is the base form of this verb in English?” (walk)**
- Read aloud the corresponding example in the Present Perfect Tense column:
 - **“I have walked one mile.”**
- Use a total participation technique to invite responses from the group:
 - “What is the verb in this sentence?” (have walked)**
 - “When did the action happen? How do you know?” (in the past, but it just ended; the auxiliary have signals this)**
 - “What is the translation of this verb in our home languages?” (Responses will vary.)**
 - “What is the base form of this verb in English?” (walk)**
- Repeat with the next example:
 - **“He told them we are his cousins.”**

- Read aloud the third example in the Simple Past Tense column:
 - *“She did her homework.”*
- Invite students to work with an elbow partner to rewrite the sentence using the present perfect tense. Use a total participation technique to invite students to share their sentences with the group, writing the sentence in the appropriate spot on the displayed handout. (She has done her homework.)
- Repeat this sequence with the *past perfect tense* and *future perfect tense*, using the handout to explain the following: when to use each form, the form of the auxiliary *have* for each, discussing as a class the verb and when the action happened for the first examples, and inviting students to rewrite the last example for each with a partner.
- Refocus students whole group. Remind them that one of the things they should be demonstrating in their writing in this unit is correct use of the perfect verb tenses. Reassure students that they will have more opportunities to practice this over the next few lessons.
- Using a total participation technique, invite responses from the group:
 - “When should you use the perfect verb tenses in your writing?” (to show action already completed)*

Meeting Students' Needs

- For ELLs: During or after Work Time A, lead students through a Language Dive (see supporting materials). Refer to the **Language Dive Guide, Part I: Miguel's Monologue (for teacher reference)**. Distribute and display the **Language Dive Note-catcher, Part I: Miguel's Monologue and Sentence Strip Chunks, Part I: Miguel's Monologue**.
- To help students visualize the difference verb tenses, engage them in a kinesthetic activity. Example:
 - Have a student walk around the classroom.
 - Ask:
 - “What is so and so doing?” (walking)*
 - Ask the student to stop.
 - Ask:
 - “Is so and so still walking?” (no)*
 - Ask:
 - “How would you describe what they just did?”*
 - Then engage in a discussion about the difference between the words *walking* and *walk*. Relate this back to the different verb tenses, drawing connections to the physical activity. Repeat with additional verbs as necessary. (MMR)

Work Time

B. Analyzing a Model (10 minutes)

- Display a copy of **Miguel's Monologue** and invite students to take out their own copies. Remind students that they read this text in Lesson 1 for the gist and to determine the characteristics of monologues. Remind students that today they will reread the beginning of the monologue to identify the characteristics of an effective monologue beginning.
- Use a total participation technique to invite responses from the group:

“How can examining the format of this monologue help us when writing our own monologues?” (ensure writing follows the same format, which will help writing be appropriate to the task)

“What is the gist of this text? What is it mostly about?” (It's about Miguel's reaction to the fire at Esperanza's house.)
- Display and invite students to retrieve their **What is a Monologue? handout** and point out the first bullet point:
 - “Is written in the first person point of view (‘I,’ ‘me,’ ‘my’).”
- Remind students that they will write their monologues from the point of view of their selected character. Point out that this means each group member's monologue will be slightly different—one may be from Miguel's point of view, one may be from Esperanza's point of view, one may be from Abuelita's point of view. But each group member's monologue will describe the same event from *Esperanza Rising*.
- Tell students that monologues are structured in certain ways, and this predictable structure helps the reader better understand the character's message. Tell students that monologues can be broken into three parts: the *beginning*, the *middle*, and the *end*.
- Tell students that in the beginning of a monologue, the narrator:
 - Establishes the situation by describing what is happening and describing the setting, or when and where the event takes place.
 - Introduces him- or herself by giving the audience information they need to know about him or her.
 - Introduces the other characters.
- Point out these criteria on the What is a Monologue? handout.
- Explain that today, they will reread the beginning of this text and learn more about the characteristics of the beginning of narratives.
- Distribute and display the blank **Monologue Planning Graphic Organizer: Miguel's Monologue** and tell students they will first use this graphic organizer to analyze Miguel's Monologue and will later use it to plan the beginning of their own monologues.
- Select a volunteer to read the headings and questions in each box of the graphic organizer.
- Direct students' attention to the Beginning box at the top of the graphic organizer. Invite them to whisper-read the first two paragraphs of Miguel's Monologue with their monologue group.
- Using a total participation technique, invite responses from the group:

“How did the narrator establish the situation in this monologue? What is happening, and what is the setting?” (what is happening: Esperanza's house is on fire and Miguel's father

goes into the house to look for Esperanza, her mama, and Abuelita; what is the setting: Esperanza's house, nighttime)

"How did the narrator introduce the characters? Who is the narrator, and what does the audience need to know about him/her?" (narrator: Miguel; what the audience needs to know about him: he's Esperanza's neighbor; he is very worried about Esperanza and her family's safety)

- Invite students to label the parts of Miguel's Monologue that establish the situation and introduce the characters.
- Using a total participation technique, invite responses from the group:

"Which parts of the text did you label to show it establishes the situation? What details in the text make you think so?" (Responses will vary, but may include: Paragraph 1: "I awoke with a start because Papa was shaking me and shouting, 'FIRE, FIRE! GET UP, GET UP!" and "her house aglow with fire" and "flames licking at all of the windows on the first floor:")

"Which parts of the text did you label to show it introduces the characters? What details in the text make you think so?" (Responses will vary, but may include: Paragraph 1: "I followed my parents outside" and Paragraph 2: "he needed to focus on finding Señora Ortega and Esperanza.")

- If productive, use a Goal 2 Conversation Cue to encourage students to listen carefully:
"Who can repeat what your classmate said?" (Responses will vary.)
- Direct students' attention back to the Monologue Planning Graphic Organizer: Miguel's Monologue and as a group complete the Beginning box. Refer to **Monologue Planning Graphic Organizer: Miguel's Monologue (example, for teacher reference)** as necessary.
- Distribute and display the **Narrative Writing Checklist**. Tell students that this checklist is something they will use a lot in their English Language Arts work this year. Ensure students understand that they will be using this checklist each time they write a narrative piece because these are the things every good piece of narrative writing should contain.
- Invite students to read the checklist to themselves.
- Using a total participant technique, invite responses from the group:
"What do you notice about this checklist? What do you wonder?" (Responses will vary.)
- Ask the following question, and then give students a few minutes to reread Miguel's Monologue. Then use a total participation technique to invite responses from the group:
"What characteristics on this checklist do you see done well in the model monologue? What evidence from the essay supports your thinking?" (Responses will vary.)
- If productive, use a Goal 2 Conversation Cue to encourage students to listen carefully:
"Who can repeat what your classmate said?" (Responses will vary.)
- Reassure students that they might not understand everything on this checklist right now, but they will learn more about it as they plan and write their monologues.
- Distribute **red, yellow, and green objects**.
- Tell students they are now going to use the Red Light, Green Light protocol to reflect on their progress toward the first two learning targets. Remind students that they used this protocol in Units 1 and 2 and review as necessary. Refer to the Classroom Protocols document for the full version of the protocol.

- Guide students through the protocol using the first learning target.
- Note students showing red or yellow objects so you can check in with them.
- Repeat this process with the second learning target.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Color-code each part of the Monologue Planning Graphic Organizer: Miguel's Monologue. Fill in the beginning, middle, and end boxes with a different color marker. Use the corresponding colors to highlight and label sections of Miguel's Monologue to reinforce the connection between the information in the graphic organizer and the information in the monologue. (MMR)
- For ELLs and students who may need additional support with comprehension: Model and think aloud the process of identifying and labeling parts of Miguel's Monologue that establish the situation and/or introduce the characters. (Example: "In the first paragraph Miguel writes, *Papa was shaking me and shouting, 'FIRE, FIRE! GET UP, GET UP!'* ... I saw that it was indeed her house aglow with fire. I am going to write *situation* next to this sentence and *Esperanza's house is on fire* on my graphic organizer because this sentence helps establish the situation.") (MMR)
- For students who may feel uncomfortable sharing their progress on meeting the learning targets publicly: Minimize risk by providing a sheet of paper where they can select a color for each learning target in private. This provides useful data for future instruction and helps students monitor their own learning. (MME)

Work Time

C. Guided Practice: Planning the Beginning of a Monologue (15 minutes)

- Invite groups to take out their copies of *Esperanza Rising* and reread the excerpt that corresponds with the event they selected in Opening A.
- Focus students on the Narrative Writing Checklist and point out the following characteristics:
 - W.5.9
 - W.5.3a
- Tell students that as they plan, they should remember that even though they will be writing an imagined or made-up monologue, it should be based on their group's event from *Esperanza Rising*.
- Ask:

"Are there any specific criteria about the beginning in these monologues that you should be aware of and list in that column on the checklist?" (Responses will vary, but may include: Use El Rancho de las Rosas as the name of Esperanza's ranch when describing the setting.)
- As students share out, capture their responses in the Characteristics of My Monologue column as needed.
- Distribute the **Monologue Planning Graphic Organizer: *Esperanza Rising*** and focus students on the box labeled Beginning. Tell students that today they should complete only this

part of the graphic organizer, and they will work on planning the other parts of their narratives in the next few lessons.

- Invite students to plan the beginning of their monologue.
- Circulate and support students as they plan. Remind them to be creative but to remember that their narratives should be based on their group's event from *Esperanza Rising*, and to refer to *Esperanza Rising*, the Character Reaction note-catcher that corresponds to their group's event, the **Spanish/English Dictionary anchor chart**, and the **domain-specific word wall** as they plan.
- Circulate to support pairs as they plan. If necessary, prompt by asking questions such as:
"What is happening when the monologue begins?"
"What is the setting? Where and when does the event take place?"
"Who is the narrator? What does the audience need to know about him or her?"

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Display, repeat, and rephrase the Narrative Writing Checklist characteristics. (Examples: "I will use information from *Esperanza Rising* to describe the characters, setting, and events in my monologue." "I will describe the narrator and the situation and with details.")
- For ELLs: If beginning proficiency students are partnered with more advanced students within monologue groups, invite them to plan the beginning of their monologues and fill out their graphic organizers together. Allow them extra time to plan if needed.
- Provide differentiated mentors by purposefully pre-selecting student groups. Consider meeting with the mentors in advance to share their thought process. (MMAE)
- For ELLs and students who may need support planning their writing: Model doing quick sketches within the graphic organizer as placeholders for information. Say: "You can sketch first so that you don't forget the information you want to add. Then you may go back later and write." (MMAE)

Closing and Assessment

A. Exit Ticket (5 minutes)

- Distribute and display the **Exit Ticket: Forming the Perfect Verb Tenses**.
- Read each task aloud. Give students 30 seconds to turn and talk with an elbow partner about how they plan to respond. Invite students to complete their exit ticket.
- Collect students' exit tickets and refer to **Exit Ticket: Forming the Perfect Verb Tenses (answers, for teacher reference)** to assess their work.
- Tell students they are now going to use the Red Light, Green Light protocol to reflect on their progress toward the last learning target.
- Guide students through the protocol using the last learning target.

- Note students showing red or yellow objects so you can check in with them.
- Repeat, inviting students to self-assess against how well they used their strengths in this lesson.

Meeting Students' Needs

- For ELLs and students who may need additional support with comprehension: Before inviting students to complete their exit tickets, consider reading aloud each verb tense definition on the Perfect Verb Tenses handout and remind students to use the handout for support. Also consider providing individual checklists for students to reference at their desk. (MMR, MMAE)
- Create an inclusive and supportive classroom environment by reminding students that this is new and you do not expect them to get a perfect score. You just want to see what they learned.

Homework

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

B. For ELLs: Complete the Language Dive Part I Practice in your Unit 3 Homework.

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. (For all homework assignments in this unit, read the prompts aloud. Students can discuss and respond to prompts orally, either with you, a partner, family member, or student from Grades 4 or 6, or record an audio response. If students have trouble writing sentences, they can begin by writing words. Consider providing a sentence starter or inviting students who need lighter support to provide sentence starters.) (MMAE, MMR)