



EXPEDITIONARY
LEARNING

Grade 5: Module 1: Unit 2: Lesson 15

Revisiting Big Metaphors and Themes: Revising and Beginning to Perform Two-Voice Poems



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

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

Supporting Learning Targets

- I can interpret five big metaphors in *Esperanza Rising*.
- I can explain themes in *Esperanza Rising*.
- I can perform my two voice poem.

Ongoing Assessment

- Observation of placement of evidence flags (homework and classwork)
- Triad discussion/Chalk Talk
- Two-voice poems



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Reviewing the Anchor Chart: Big Metaphors and Themes in <i>Esperanza Rising</i> (2 minutes)</p> <p>B. Engaging the Reader: Preparing for Chalk Talk (8 minutes)</p> <p>2. Work Time</p> <p>A. Chalk Talk: Big Metaphors and Themes in <i>Esperanza Rising</i> (15 minutes)</p> <p>B. The Grapes Metaphor: Whole Class Discussion (15 Minutes)</p> <p>C. Finalizing and Performing Two-Voice Poems (15 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Celebration (5 minutes)</p> <p>4. Homework</p>	<ul style="list-style-type: none">• In advance: Review <i>Esperanza Rising</i> (including but not limited to Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes”), noting examples of big metaphors (symbols) and themes.• In advance: Review Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes.”• Review Chalk Talk protocol (see Appendix 1).• In advance: Prepare the big metaphors charts for the Chalk Talk. Create five charts, for these five big metaphors: The River, The Heartbeat, The Blanket, The Rose, and The Grapes/Harvest (consider having two charts of each metaphor). Post these charts around the room.• For the sake of time, the phoenix metaphor on page 250 is not dealt with in detail in this lesson. Students will think about the phoenix in Lesson 16. Pages 249–250 also are revisited in Lesson 16.• This lesson includes time for a few groups to perform their two-voice poems. There is more time in Lessons 16–18 for a few more groups to perform each day.• Remember that the two-voice poem is an activity, not a formal assessment. If students are highly invested in their poems, consider giving more time during other parts of the day for them to polish their poems and perform for an audience beyond their peers.



Lesson Vocabulary	Materials
<p>interpret, identify, figurative language, metaphor; second-class citizen, confront, prophecy, stitch</p>	<ul style="list-style-type: none"> • <i>Esperanza Rising</i> (book; one per student) • Evidence flags • Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes” (one per student; one to display) • Text-Dependent Questions for Excerpts from Chapter 13, “Los Duraznos/Peaches,” and Chapter 14, “Las Uvas/Grapes” (Answers for Teacher Reference) • Big Metaphors and Themes in <i>Esperanza Rising</i> anchor chart (begun in Lesson 6) • Five charts for five big metaphors (new; teacher-created; see Teaching Note above) • Markers (different colors for each triad)

Opening	Meeting Students’ Needs
<p>A. Reviewing the Anchor Chart: Big Metaphors and Themes in Esperanza Rising (2 minutes)</p> <ul style="list-style-type: none"> • Keep this short. Students will talk much more with their triads during the Chalk Talk. • Students should sit with their triad. • Review today’s learning targets by reading them out loud to students. Call on a few students to explain what metaphors and themes are. Tell students that today they get to discuss the last few chapters in the novel and some of them may be able to share their poems with the class. • Briefly orient the class to the Big Metaphors and Themes in <i>Esperanza Rising</i> anchor chart. Invite students to talk with their triads about what they noticed in the last two chapters. <p><i>Note: There is no comprehension quiz in this lesson, since students took the quiz on the final chapter during Lesson 14.</i></p>	<ul style="list-style-type: none"> • Consider charting the main events of the chapter. Providing a visual will assist ELLs and students needing additional supports in following the discussion. • Provide nonlinguistic symbols for key words in the target to be referred back to throughout the module. Choose a symbol that makes sense to you and your class.



Opening (continued)	Meeting Students' Needs
<p>B. Engaging the Reader: Preparing for Chalk Talk (8 minutes)</p> <ul style="list-style-type: none">• Return students' entrance and exit tickets from Lesson 14. Address any major misconceptions. Ask students to hold on to these entrance and exit tickets; they will want to refer to them for their writing later in the unit.• Remind students that throughout their study of the novel, they have had time to reread key passages, think on their own, and then talk with triads. Today, they will do the same.• Choose a student to reread the learning target aloud: "I can interpret five big metaphors in <i>Esperanza Rising</i>." Point out to them that four of these metaphors are ones they have discussed previously; one is new, but some students may have already figured it out.• Distribute and display Text-Dependent Questions for Excerpts from Chapter 13, "Los Duraznos/Peaches," and Chapter 14, "Las Uvas/Grapes."• Ask students to think and mark evidence on their own, to prepare for the Chalk Talk. Tell students that it is fine if they do not have time to think through every single question; they will continue to discuss with their triads.	<ul style="list-style-type: none">• For ELLs or struggling readers, consider asking them to focus on just one big metaphor or on a single question regarding each of the five big metaphors.• Consider providing sentence stems or a partially completed text-dependent worksheet questions to help them organize their thinking.



Work Time	Meeting Students' Needs
<p>A. Chalk Talk: Big Metaphors and Themes in Esperanza Rising (15 minutes)</p> <ul style="list-style-type: none"> • Ask the Purpose for Reading homework question from Lesson 14: “How do the ‘big metaphors’ in this novel show up again in these last two chapters? Why do you think Pam Muñoz Ryan did this?” • Ask students to review their evidence flags from their homework and the independent work they just did to prepare for the Chalk Talk. • Explain the Chalk Talk protocol briefly to students. Point out the five big metaphors charts around the room: <ul style="list-style-type: none"> – The River – The Heartbeat – The Blanket – The Rose – The Grapes/Harvest • Today, they are going to go with their triad to each of the five Chalk Talk charts and discuss the following two questions: <ul style="list-style-type: none"> * “How does this big metaphor show up again in the last two chapters?” * “Why did the author do this? How does this ‘big metaphor’ help us understand an important message or theme in the novel?” • Tell students that each group will have a different color marker, so it’s clear which group has gone to which chart. Before students begin, remind them to please start their writing way up at the top of the chart, since other groups will be adding to the chart. • Ask students to begin. Give them about 3 minutes to work on each chart, then rotate. (Note that students will need less time for the later rounds, since peers from other groups will have already written many key comments. It is also fine if not all groups make it to all five charts.) • Circulate to support and probe as necessary, pushing students to cite evidence and consider the “so what” of the thematic purpose of these big metaphors. 	<ul style="list-style-type: none"> • Consider partnering an ELL with a student who speaks the same L1, when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their L1. • Consider allowing students to draw their observations, ideas, or notes when appropriate. This allows ELLs to participate in a meaningful way.



Work Time	Meeting Students' Needs
<p>B. The Grapes Metaphor: Whole Class Discussion (15 Minutes)</p> <ul style="list-style-type: none">• Ask students to share out key learnings from the Chalk Talk. Add to the class anchor chart: Big Metaphors and Themes in <i>Esperanza Rising</i>.• Ask students to discuss whole group:<ul style="list-style-type: none">* “What did Papa mean when he told Esperanza, ‘Wait a little while and the fruit will fall into your hands’ (pages 2 and 223)?” Listen for students to understand that Esperanza has learned about patience, that the <i>harvest</i> of her life has begun, and that as Miguel said, “everything will work out” (page 233).	<ul style="list-style-type: none">• As an extension, invite advanced students to also think about the phoenix metaphor (page 250). Students discuss this big metaphor in a future lesson.
<p>C. Finalizing and Performing Two-Voice Poems (15 minutes)</p> <ul style="list-style-type: none">• Give students 10 minutes to revisit their two-voice poems with their writing partners, possibly revising based on the discussion about big metaphors and themes.• After about 10 minutes, invite some groups to perform their two-voice poems for the class.• After each performance, ask students in the audience to offer one piece of specific praise about the content of the poem.	<ul style="list-style-type: none">• For students who struggle with reading text or with language production, consider giving them extended time to rehearse their poem out loud before performing it in front of others.• Some students may benefit from prerecording their poem away from other students and then playing the recording instead of standing in front of the class to read it out loud.



Closing and Assessment	Meeting Students' Needs
<p>A. Celebration (5 minutes)</p> <ul style="list-style-type: none"> Review the learning targets with students by rereading them out loud and asking students to turn and talk to a partner about one of the big metaphors that they particularly liked in <i>Esperanza Rising</i>. Have them explain why they like it. How did that big metaphor help them understand the themes of the story? Congratulate students on their two-voice poems. Remind students who did not perform today that they will have time during the upcoming lessons. Collect students' two-voices poems, or let them continue revising as a part of their homework. Commend students for how well they have come to understand the main characters in the novel, how they respond to challenges, and how Esperanza in particular has grown and changed. They will get to write about this more formally in the upcoming lessons. 	<ul style="list-style-type: none"> Consider providing extra time for tasks and answering questions in class discussions. ELLs often need more time to process and translate information.
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> If you have finished the two-voice poem and the novel, you have no homework. If you need to, finish your poem or the novel. <p><i>Note: To prepare for Lesson 16, copy the Sample Paragraph (in Lesson 16 supporting materials) onto a piece of chart paper.</i></p>	<ul style="list-style-type: none"> Audio recordings of text can aid some students in comprehension. Students can pause and replay confusing portions while they follow along with the text.



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Supporting Materials



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The river

- What do Esperanza and Miguel fight about on pages 220–224?
- What does Miguel mean when he says he was a *second-class citizen* in Mexico? (page 222)
- What does Esperanza mean when she says she wants Miguel to *confront* his boss? (page 222)
- Why did Miguel call Esperanza a queen? (pages 224 and 18)

The blanket

- On page 224, what does Esperanza try to explain to Miguel about her life?
- At the top of page 224, what might the word *prophecy* mean? How might you figure this out?
- On pages 243–247, the author repeats phrases about *stitches* up the mountain and down the valley. What is the actual definition of a *stitch*? What is the other meaning in this passage?

The heartbeat

- On page 248, where do Esperanza and Miguel go?
- What happens while they are there, and why is this important? What message might the author be trying to give readers?

The rose

- Why do Papa’s roses matter so much to Esperanza? (page 225)



Grapes/harvest

- At the bottom of page 246 through page 247, the author describes the grapes. What are the grapes a metaphor for? How do you know?
- What did Papa mean when he told Esperanza, “Wait a little while and the fruit will fall into your hands”? (pages 2 and 223)



The river

- What do Esperanza and Miguel fight about on pages 220–224?

They are arguing about Miguel deciding to dig ditches when the Okies showed up to take over the mechanics' work. Esperanza is really upset about how they are being treated but is taking it out on Miguel. She even calls him “a peasant,” like he was in Mexico. She tells him, “Speak up for yourself and your talents.”

- What does Miguel mean when he says he was a *second-class citizen* in Mexico? (page 222)

Miguel is referring to the fact that she thought he wasn't good enough for her. That he was just a servant and they stood on opposite sides of the river (the metaphor of their lives).

- What does Esperanza mean when she says she wants Miguel to *confront* his boss? (page 222)

Esperanza wants Miguel to have an argument with his boss. She wants Miguel to tell his boss that he should treat him better, not like a second-class servant.

- Why did Miguel call Esperanza a queen? (pages 224 and 18)

Miguel has always called her his queen, ever since she referred to him as a peasant in Mexico. At first he did it as an insult because he was hurt she did not think him good enough. Then it became more of a joke. In this chapter, he is hurt again, so he meant it as an insult.



The blanket

- On page 224, what does Esperanza try to explain to Miguel about her life?

Esperanza says, “See these perfect rows ... what my life would have been? ... Now my life is like the zigzag in the blanket on Mama’s bed.” She means that she cannot predict what is going to happen anymore and it is all messed up in her mind.

- At the top of page 224, what might the word *prophecy* mean? How might you figure this out?

Esperanza is referring to the fact that Miguel told her everything was going to be all right. She wanted to know if he was able to predict the future.

- On pages 243–247, the author repeats phrases about *stitches* up the mountain and down the valley. What is the actual definition of a *stitch*? What is the other meaning in this passage?

A stitch is one pass of the thread or yarn and a needle when sewing or crocheting. Because it is a metaphor for Esperanza’s life, the stitches could also mean the events in her life, especially the things that happened to her recently.

The heartbeat

- On page 248, where do Esperanza and Miguel go?

They went to where they could see the valley and be alone, at the top of the hills.

- What happens while they are there, and why is this important? What message might the author be trying to give readers?

They lie down on the ground and listen to the earth. They hear the *heartbeat* and she sees another vision, this time a positive one. The author is trying to get readers to understand that things are getting better and Esperanza now has hope.



The rose

- Why do Papa’s roses matter so much to Esperanza? (page 225)

To Esperanza, the roses are a memory of Papa and all the good things she remembers about her life with him. When she sees them blooming, she wants to tell Miguel because she realizes that he would understand, but he has already left.

Grapes/harvest

- At the bottom of page 246 through page 247, the author describes the grapes. What are the grapes a metaphor for? How do you know?

The grapes are a metaphor about how life repeats itself. Mama had gotten sick at the end of the grape harvest the year before (“Mama had breathed in the dust at the end of the grapes”), and now they were back again. To Esperanza it meant that they could start the year over, this time with hope. “The grapes were delivering another harvest and Esperanza was turning another year.”

- What did Papa mean when he told Esperanza, “Wait a little while and the fruit will fall into your hands”? (pages 2 and 223)

Papa meant that she had to be patient and let things take their time, like when fruit is ripe. It will fall off trees or vines. It tells you when it is ready.