

Grade 4

Unit 3 | Teacher Guide

Contemporary Fiction: Mi Calle, Tu Calle

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Teacher Guide

From THE HOUSE ON MANGO STREET.
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Introduction

CONTEMPORARY FICTION

This introduction includes the necessary background information to teach the Contemporary Fiction unit. This unit contains twelve daily lessons, a unit assessment, and three Pausing Point days that may be used for differentiated instruction. Lessons and activities address various aspects of a comprehensive language arts curriculum. Each lesson will require a total of 90 minutes. Lesson 13 is devoted to a culminating activity as a unit assessment. It is recommended you spend no more than 16 days total on this unit.

WHY THIS UNIT IS IMPORTANT

We chose *The House on Mango Street* (HOMS) because it combines rich, lyrical, yet accessible language with narrative and a protagonist with whom students can identify.

That makes HOMS an ideal unit for close reading. It is important that students learn to be slow, careful readers who can peel back many layers of meaning in a text. HOMS rewards that kind of persistence and patience. For that reason, we will return to vignettes more than once, on each occasion conducting new analysis and finding more in the text.

In some ways, HOMS is a bridge between poetry and the narrative stories students will be accustomed to—and which they will encounter again in later units, such as *Treasure Island*. The author called the first few vignettes “lazy poems”—they are short and relatively stand-alone, with imaginative and sometimes abstract use of language. But they are still stories, with a narrative that propels the reader through the book. Of course they are not lazy at all. Cisneros means they contain language that is common in poems, without being locked into poetic structure.

Many students will identify with the themes in this book. In *HOMS*, a girl is trying to find her own identity in difficult circumstances. She has aspirations for the future (something students will investigate in depth), but those aspirations change. As the book progresses she becomes more mature and less “selfish” (her term). She comes to understand that her community is a vital part of who she is now and will be in the future.

Throughout the unit students will move flexibly between reading and writing. As with poetry, many of the reading activities require short, written answers. In addition, there are many longer activities building student facility with opinion and narrative writing.

This unit is unique in requiring students to return to the same vignettes many times. The lessons build upon each other, and it is important that students grasp the concepts in earlier lessons. It is better to spend more time on those lessons, and miss later ones, than leave the class confused. In piloting we have found students of this age can successfully grapple with this text and these ideas, as long as they are encouraged to be persistent.

The vignettes from *HOMS* that students will be reading and discussing in this unit also provide opportunities for students to build content knowledge and draw connections to the social studies subject area but they do not explicitly teach the Texas Essential Knowledge and Skills standards for Social Studies. At times throughout the unit, you may wish to build on class discussions to support students in making cross-curricular connections to the strand of Social studies skills from the social studies discipline.

The Grade 4 Contemporary Fiction unit has slightly different print components than other units to match its approach.

WRITER'S JOURNAL

The *Writer's Journal* includes activity pages tied to each instructional lesson. Activity pages within the *Writer's Journal* provide practice for students to review material, answer questions, complete activities designed to increase their comprehension of that material, and compose original writing. Activities, which relate to specific vignettes in the novel, are color-coded based on the vignette being studied. For example, all activities using the vignette “My Name” will be outlined in purple.

A key objective of the unit is teaching students to write narrative prose. This allows for creative and imaginative expression but also affords the opportunity to implement the skills students have learned in the reading components of the lessons. Throughout this unit, students will practice using literary elements they have explored in each vignette—for example the use of detailed descriptions, the building of aspiration as a theme, and the contrast between the protagonists' perceptions and the perceptions of others. The unit asks students to compose a multi-chapter narrative; they build their stories throughout several lessons devoted to planning, drafting, and revising their work. In addition, students practice opinion writing using evidence from the text.

The *Writer's Journal* is designed to reinforce the unit's integration of reading and writing literature. By synthesizing these components, students will see that reading, writing, and understanding literature are inherently connected. It also contains extra pages to encourage students to compose their own text—something the unit's final lesson will set them up to accomplish.

The *Writer's Journal* also identifies two types of vocabulary: Core Vocabulary and Literary Vocabulary. Core Vocabulary words appear in the vignettes and are needed to understand their meaning. Literary Vocabulary words are terms used primarily in reading and interpreting literature; they are introduced directly in the lesson. Both sets of vocabulary are defined in both the lesson in which they appear and in the *Writer's Journal* glossary.

IMPORTANT NOTES ON EXCERPTING

1. We have excerpted the novel for the student reader, choosing only vignettes that are definitely suitable for 4th graders. You may wish to read the full book and decide if there are other excerpts you would like students to read; many are mature and difficult for students of this age.
2. One of the vignettes, "The Three Sisters," mentions the funeral of a baby. The vignette is crucial to understanding Esperanza's growth as an individual and her current situation. However, if you feel the subject matter is too difficult for your students, you may skip this reading portion of Lesson 10 and revise the writing assignment in Lesson 10 (which continues in Lesson 11), and incorporate one of the Pausing Point activities instead.

TEACHER RESOURCES

The Teacher Guide includes daily lessons with detailed directions for comprehensive instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest group sizes for instruction and exercises (e.g., whole group, small group, partners, individual). You should use your discretion in following the grouping suggestions and consider students' needs.

Activity Types

Reading activities ask students to engage with a text through various manners of presentation. Students read silently and aloud, with partners, in groups of varying sizes, and individually. They practice many different approaches to the text, including answering questions designed to measure and expand comprehension, using graphic organizers to gather and compare information, and using visuals to demonstrate how closely they have read a richly detailed text. The reading activities are intentionally diverse, aimed at demonstrating many different methods for exploring literature.

Writing activities are in two forms. The first trains students in the craft of narrative, celebrating their creative and imaginative potential while teaching them to apply and master the knowledge they have gained from reading and understanding the unit's vignettes. The second asks students to demonstrate their ability to write opinion pieces backed by clear evidence.

Speaking and Listening activities help develop students' capacity for oral expression. Students practice performance, reading their own stories aloud, and speaking and listening as an audience on a number of occasions.

COMPREHENSION QUESTIONS

The lessons for this unit feature text-dependent comprehension questions:

Literal questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided.

Inferential questions ask students to infer information from the text and to think critically. These are also text-dependent, but they require students to summarize and/or refer back to the portions of the text that lead to and support the inference they are making.

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to form an opinion or make a judgment. These questions are also text-dependent, but they require students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering.

DIFFERENTIATION OF INSTRUCTION

Opportunities for differentiation of instruction feature prominently in the program. We provide multiple suggestions for how to support and challenge students throughout the lessons. We have labeled these optional questions, activities, and information as Support and Challenge. Please use these Support and Challenge opportunities to address the needs of your class and individual students.

The unit provides instruction for two Pausing Points for differentiation of instruction. The purpose of the Pausing Points is to provide opportunities for remediation and enrichment based on students' needs. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class.

SUPPLEMENTARY MATERIALS

A range of supplementary materials are available online.

Whenever a lesson suggests you display materials, please choose the most convenient and effective method for reproduction and display. Some suggestions include making a transparency of the material and using an overhead projector; scanning the page and projecting it on an interactive, electronic surface; or writing the material on the board/chart paper. In addition, teachers should ensure that grade-appropriate writing paper is readily available to students.

These items are available on the program's digital components site.

Sandra Cisneros

Born in Chicago, Illinois, on December 20, 1954, Sandra Cisneros grew up with six brothers and began writing as a teenager. Her many books of poetry and fiction include the children's book *Hairs/Pelitos* and the well-known *The House on Mango Street*. Cisneros earned degrees from Loyola University in Chicago and from the University of Iowa and has won numerous awards, including a MacArthur Fellowship.

Cisneros began writing *The House On Mango Street* when she was 22 as an attempt to help people understand her own culture and background. Cisneros values giving back to her community, and she has founded several organizations to help writers and the arts. She has taught students of many ages and has also worked with students who have dropped out of school. Cisneros lives in Mexico.

1

Reading for Details

PRIMARY FOCUS OF LESSON

Reading

Students will quote details from the text in order to visualize, annotate, and make inferences about the setting.

✦ **TEKS 4.6.D; TEKS 4.6.F; TEKS 4.7.A; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.D**

Writing

Students will write their own detailed descriptions of settings, either their real home or an imaginary home. **TEKS 4.12.A**

FORMATIVE ASSESSMENT

Writer's Journal 1.2 Drawing Underline descriptions and use evidence to create annotated drawings of two settings in text. **TEKS 4.7.C; TEKS 4.7.E**

Writer's Journal 1.3 Writing Write a detailed description of a home. **TEKS 4.12.A**

✦ **TEKS 4.6.D** Create mental images to deepen understanding; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Close Reading	Whole Group	25 min.	<input type="checkbox"/> Vignette 1: “The House on Mango Street” <input type="checkbox"/> <i>Writer’s Journal</i> 1.1, 1.2 <input type="checkbox"/> colored pencils <input type="checkbox"/> board/chart paper
Visualizing and Annotating Setting	Whole Group	25 min.	
Partner Reading	Partner	20 min.	
Writing (20 min.)			
Creating Detailed Descriptions	Independent	15 min.	<input type="checkbox"/> <i>Writer’s Journal</i> 1.3
Partner Feedback	Partner	5 min.	

ADVANCE PREPARATION

Reading

- Read the vignette “The House on Mango Street.”
- Prepare in advance a copy of the paragraph describing the house on Mango Street (p. 4; 2nd paragraph) onto the board/chart paper.
- Arrange students in pairs—ideally of differing skills—and ensure that pairs have access to a range of different colored pencils. During their writing activity, pairs will need to sit back-to-back.
- Ensure you have some colored markers and space on the board/chart paper to model visualizing the house on Mango Street.
- Some students will be asked to show their drawings. If possible, these should be projected so the entire class can see them easily.

Note: For the partnered reading, you may wish to pre-assign the section on the Loomis Street flat to students who demonstrate a stronger faculty with reading closely and annotation. The Loomis Street house is more challenging because (a) the descriptions are covered in different places in the text (the third, sixth, and seventh paragraphs) and (b) students have to make more inferences.

Writing

- Decide which of the two writing activities you will assign students.
- If you are using Option 2, determine the creative parameters for the imaginary house. Can it exist in a magical kingdom? Outer space? In another historical period? Or do you prefer to keep it in real time and space?

Universal Access

Reading

- Decide whether students will focus on the “imaginary house” or the Loomis flat for *Writer’s Journal 1.2*, and prepare prompts to help students close read for descriptive detail in these sections.

Writing

- Prepare sentences frames and prompts to support student writing.
 - The house is made out of ____ and is ____ (color).
 - The house is ____ (large/small/medium).
 - In front of the house, you can see ____ (garden? yard? street?).
 - Is there a backyard?
 - The people who live in the house are ____.
 - When I'm inside the house, I feel ____.
 - What does the house look like? What is it built from? What is its size? Its color? Describe the street around the house. Describe the front yard and back yard. Who lives here? How do you feel when you're inside?

VOCABULARY

Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

crumbling, adj. slowly falling apart, usually by breaking into small pieces

elm, n. a type of tree, usually large (elms)

flat, n. an apartment

temporary, adj. not lasting a long time, not permanent

washroom, n. a room, often public, with washing and usually toilet facilities

Literary Vocabulary

These words are introduced throughout the lesson and defined in the glossary at the back of the *Writer's Journal*.

annotate, v. to add notes to a text or drawing to explain it or comment on it

deduction, n. a conclusion or answer arrived at from the evidence

emphasis, n. added stress or force to something written

setting, n. the time and place of the story

vignette, n. a short episode, account, or description

visualization, n. forming images in your mind

Lesson 1: Reading for Details

Reading



Primary Focus: Students will quote details from the text in order to visualize, annotate, and make inferences about the story's setting.

✦ **TEKS 4.6.D; TEKS 4.6.F; TEKS 4.7.A; TEKS 4.7.C; TEKS 4.7.E; TEKS 4.8.D**

✦ **CLOSE READING (25 MIN.)** **TEKS 4.6.D**

Introduction to the Novel

- Introduce students to *The House on Mango Street* by Sandra Cisneros. This book is a work of fiction, consisting of a series of vignettes which are short scenes or descriptions. Explain that, for the next two weeks, students will be reading excerpts from the book.
- Additionally, explain that students will have the opportunity to write narrative prose throughout the unit. They will take what they learn from Sandra Cisneros and use these creative techniques to express their own perspectives in writing.
- Ask students what they think *close reading* means.
 - Close reading means finding meaning in the text, often by discovering hidden patterns and analyzing them to understand what is happening and what ideas the author is exploring.
- Today, they will read the first vignette and investigate the setting of the novel.

1. **Literal.** What is setting?

- » the time and place of a story

2. **Evaluative.** Why is setting important?

- » Answers may vary, but should include the need to understand the world in which the characters live.

Note: Note that, in this case, the setting also provides a great opportunity to practice close reading. Close readers look for as many details as possible and then use those details to discover ideas and meaning in the text. Tell students that sometimes the setting of a story can affect what happens in the story, and it can tell readers a lot about the characters. Point out that the setting of the house on Mango Street must be important, because it is the name of the book. As students continue through the unit, they will learn more about the story's setting and characters.

✦ **TEKS 4.6.D** Create mental images to deepen understanding; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.

Challenge

Ask students to name the settings of some of their favorite stories or movies.

Close Reading: Vignette 1

- Read the first paragraph aloud.
- Instruct students to continue reading the vignette silently on their own.
- When students have read the story once, ask them to read it again, this time looking carefully for details in the text.
- When students have read a passage with lots of details, ask them to close their eyes for five seconds to picture in their minds what is described.
- Explain that often, when we read books, we imagine what characters and places look like. That is a wonderful thing to do. Today, as they read, students should try to picture the house exactly as it is described by the author. This is called “visualization,” and they will be practicing it in more detail.



Check for Understanding

Ask all students to close their eyes and visualize the house described in this vignette. Ask them to keep their eyes closed, but to raise their hand when they have seen a vision of the house in their mind. You may wish to ask one or two students to describe what they visualized.

VISUALIZING AND ANNOTATING SETTING (25 MIN.)

Find Details in the Descriptions of Setting

1. **Evaluative.** Which places in the vignette are described with lots of details? Why?
 - » Students should point to three places being described: the house on Mango Street, the Loomis flat, and the house for which the narrator had hoped (which we will call the “Imagined House” from now on).
- If students point to another place, ask them to give examples of descriptions the author has used. The key point is that the author has chosen to describe these three particular places in some detail.
2. **Evaluative.** If you were the author, what important places in your life would you describe with more detail? Why?
 - » Students should include the significance of the place and the detail words they would use in their response.

Support

You may wish to read the entire vignette aloud prior to visualization activity.

Support

In these lessons, students are expected to look up vocabulary themselves or infer meaning through context. You may, however, wish to review each new word in advance of student reading.

Challenge

If students are fast readers, have them read the vignette again, paying attention to details. Inform them that English professors read the same text repeatedly—being a great reader is also being a careful reader.

Support

Remind students that the narrator is the person telling the story.

Writer's Journal 1.1



Support

Explain that a reader makes an inference when they figure out the answer to a question (e.g., “how many bedrooms are there?”) from evidence found in the text, just as a detective uses evidence to discover the person who did a crime.

3. **Evaluative.** What places are named but not described?

- » Keeler and Paulina Street
- Prepare students to transition to the next step in visualization.
- Point students to the copied paragraph on the board or chart paper that you prepared in advance describing the house on Mango Street. Ask students to turn to *Writer's Journal 1.1*.
- Explain that you will work together to write down all the words and phrases that describe the house on Mango Street. Start by writing down the word *small* in red pencil.
- One by one, ask students to find the next word or phrase describing the house. Write down each word and ask students to do the same in their *Writer's Journal*.

Note: As seen with *Writer's Journal 1.1* below, this unit reproduces some content from the student *Writer's Journal*. When appropriate, it also includes answers to questions contained on those pages.

Writer's Journal 1.1

Vignette 1: “The House on Mango Street”

Along with your teacher, underline each word or phrase that describes the house on Mango Street.

- When a student lists the last description in the paragraph, ask them the following questions:
1. **Evaluative.** Can you find any evidence in the text that helps you to infer how many bedrooms there are?
 - » There are two pieces of evidence. First, the narrator lists six people. Second, the narrator lists those people in pairs (with a comma after each pair), so there are probably only two people to a room. Assuming each pair shares a bedroom, there are three bedrooms.
 - Congratulate students for making a successful inference: this is a mark of great close reading.

2. **Literal.** Now that all the words have been underlined, can you point to any words being repeated?

» The word *small* appears five times.

- Circle the word *small*. Ask students also to circle the word in a color different from the one they used to underline.

3. **Evaluative.** What are some synonyms for the word *small*?

» Answers will vary, but may include *little* and *tiny*.

- Circle the word *little*.

4. **Evaluative.** Ask students why the author is using repetition.

» Answers will vary, but may include that repetition is a literary device that can be a form of emphasis.

Model Visualizing and Annotating the Setting

- Instruct students that they will now use the underlined passage to draw their visualizations of the setting of *The House on Mango Street*. They will also annotate the drawing.
- Ask students if they can explain what *annotating* means. Clarify that *annotating* means adding notes to a text or drawing, in order to explain it or comment on it. In this case, students will use quotes from the text to show which details they have included in the drawing and to demonstrate accuracy.

Support

Remind students that synonyms are words with the same meaning or similar meanings.

Support

Remind students that quotation marks show we are using the words exactly as they appear in the text, and that we will only be using quotes from the text for our annotations.

- On the board/chart paper, draw examples of the first two descriptive words in the text, *small* and *red*. In the example below, we have drawn a large house next to the house on Mango Street to demonstrate its size. From this, draw a line and annotate with the words *small* and *red* in quotation marks.



Challenge

If students are ready to draw and annotate independently, you can start the activity together, then allow students to work independently, each drawing their own figure with annotations.

- One by one, choose students to come to the board, draw a detail, and annotate with quotes from the text. Ensure they are only using words you underlined together, and that they are being as precise as possible in their depiction. Continue until all words/phrases have been used.

Note: There is some unusual language in this paragraph. We will be investigating this in later lessons. If students notice it (for example, “windows so small you’d think they were holding their breath”) congratulate them on their perception and tell them the class will be investigating that in the future.

PARTNER READING (20 MIN.)

Close Reading and Underlining

- Students will practice the skill of annotation in pairs, as previously modeled, but they will visualize the Imagined House and the Loomis Street flat.
- Ensure that there are a number of different colored pens or pencils available.
- Break the class into pairs and select an “A” and “B” in each pair. Students should sit back to back with their partners.
- Instruct all the “A”s to underline the words describing the Imagined House, and all the “B”s to underline the words describing the flat on Loomis Street.
- Ask students to open to *Writer’s Journal 1.2*.
- Remind students to read closely and slowly, in order to find the details.

Note: The following content is from *Writer’s Journal 1.2*.

Writer’s Journal 1.2



Writer's Journal 1.2

Vignette 1: "The House on Mango Street"

Underline the words or phrases describing the Imagined House or the Loomis Street flat (your teacher will assign you one of these passages).

Once you have underlined the words or phrases, read them exactly as written, as quotes, to your partner. You and your partner should be sitting back to back.

- Instruct students to complete their close reading and underlining before moving on to the next step.
- Once they have completed this underlining, allow them to move to the drawing section of the activity.

Drawing

- After reading and underlining, instruct students to move to the drawing section of *Writer's Journal 1.2*.
- Remind students to use quotation marks when they are annotating with words or phrases from the text.
- Ask Student A (describing the Imagined House) to read first. Student B (describing the Loomis Street flat) will go second.
- When both partners are done, have them show each other the drawings and check for any details that may have been missed.

Note: The following content is from *Writer's Journal 1.2*.

Writer's Journal 1.2

Your partner should then draw exactly what you have read and annotate their drawing with the words and phrases. For example, if you read "small" and "red," they should draw a small, red house and write the words *small* and *red* in quotation marks.

If you are describing the Imagined House, you should go first. If you are describing the Loomis Street flat, you should go second.

Support

You may wish to read the instructions in *Writer's Journal 1.2* aloud to students. First lead students through the underlining activity before moving to the drawing.



**ENGLISH
LANGUAGE
LEARNERS**

Reading Closely

Beginning

Ask which house the author describes in the fourth paragraph. Ask students to underline all words/phrases that offer a picture of the imaginary house.

Intermediate

Ask students where the author describes the house she imagines. If necessary, ask them to underline words that describe, or give a picture, of the imaginary house.

Advanced/ Advanced High

Ask where the author describes her imagined house and which words provide a description of this house.

ELPS 4.F

By the end of this exercise, you should have either (a) underlined the words about the Imagined House and drawn the Loomis Street flat according to your partner's description, or (b) underlined the words about the Loomis Street flat and drawn the Imagined House according to your partner's description.

Once you are both done, show each other your drawings and check for any details that may have been missed.

Draw in the space below.

Note: If any drawings of a television are included in the depictions of the Imagined House, have students reread the text. This is a misreading (the narrator says "on T.V." not "with a T.V.") and therefore a good opportunity to reinforce close reading.



Check for Understanding

Ensure that all Student As underlined the words about the Imagined House and drew the Loomis Street flat according to their partner's description. All Student Bs should have underlined the words about the Loomis Street flat and drawn the Imagined House according to their partner's description.

- Invite two pairs to share their drawings by projecting them or holding them up in front of the class.
- Ask the class first to identify which house the drawing depicts. Then ask them to offer something they like about the drawing or the annotation.
 - You may wish to model class responses by pointing to something students have accurately depicted in the text.
- Ask students to compare and contrast the drawings of the same settings by the two pairs.
- Finally, ask the class to identify any words or phrases that may have been missed. Make sure they use quotes from the text.
- Transition to the writing activity.



Beginning

Provide sentence frames to support student writing.

Intermediate

Provide prompts to support student writing.

Advanced/ Advanced High

Provide light prompts and encourage students to expand on details.

ELPS 1.A; ELPS 5.G

Challenge (Option 1)

As they describe their homes, ask students to provide clues on how they feel about the house through descriptions—just as the writer of *The House on Mango Street* elucidates how she feels through description.

Support (Option 1)

When students have finished their first round and are adding details, help them with examples of adjectives and verbs. For example, if they have written “there’s a fence,” they could write, “there’s a shiny white fence.”

Lesson 1: Reading for Details

Writing



Primary Focus: Students will write their own detailed descriptions of settings, either their real home or an imaginary home. **TEKS 4.12.A**

CREATING DETAILED DESCRIPTIONS (15 MIN.)

- You may choose two options for the writing activity:
 - Option 1 asks students to apply what they have learned about creating detailed descriptions to portray a setting they know from their own lives—as Sandra Cisneros does in *The House on Mango Street*. Option 2 is more challenging, because it asks students to apply their understanding of details to an invented setting.
 - Decide which task is more appropriate to your class. We would recommend the second if students have shown a very good grasp of detail in this lesson.

Option 1

- Instruct students that they will now practice writing. This is their chance to practice what they have learned about detailed descriptions. They are going to write a description of a house they know (a friend’s, relative’s, their own, etc.), and write as precisely as possible about how the home looks.
- Model an example. Write “a big house with a purple door and green grass” and then draw a house with a purple door but no windows. Draw green grass sticking out of the top of the house, explaining that we haven’t been told there are windows and we haven’t been told where the grass is.
- Allow 15 minutes for writing, then transition to partner feedback.

Note: While not all strong descriptions describe every element, this activity is designed to get students attending to details. You may wish to discuss the fact that some authors *choose* to leave things to the imagination, but they still need to be thoughtful of the details of a setting.

TEKS 4.12.A Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

Challenge (Option 2)

As they describe their imaginary house, ask students to provide clues about how they feel about the house through descriptions—just as the writer elucidates whether it is a nice house or not by description.

Support (Option 2)

When students have finished their first round and are adding details, help them with examples of adjectives and verbs. For example, if they have written, “there’s a fence,” they could write, “there’s a shiny white fence.”

Writer’s Journal 1.3



Support

You may wish to read the instructions in *Writer’s Journal 1.3* aloud to students.



Check for Understanding

Circulate and ensure that students are writing. Ask about the house they have chosen to write about, and offer prompts to help them get started if needed.

Option 2

- Instruct students that they will now practice writing. This is their chance to practice what they have learned about detailed descriptions. They are going to write a description of an imaginary home, and write as precisely as possible about how the home looks.
- Determine how much creative freedom you wish to give. Can this be in a magical kingdom? Outer space? In another historical period? Or do you prefer to ground it in real time and space?
- Model an example. Write “a big house with a purple door and green grass” and then draw a house with a purple door but no windows. Draw green grass sticking out of the top of the house, explaining that we haven’t been told there are windows and we haven’t been told where the grass is.
- Allow 15 minutes for writing, then transition to partner feedback.

Note: The following content is from *Writer’s Journal 1.3*.

Writer’s Journal 1.3

Vignette 1: “The House on Mango Street”

Write your descriptions in the space below. Write for 10 minutes, trying to be as precise and detailed as possible.

Now, look back over your description and add one more detail. You could add verbs or adjectives to make your description clearer.

When you are finished, trade journals with your partner. Draw the home your partner has described! Remember: draw only exactly what is written on the page. Don’t forget to annotate your drawing.

PARTNER FEEDBACK (5 MIN.)

- After students write their descriptions, have them exchange journals with their partners.
- In their partner's journal, ask them to draw and annotate the house described by their partner.

Conclude Lesson

- Congratulate students on their first writing activity. In the next lesson, they will have a chance to incorporate the feedback from their partner.

~~~~~End Lesson~~~~~

## 2

# Discovering a Theme

## PRIMARY FOCUS OF LESSON

### Writing

Students will revise and strengthen their descriptions, using peer feedback to clarify and improve their descriptions of a house. **TEKS 4.11.B.ii**

Students will make inferences about the narrator, supported by evidence from the text. **TEKS 4.6.F; TEKS 4.7.C**

### Reading

Students will use graphic organizers and tools to explore the character's feelings about the settings of the various houses and discover the theme of aspiration in *The House on Mango Street*.

**TEKS 4.6.G; TEKS 4.6.H; TEKS 4.7.A; TEKS 4.7.C; TEKS 4.8.A; TEKS 4.8.D**

## FORMATIVE ASSESSMENT

**Writer's Journal 2.1** **Writing** Expand and strengthen written descriptions from *Writer's Journal* 1.3. **TEKS 4.11.B.ii**

**Writer's Journal 2.2** **Writing** Write inferential statements about the characters, supported by quotes from the text.

**TEKS 4.6.F; TEKS 4.7.C**

**Writer's Journal 2.3** **Graphing** Create a graphic organizer, including quotes and ideas from the text, to identify a theme.

**TEKS 4.6.G; TEKS 4.6.H; TEKS 4.8.A; TEKS 4.8.D**

**TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by: developing an engaging idea with relevant details; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                                                                                                                                                             |
|---------------------------------|-----------------------------|---------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Writing (35 min.)</b>        |                             |         |                                                                                                                                                                                                                                       |
| Revising Descriptions           | Partner                     | 15 min. | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> <i>Writer’s Journal</i> 1.3, 2.1, 2.2                                                                                                    |
| Inferring Character             | Independent/<br>Whole Group | 20 min. |                                                                                                                                                                                                                                       |
| <b>Reading (55 min.)</b>        |                             |         |                                                                                                                                                                                                                                       |
| Looking for Theme in Vignette 1 | Whole Group                 | 20 min. | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> Vignette 2: “My Name”<br><input type="checkbox"/> <i>Writer’s Journal</i> 2.3, 2.4 and 2.5<br><input type="checkbox"/> board/chart paper |
| Reading “My Name”               | Independent                 | 20 min. |                                                                                                                                                                                                                                       |
| Looking for Theme in Vignette 2 | Whole Group                 | 15 min. |                                                                                                                                                                                                                                       |

## ADVANCE PREPARATION

### Writing

- Review the vignette “The House on Mango Street.”
- Ensure students sit with the same partners they worked with in the previous lesson.

### Reading

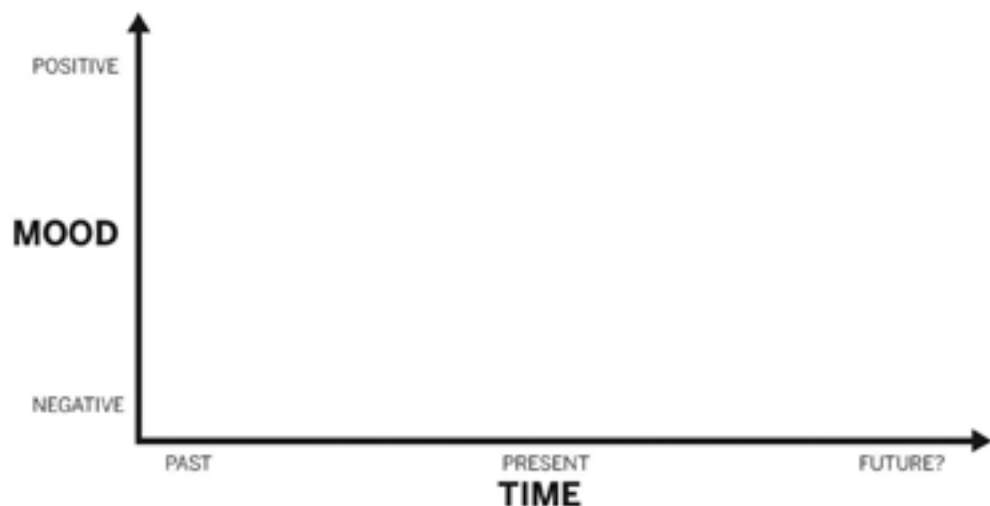
- Read the vignette “My Name.”

**Note:** “My Name” includes a potentially inflammatory statement: “The Chinese, like the Mexicans, do not like their women strong.” You may wish to insert an additional discussion in this lesson that both makes clear that this book shows the narrator’s opinion, not fact, and that views about different cultures have changed over time and become more tolerant and sensitive.

- On the board or chart paper, prepare the partially filled-in table for *Writer’s Journal 2.3*.

|                    | Time | Mood | Quote |
|--------------------|------|------|-------|
| Imagined House     |      |      |       |
| Mango Street House |      |      |       |
| Loomis Flat        |      |      |       |

- Ensure that students have two differently colored pens.
- Prepare the graph for *Writer’s Journal 2.3*. You can also draw this during the modeling exercise. You will be returning to this activity with the class in later lessons, so make sure to save your chart after the lesson.



- On the board or chart paper, prepare the partially filled-in table for *Writer's Journal 2.5*.

| Name/Person                       | Time    | Mood (least positive to most positive) | Quote to Show Mood                                                                   |
|-----------------------------------|---------|----------------------------------------|--------------------------------------------------------------------------------------|
| great-grandmother (old Esperanza) | Past    |                                        | “sit their sadness on an elbow”<br>“I don't want to inherit her place by the window” |
|                                   | Present |                                        | (You do not need to place a quote here)                                              |
|                                   | Future? |                                        |                                                                                      |

- At the end of this lesson you should collect the *Writer's Journals* and review students' work for the following day.

### Universal Access

- *Writer's Journal 2.1*: Prepare sentence frames and prompts to support students as they revise and expand their writing.
  - The house is made out of \_\_\_\_ and is \_\_\_\_ (color).
  - The house is \_\_\_\_ (large/small/medium).
  - In front of the house, you can see \_\_\_\_ (garden? yard? street?).
  - Is there a backyard?
  - The people who live in the house are \_\_\_\_.
  - When I'm inside the house, I feel \_\_\_\_.
  - What does the house look like? What is it built from? What is its size? Its color? Describe the street around the house. Describe the front yard and back yard. Who lives here? How do you feel when you're inside?



- *Writer's Journal* 2.3: Prepare prompts to help students write inferential statements:
  - Which of these feelings describe the narrator's feelings toward her Mango Street house? What quote in the second paragraph would give you evidence of this?
  - Which of these feelings best describes the narrator's feelings toward her Imagined House? In the first paragraph on the second page, what quote gives you evidence of this?
  - Which of these feelings best describes the narrator's feelings toward the Loomis Street flat? On the last page, what quote gives you evidence of this?

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## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

**aspiration, n.** the hope of achieving something

**baptize, v.** to perform a Christian ceremony through which people are named

**chandelier, n.** a lamp that hangs from the ceiling

**Chinese year of the horse, idiom.** the Chinese have a twelve-year cycle where each year is named after an animal

**fancy, adj.** nice and probably expensive

**records, n.** flat discs that store music and can be played aloud

**sobbing, adj.** crying a lot

### Literary Vocabulary

These words are introduced throughout the lesson and defined in the glossary at the back of the *Writer's Journal*.

**character, n.** the qualities and personality of someone in the book

**theme, n.** a key subject or idea, usually seen repeatedly in text

## Lesson 2: Discovering a Theme

## Writing



**Primary Focus:** Students will revise and strengthen their descriptions, using peer feedback to clarify and improve their descriptions of a house. **TEKS 4.11.B.ii**

Students will make inferences about the narrator, supported by evidence from the text. **TEKS 4.6.F; TEKS 4.7.C**

### REVISING DESCRIPTIONS (15 MIN.)

- Inform students that today they will start by revising their descriptions from yesterday.
- Ask students why revision is an important part of every writer's process.
  - You may wish to explain that almost every author has to make changes and revisions, although as readers we rarely get to see this process.
- Ask students to sit with the same partner from the previous lesson and open their *Writer's Journal* to the descriptions and drawings they created. Read aloud the instructions on *Writer's Journal 2.1*.

**Note:** The following content is from *Writer's Journal 2.1*.

### *Writer's Journal 2.1*

#### Vignette 1: "The House on Mango Street"

Refer back to *Writer's Journal 1.3* and Vignette 1: "The House on Mango Street." You will use the drawings your partner created to gain feedback on your written description and understand how you can make it even better.

Look at the drawing your partner made of your written description. Compare the description to your partner's drawing and see if anything is missing or was drawn differently by your partner.

Ask your partner the questions below, pointing them to the differences or missing parts, and listen carefully to their answers. Write your partner's answers below and then swap.

1. Was there anything in my description that was confusing or that you weren't sure of?

**TEKS 4.11.B.ii** Develop drafts into a focused, structured, and coherent piece of writing by: developing an engaging idea with relevant details; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response.

### *Writer's Journal 2.1*



2. What could have made my description clearer?

Now go back to your original description and write notes for revision, so that:

- Anything confusing is made clearer.
- Anything your partner missed, or drew differently from what you intended, is described clearly.

You may wish to add additional sentences at the bottom, or add in adjectives, or cross out words or sentences and write new ones.

*Writer's Journal 1.3*



- Direct students back to *Writer's Journal 1.3* to make notes on revision.
- As students work, circulate and help them choose specific details that could be clearer or more specific.
- It may be that students have described a feature, but their partner misread the text. In this case, students should still be trying to rephrase more clearly or to write with more detail. You may also remind the student who misread of the importance of close reading.
- Point out that there is space in the back of their *Writer's Journal* to explore creative writing. They can create new descriptions here, or continue to revise these.

**Note:** The objective of this writing is not to *complete* a polished and perfect piece of writing, but to help students develop skills in revising details and incorporating feedback.

**INFERRING CHARACTER (20 MIN.)**

**Note:** This activity asks students to build upon their attention to details in the setting in order to make inferences about the narrator's views and character. The activity creates a foundation for later activities in this and later lessons and on discovering patterns and themes in the text.

1. **Literal.** What was the focus of the previous lesson?

- » Answers may vary, but should include visualizing the setting, close-reading descriptions, and writing descriptions.
- Congratulate students on accomplishing the first step of close reading: noticing the details.

2. **Literal.** What is an inference?

- » Answers may vary, but should include using clues or evidence from the text to figure out something the author does not tell you directly.

ENGLISH  
LANGUAGE  
LEARNERS



Writing  
Writing

**Beginning**

Provide sentence frames to support revisions.

**Intermediate**

Provide prompts to support revisions.

**Advanced/  
Advanced High**

Provide light prompts and encourage students to expand on details and increase clarity.

**ELPS 5.D**

- Explain the next step they will take, which is finding patterns in what they notice and asking, “What does this mean?”
- Direct students to *Writer’s Journal 2.2*. This activity asks them to make inferences about the narrator’s feelings, supported by evidence from the text.
  - Remind students to look for quotes in the text to justify their inferences.
- Ask students to complete the exercise in their *Writer’s Journal*. Remind them that they should be looking for a quote or quotes in the text to justify their answer.

**Note:** The following content is from *Writer’s Journal 2.2* and contains suggested answers.

## ***Writer’s Journal 2.2***

### **Vignette 1: “The House on Mango Street”**

Below are a series of words that might be appropriate for how the narrator feels about the different places you described in the previous lesson. Choose the word you think is most appropriate. Fill in the blanks below with the word you have chosen and your evidence from the text. Remember to use quotation marks!

|         |       |              |       |
|---------|-------|--------------|-------|
| excited | proud | unhappy      | bored |
| ashamed | happy | disappointed | sad   |

### **Mango Street House**

1. **Inferential.** Complete the blanks below to convey how the narrator feels about the house on Mango Street.

I think the most appropriate word to describe the narrator’s feelings is \_\_\_\_\_ because the vignette says \_\_\_\_\_

- » Words to describe the narrator’s feelings about the house on Mango Street might include *unhappy*, *sad*, or *disappointed*, which is the most precise.
- » Correct quotes may vary.

## ***Writer’s Journal 2.2***



### **Support**

You may wish to read the instructions on *Writer’s Journal 2.2* aloud to students.

### **Note to Student**

Challenge! Can you come up with your own adjectives to describe the narrator’s feelings?

## Note to Student

Challenge! Can you come up with your own adjectives to describe the narrator's feelings?

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Supporting Opinions

### Beginning

Provide prompts to help students choose from the list of adjectives, and direct students to paragraphs where they can find evidence for each house.

### Intermediate

Direct students to evidence for the Mango House, then ask them to find evidence for the other houses on their own.

### Advanced/ Advanced High

Ask students to point to a phrase where the narrator reveals her feelings about her house, then ask students to use that phrase in their inferential statement.

**ELPS 3.G; ELPS 4.I;**

**ELPS 5.G**

### Challenge

Ask students to come up with their own adjectives for the narrator's feelings about each of the houses.

## Imagined House

2. **Inferential.** Complete the blanks below to convey how the narrator feels about the Imagined House.

I think the most appropriate word to describe the narrator's feelings is \_\_\_\_\_ because the vignette says \_\_\_\_\_

- » Words for the Imagined House might include *proud*, *excited*, or *happy*, of which *proud* is the most precise.
- » Quotes may vary.

## Loomis Street Flat

3. **Inferential.** Complete the blanks below to convey how the narrator feels about the Loomis Street flat.

I think the most appropriate word to describe the narrator's feelings is \_\_\_\_\_ because the vignette says \_\_\_\_\_

- » Words to describe the narrator's feelings about the Loomis Street flat could include *sad*, *unhappy*, or *ashamed*, of which *ashamed* is the most precise.
- » Quotes may vary.



## Check for Understanding

After students answer the first question, take a class poll to see which word students chose for the narrator's feelings about the Mango Street house. Correct answers include *unhappy*, *sad*, or *disappointed*. Provide remediation if students choose any of the positive feelings toward the Mango Street house.

- You can work as a class question by question, or allow students to work independently.
- After answering all three questions, go through the answers and ask students to share the quotes they provided for evidence.

## Transition to Reading

1. **Literal.** Based on the first vignette, what do we know and what *don't* we know about the main character?
  - » We do know something about the narrator's feelings, and that may give some clues to their personality. We don't know the character's name, we don't know their age, and we don't even know their preferred gender.
- Inform students that in today's reading they will learn more information about the narrator.

---

## Lesson 2: Discovering a Theme

# Reading



**Primary Focus:** Students will use graphic organizers and tools to explore the character's feelings about the settings of the various houses and discover the theme of aspiration in *The House on Mango Street*.

✚ **TEKS 4.6.G; TEKS 4.6.H; TEKS 4.7.A; TEKS 4.7.C; TEKS 4.8.A; TEKS 4.8.D**

### LOOKING FOR THEME IN VIGNETTE 1 (20 MIN.)

**Note:** In this exercise students will build on their inferences from the previous exercise about the narrator's feelings and trace how the narrator's emotions change over time. They will then compare this with the narrator's feelings in another vignette to discover the theme of aspiration.

1. **Evaluative.** What have we learned about close reading so far?
  - » Answers will vary, but may include how to look for details in the description of setting, and how to make inferences about the narrator from these descriptions of setting.
- Introduce the literary term *theme*: a key subject or idea, usually seen repeatedly in text.
- Explain that when there is a big idea that exists throughout a book it is called "a theme."
- Explain that today we will find how to look for a theme in the text.

✚ **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.D** Explain the influence of the setting, including historical and cultural settings, on the plot.



2. **Evaluative.** How is a theme like a pattern?

- » Explanations will vary, but may include that patterns repeat, as do themes. Repetitions and patterns in a story indicate a theme.
- Introduce that when we discover how a writer uses patterns, we can identify a theme.
- Direct students to *Writer's Journal 2.3*. Explain that graphic organizers can help us see patterns in a story.
  - For example, plotting the patterns about how a character feels can help readers discover the theme of the book and how different chapters relate to each other.
- Explain that you will work together to plot the emotions of the narrator on this graph.
- Display the blank table prepared in advance (it is also in the *Writer's Journal*) on the board.
- Lead the class through the graph on page 62, starting with the first row: Imagined House. Ask students to complete the table in their own *Writer's Journal* as well.
  - Ensure that "Future?" includes the question mark to show it is a possible future, not a certain one.

**Note:** The following content is from *Writer's Journal 2.3* and includes suggested answers.

**Writer's Journal 2.3**

**Vignette 1: "The House on Mango Street"; Vignette 2: "My Name"**

Fill in the table below with your teacher. For each place listed, indicate whether the narrator lived there in the past, the present, or would like to live there in the future. Then place the word you selected in the previous activity indicating the narrator's mood. Finally, add one of the quotes you chose in the previous activity.

|                    | <b>Time</b>    | <b>Mood</b>         | <b>Quote</b>     |
|--------------------|----------------|---------------------|------------------|
| Imagined House     | <i>Future?</i> | <i>proud</i>        | Quotes may vary. |
| Mango Street House | <i>Present</i> | <i>disappointed</i> | Quotes may vary. |
| Loomis Street Flat | <i>Past</i>    | <i>ashamed</i>      | Quotes may vary. |



## Check for Understanding

Poll students on which of the places the narrator feels best about (Imagined House) and whether this is in the past, present, or future. If students have other answers, check for evidence and correct misunderstandings.

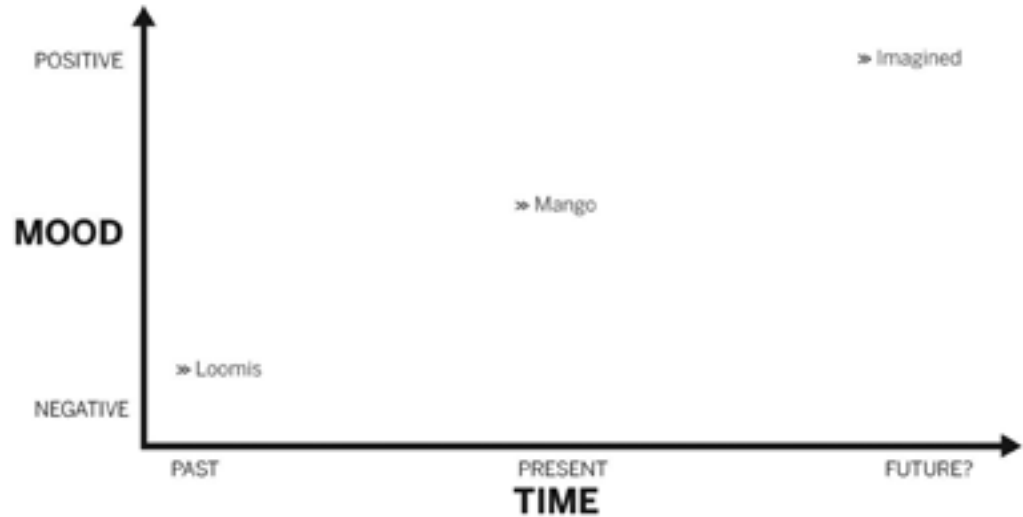
- Now direct students to the second graph on *Writer's Journal 2.3*.
  - Explain that together you will use their notes from the table on *Writer's Journal 2.3* to graph how the narrator's mood changes across time. Use either a projection or a large version of this graph as you lead students through this.
  - Explain that the horizontal/x-axis represents time. The vertical/y-axis shows mood.
- Note:** Some students may have worked with similar x/y graphs in math classes.
1. **Evaluative.** What do you expect we will learn about a character by using this kind of graph?
    - » Answers will vary, but may include how a character's mood changes over time.
  2. **Evaluative.** How does it help a reader to see information about a character on a graph?
    - » Answers will vary, but may include that it helps us detect a theme or pattern in a character.
- Guide students through this graph. It will be helpful for them to refer back to their table graph on *Writer's Journal 2.3*
  - First, ask students where they would place the Loomis house, in relation to time and mood? Is it the house of the past, future or present? Is the narrator's mood more positive or negative? Mark the location for them.
    - If necessary, remind students that the narrator describes the house in the past, and that the mood is negative.
  - As you work together on the graph, ask students to work on their individual graph in their own *Writer's Journal*.
  - Repeat the process of working together on the graph for the house on Mango Street and the Imagined House until each student's graph looks like the one below.



- Make sure students are working on graphs in their *Writer's Journal*.

**Note:** The following content is from *Writer's Journal 2.3*.

### **Writer's Journal 2.3 (continued)**



1. **Evaluative.** What do you notice about the narrator's mood as time moves from the past to the imagined future?
    - » The narrator's mood becomes more positive.
  2. **Evaluative.** Will the Imagined House definitely exist in the future, or does the narrator just hope it will?
    - » The narrator hopes it will.
  3. **Evaluative.** What theme could this graph be showing us?
    - » Answers will vary, but may include the theme of feeling more hopeful about the future, or looking forward to the future.
- Introduce aspiration: the hope for something better in the future.
  - Check in on students' understanding of aspiration. Ask them to provide examples of what people might hope for in the future. Ask them if they have read other stories with examples of hopeful characters.
  - Discuss how the house of the imagined future relates to the narrator's aspirations.
  - Congratulate students for identifying a theme: a change in mood from the past to the present, to the possible future.
  - Encourage them to consider the theme of aspiration as they read the next vignette.

## READING “MY NAME” (20 MIN.)

- Direct students to turn to the next vignette, “My Name.”
- Remind them to look for what is revealed about character in the next vignette.
- Read the first paragraph aloud.

1. **Literal.** What is the narrator’s name?

- » We still don’t know!

2. Why do you think the author is still not revealing the character’s name?

- » Answers will vary, but could include: to keep up the surprise, to keep us in suspense, or to make us keep reading.

- Inform students that before continuing to read, they are going to begin a new graph about the narrator. Ask them to open to *Writer’s Journal 2.4*.
- Ask students to find quotes from the first paragraph that relate to how the narrator feels about her name. Classify whether they are positive, negative, or neutral, and put them in the appropriate column.

**Note:** The following content is from *Writer’s Journal 2.4* and contains suggested answers.

### **Writer’s Journal 2.4**

#### **Vignette 2: “My Name”**

Using the table below, write all of the words and phrases the narrator uses to describe her name in the first paragraph of “My Name.” If the word or phrase is positive, place it in the “Positive” column. If it is negative, place it in the “Negative” column. Otherwise place it in the “Neutral” column. At the end, count how many words or phrases are in each column and show the total in the “Total” row.

|       | <b>Positive</b> | <b>Negative</b>                                                               | <b>Neutral</b>                                                                                                   |
|-------|-----------------|-------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|
| Quote | <i>hope</i>     | <i>too many letters<br/>waiting<br/>Mexican records<br/>sobbing<br/>muddy</i> | <i>the number nine<br/>(muddy—can go under Negative or<br/>Neutral—if you have a chance for<br/>reasons why)</i> |
| Total | 1               | 4                                                                             | 1                                                                                                                |

### **Support**

You may wish to read the instructions on *Writer’s Journal 2.4* aloud to students.

### **Support**

If your students need help, you can work through the graphing on *Writer’s Journal 2.4* as a group.

### **Writer’s Journal 2.4**



1. **Evaluative.** What do you notice about the narrator’s feelings about her name?

- » not many positive emotions—mostly negative

- 
- Ask students to continue reading the rest of the vignette independently and in silence.
  - After they have read the remainder of the vignette, ask them to answer the questions about the reading on *Writer’s Journal 2.4*. These questions will help them with their close reading.

**Note:** The following content is from *Writer’s Journal 2.4* and includes suggested answers.

### ***Writer’s Journal 2.4 (continued)***

---

Write your answers to the questions below.

1. **Literal.** What is Esperanza describing in paragraphs 2, 3, and 4?

- » her great-grandmother’s life

2. **Evaluative.** Did her great-grandmother have a happy life or a sad life?

- » sad

3. **Evaluative.** Can you provide evidence from the text that supports your answer above?

- » “sit their sadness on an elbow”

4. **Inferential.** Does Esperanza want the same life as her great-grandmother?

- » no

5. **Evaluative.** Can you provide a quote from the text as evidence for your last answer?

- » “I don’t want to inherit her place by the window.”

6. **Evaluative.** What would Esperanza most like to be called?

- » Zeze the X

7. **Inferential.** Would she feel happy if she were called Zeze the X?

- » yes

---

**Note:** If you have concerns about the potentially inflammatory statement in this vignette (“the Chinese, like the Mexicans, do not like their women strong”) you may wish to stop and discuss this now, before moving to the next activity.

## LOOKING FOR THEME IN VIGNETTE 2 (15 MIN.)

### Graphing (*Writer's Journal 2.5*)

- Explain that you will work together to explore theme using the graph on *Writer's Journal 2.5*.
- Ask students to take notes in their own *Writer's Journal* as you work together.
- Start with the first row about great-grandmother and complete this column with students.

1. **Evaluative.** Why are we putting the great-grandmother in the past?
  - » Answers may vary, but could include that she lived in the past—Esperanza did not know her.

2. **Literal.** Does the narrator have positive or negative feelings about the events in her great-grandmother's life?
  - » negative

**Note:** If students ask about Esperanza's feelings about her great-grandmother, remind them that she didn't actually know her great-grandmother. The focus for this activity is how the narrator relates to her great-grandmother's life story.

- Move to the next row and ask students which character is most in the present.

3. **Literal.** Which character most fits in the present?

- » the narrator, Esperanza

4. **Evaluative.** Would you say her mood is more positive about her own life than her grandmother's?

- » Answers may vary, but could include that the narrator is not positive, but is less negative about her own life than her grandmother's life.

- Explain that students are not going to look for a quote for this, but will come back to the present-tense narrator after looking at the future.
- Move to the next row and ask students to work through the future.

5. **Literal.** How does the narrator imagine herself in the future?

- » Zeze the X (also, Lisandra or Maritza)

6. **Evaluative.** What mood does the character have about this future name?

- » more positive

7. **Evaluative.** What quote gives you the evidence for this feeling?

- » "Zeze the X will do"; "a name more like the real me"

**Note:** The following content is from *Writer's Journal 2.5*.

### *Writer's Journal 2.5*





Reading  
Reading Closely

**Beginning**

Remind students what the x/y axes represent. Go through each character one at a time and help students find where they fit on the graph, referring to evidence.

**Intermediate**

Remind students what the graph represents. Help fit great-grandmother on the graph, referring to evidence, then ask them to tell you where Esperanza and Zeze would go.

**Advanced/  
Advanced High**

Remind students what the graph represents, and support them to plot the characters.

**ELPS 4.G; ELPS 4.I**

**Support**

If this graph seems too complex for your students to work on independently, you can guide them through this activity as you did the first time. They could also work with partners.

**Challenge**

As you work as a class, allow a few students to come up and complete the large graph at the front of the room, and to take on the teaching role.

**Writer's Journal 2.5**

| Name/Person                       | Time    | Mood (least positive to most positive) | Quote to Show Mood                      |
|-----------------------------------|---------|----------------------------------------|-----------------------------------------|
| great-grandmother (old Esperanza) | Past    | Low                                    | Quotes may vary.                        |
| Esperanza                         | Present | Medium                                 | (You do not need to place a quote here) |
| Zeze the X                        | Future? | High                                   | Quotes may vary.                        |

**Compare the Theme of Vignette 1 to Vignette 2**

- Remind students that these graphic organizers are helping them see the theme.
- Ask students to go back to the graph on *Writer's Journal 2.3*. Refer back to your enlarged version.
- Explain that by adding to this graph, we may discover a pattern about Esperanza.

1. **Evaluative.** What does this graph show us?

- » how Esperanza's mood improves as she thinks about the past, present, and future; Esperanza's aspiration
- Inform students that this time, you'd like them to lead the graphing activity. First, ask them to plot each of the three names on the same graph with the houses in their own activity books. Then the class will come back together to complete the large graph.
- Once students have had a chance to plot their own graphs, come back to a full group discussion.
- Have students direct you or a student scribe to plot out elements from Vignette 2.
- Use a new color to complete the graph on the board as shown below.

2. **Evaluative.** Where do we place great-grandmother on this graph?

- » in the past/negative mood

3. **Evaluative.** Where do we place Esperanza on this graph?

» in the present/middle of the mood bar

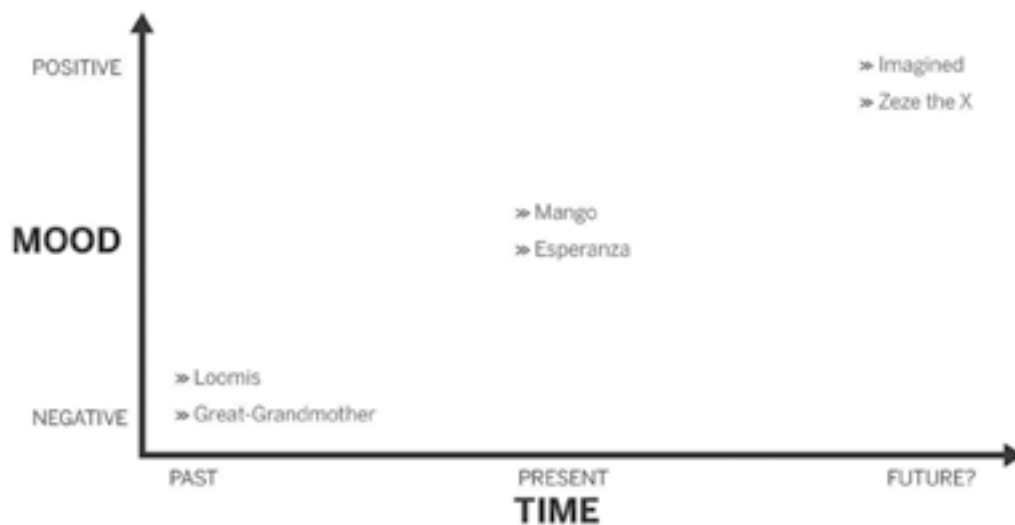
4. **Evaluative.** Where do we place Zeze the X on this graph?

» in the imagined future/positive mood

**Note:** The following content is from *Writer's Journal 2.3* and includes suggested answers.

### **Writer's Journal 2.3**

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#### Check for Understanding

As they complete the graph as a class, take a poll for each name to ensure that students agree on where it fits. Ask for evidence and correct misperceptions as necessary.

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1. **Evaluative.** According to the graph, what is the same in the two vignettes?
    - » It's the same pattern—Esperanza is looking forward to/hoping for a much better future. The theme of aspiration is the same.
  2. **Evaluative.** What is different in the two vignettes?
    - » Answers will vary, but could include that in the second vignette the past isn't Esperanza's life, but rather someone else's. The second vignette is about names, not places.
  3. **Evaluative.** Why is it important to remember that this isn't the future, but instead a possible future that Esperanza hopes for?
    - » Answers will vary, but may include that an important aspect of the character is how she imagines, dreams, and fantasizes about her future.
- Congratulate students on successfully comparing the two vignettes, using tools, and discovering this theme.
  - Remind them that Esperanza's aspirations are very important. We see this in how she describes events and places of in the past, the present, and the possible future.
  - Explain that in later lessons we will be looking at other vignettes to see if aspiration is a theme of the book and, if it is, how it appears in different ways.
  - Ask students to hand in their *Writer's Journal* after class so you can review their descriptions and their work from the day's lesson.

---

End Lesson

### **After Class**

- Save your chart from 2.3. You will need it again in later lessons.
- Go through the *Writer's Journals* and review students' work.
  - *Writer's Journal* 1.3, 2.1: Assess whether students took steps to revise their work, particularly adding detail or clarifying parts of their descriptions.
  - *Writer's Journal* 2.2: Check that students have written complete sentences and supported each statement with quotes from the text.
  - *Writer's Journal* 2.3: Check that students completed all of the first table, and both rounds of the plotting, especially the second categories (great-grandmother/Esperanza/Zeze the X). If any cells or charts are incomplete, provide remediation for this activity.





## 3

# Investigating Character: Esperanza

## PRIMARY FOCUS OF LESSON

### Speaking and Listening

Students will collaborate on a theatrical presentation based on Vignette 1,

- ✦ taking on the roles of actors, directors, and audience. **TEKS 4.1.D; TEKS 4.7.E**

### Writing

Students will write a statement about Esperanza's mood change in a scene, using

- ✦ evidence from the text to support their argument. **TEKS 4.8.B; TEKS 4.12.C**

### Reading

Students will draw on details from the text to analyze the character of Esperanza, including her dialogue, actions, and motivation.

- ✦ **TEKS 4.6.F; TEKS 4.8.B**

### Writing

Students will create an alternative narrative for Vignette 1, paying attention to character and detail, and drawing on inferences they have made in the

- ✦ text. **TEKS 4.12.A**

## FORMATIVE ASSESSMENT

- Writer's Journal 3.1** **Reading** Underline the text to distinguish dialogue and action. **TEKS 4.7.E**
- Writer's Journal 3.3** **Writing** Write statements about Esperanza's mood changes, using evidence from the text to support arguments. **TEKS 4.8.B; TEKS 4.12.C**
- Blank Paper** **Character Investigation** Cite evidence that supports their investigation of Esperanza's motivation in the text. **TEKS 4.6.F; TEKS 4.8.B**
- Writer's Journal 3.4** **Writing** Write an alternative narrative, paying attention to character and detail while drawing on inferences. **TEKS 4.12.A**

- ✦ **TEKS 4.1.D** Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the

## LESSON AT A GLANCE

|                                         | Grouping    | Time    | Materials                                                                                                                                                                         |
|-----------------------------------------|-------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Speaking and Listening (35 min.)</b> |             |         |                                                                                                                                                                                   |
| Reading for Dialogue and Action         | Independent | 15 min. | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> <i>Writer’s Journal</i> 3.1, 3.2                                                     |
| Acting Out the Scene                    | Small Group | 20 min. | <input type="checkbox"/> colored pencils or pens                                                                                                                                  |
| <b>Writing (20 min.)</b>                |             |         |                                                                                                                                                                                   |
| Review Feedback                         | Independent | 5 min.  | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> <i>Writer’s Journal</i> 3.3, Blank Page                                              |
| Writing an Opinion Statement            | Independent | 15 min. |                                                                                                                                                                                   |
| <b>Reading (20 min.)</b>                |             |         |                                                                                                                                                                                   |
| Character Investigation                 | Whole Group | 20 min. | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> Vignette 2: “My Name”<br><input type="checkbox"/> <i>Writer’s Journal</i> Blank Page |
| <b>Writing (15 min.)</b>                |             |         |                                                                                                                                                                                   |
| An Alternative Narrative                | Independent | 15 min. | <input type="checkbox"/> <i>Writer’s Journal</i> 3.4                                                                                                                              |

characters and the changes they undergo; **TEKS 4.12.C** Compose argumentative texts, including opinion essays, using genre characteristics and craft; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## ADVANCE PREPARATION

- In the previous lesson you collected student *Writer's Journals* to review student descriptions and answers. Hand back student *Writer's Journals* before the lesson begins.
- Prepare feedback about student writing. If you feel it is important to address the work before moving forward, you may wish to put a pausing point here and allow students to complete or revise their work.

### Speaking and Listening

- Arrange the class into groups of three for the acting activity.
- Ensure students have at least two different colored pencils or pens.
- You may wish to rearrange the classroom to ensure students have sufficient space to practice and perform their scenes.
- Review instructions for the actors and the director in *Writer's Journal 3.2*.
- You may wish to create some props or costumes—such as a nun's habit—for the performance.

### Writing

- If you choose to have students complete the comic strip as a support, you may want to provide additional paper cut into large strips. Alternatively, students can use the space at the back of their *Writer's Journals*.

### Reading

- Choose a blank page in the *Writer's Journal* where you will have students cite three pieces of evidence about “people’s perceptions” during the reading activity.

### Universal Access

- *Writer's Journal 3.3*: Prepare sentence frames to help students construct their argument. Guide students to find evidence and help them to develop their opinion fully *before* writing the opening statement.
  - Before the nun walks up, Esperanza is \_\_\_\_.
  - I believe her mood while doing this is \_\_\_\_.
  - After she talks to the nun, Esperanza tells us she felt \_\_\_\_.
  - Prompts:
    - What does Esperanza say she was doing before the nun walked up?  
What mood might you infer she was in when she was doing this?

- How does Esperanza say she felt after talking to the nun? What does it mean to feel “like nothing?”
- *Writer’s Journal* 3.4: Prepare sentence frames to help students write their alternative narratives
  - Zeze the X, felt like \_\_\_\_, and behaved like \_\_\_\_.
  - When the nun asked her where she lived, Zeze responded, “\_\_\_\_.” The nun said, “\_\_\_\_” and Zeze said, “\_\_\_\_.” After talking to the nun, Zeze felt \_\_\_\_ about herself.
  - Prompts:
    - How did Zeze the X behave and feel?
    - What did Zeze say to the nun? What did the nun say back to her? Write the conversation.
    - After the conversation, how did Zeze feel?

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## VOCABULARY

### Literary Vocabulary

These words are introduced throughout the lesson and defined in the glossary at the back of the *Writer’s Journal*.

**perception, n.** the way something is seen. People can have different perceptions of the same event.

**scene, n.** place where an event happens, or a sequence of action in a movie, play, or book

## Lesson 3: Investigating Character: Esperanza

Speaking and Listening 

**Primary Focus:** Students will collaborate on a theatrical presentation based on Vignette 1, taking on the roles of actors, directors, and audience.

 **TEKS 4.1.D; TEKS 4.7.E**

### READING FOR DIALOGUE AND ACTION (15 MIN.)

- Pass out *Writer's Journals*. Explain there will be a chance later to look at feedback from yesterday, but first students will work together on another set of close reading tools.
- Inform students they will return once more to the vignette “The House on Mango Street” and facilitate a brief discussion about the values of going back and rereading.

#### 1. **Evaluative.** Why do you think rereading is a valuable skill?

- » Answers may vary, but discussion should touch on: going back to a text for another purpose often helps you to better understand multiple ideas and patterns in the text. Also, sometimes you find new things when you go back and read with a different set of tools.
- You may wish to ask if students have ever reread a favorite book, or story, and why.
- Inform students that today they will create a staged scene from the first vignette. They will have a chance to act or direct.
- Explain that before they rehearse their scenes, the class needs to identify the dialogue.

#### 2. **Literal.** What is dialogue?

- » what a character says
- Explain that usually dialogue (what someone says) is in quotation marks. In this book, there are no quotation marks, so the class will have to make inferences about what is dialogue, based on the kind of words used.

 **TEKS 4.1.D** Work collaboratively with others to develop a plan of shared responsibilities; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating.

- Direct students to *Writer's Journal 3.1* and read over the instructions. Students will work on this individually before meeting in small groups for the acting.

**Note:** The following content is from *Writer's Journal 3.1*.

## **Writer's Journal 3.1**

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### **Vignette 1: "The House on Mango Street"**

1. **Literal.** Who are the characters in this scene?
    - » the nun and Esperanza
  2. **Evaluative.** Underline the dialogue (when something is being said out loud) in the paragraphs below.
  3. **Evaluative.** Now go back and underline in a different color any action in the scene—any movement or activity that is done by Esperanza or the nun.
- 

## **Writer's Journal 3.1**

---



### **Support**

---

You may wish to read to students the definition of "scene" and ask them to give examples of scenes in books they have read or movies they have seen.



**ENGLISH  
LANGUAGE  
LEARNERS**

### **Reading for Literature Reading Closely**

---

#### **Beginning**

Point to the first time Esperanza speaks as an example of dialogue, then ask students to show you the next dialogue. Repeat for the nun's dialogue, and then the actions in the scene.

#### **Intermediate**

Ask students to identify where Esperanza and the nun are speaking, and guide them to examples if necessary. Repeat with the actions in the scene.

#### **Advanced/**

#### **Advanced High**

Support students' understanding of dialogue and action, and help them to find examples.

**ELPS 4.G**



### Check for Understanding

Choose a student and ask what they underlined as the first line of dialogue, then poll the class to agree/disagree. Ask another student what is the last action, and poll for agree/disagree. Clarify any misperceptions or confusions about dialogue and action before moving forward.

## ACTING OUT THE SCENE (20 MIN.)

### Rehearse Scenes

- Arrange students in groups of three. Designate one student to be the director, and assign the roles of Esperanza and the nun to the other two. Alternatively, you can allow them to choose their assignments themselves.
- Instruct students they will now rehearse the scene they have been working on. Remind them to only say lines exactly as they appear in the text and to perform all the actions.
- Direct them to instructions in *Writer's Journal 3.2*. If you wish, go over the responsibilities of actors and director before they rehearse.
- Allow students 10 minutes to work on their scenes and practice. Circulate and check in with students; if some have “finished” early, encourage them to engage deeply with the text, thinking about what they are trying to convey and how to convey it.

**Note:** The following content is taken from *Writer's Journal 3.2*

### *Writer's Journal 3.2*

#### Vignette 1: “The House on Mango Street”

In your groups of three, one of you will be the director, and the other two will play Esperanza and the nun.

The director’s job is to make sure the scene is accurately showing what happens and how the different characters talk to each other and feel. The director has to concentrate hard on the text, listen to the actors, and give them feedback.

The actors have to make the audience believe they are the nun and Esperanza!

### *Writer's Journal 3.2*



### Support

You may wish to review actions with students by listing a series of action words on the board (*jump, crouch, twirl*) and asking them to complete the actions.

Read and think about the specific questions below to prepare for your role.

As the nun, think about:

- How would the nun walk?
- How might the way she said, “Where do you live?” before she knew where Esperanza lived be different from the way she said “You live there?”
- What look might she have on her face in different parts of the conversation?

As Esperanza, think about:

- How would Esperanza look when she is playing before the nun shows up?
- How might her feelings change as she talks to the nun?
- What might her facial expressions be in different parts of the conversation?

As the director, think about:

- Are the characters standing or sitting? Where are they looking? Where are they pointing?
- How do they emphasize their words?
- How does what one character says change what the other character says or feels?

When listening as an audience, think about:

- How did the actors show the emotions of the characters?
- Were they following the text? Did they look and point in the right places?
- Look at the actors’ facial expressions. How do they change throughout the scene?

## Note to Student

Sometimes actors spend weeks rehearsing just one line and making sure that they portray the feelings and ideas of their characters perfectly!



### Check for Understanding

While students are rehearsing, circulate and make sure each student is following their assigned role and responsibility. Use the questions in *Writer’s Journal* 3.2 to keep students on task, if necessary.



## Perform Scenes

- Ask for volunteers to perform their scenes. Decide how many scenes you will look at, depending on time and the interest of your students to perform.
- Direct students to the “When listening as an audience” notes in their *Writer’s Journals* before they watch the performance. After each performance, ask for volunteers to answer one of the questions provided for audience members.
- Ask students what emotions Esperanza and the nun seemed to show at the beginning of the scene and at the end of the scene.
- Congratulate the actors and director on performing and focusing really hard on how to portray the characters.
- Transition to writing by informing students they will now use their insights into the characters and this scene to write about it.

## Lesson 3: Investigating Character: Esperanza

# Writing



**Primary Focus:** Students will write a statement about Esperanza’s mood change in a scene, using evidence from the text to support their argument. **TEKS 4.8.B; TEKS 4.12.C**

### REVIEW FEEDBACK (5 MIN.)

- Ask students to read, silently and carefully, the feedback you prepared. Tell them they will be doing more writing today, and they should think about how to use the feedback as they write.
- You may wish to ask students to raise hands if they have questions, and provide clarification in this moment. You can also set time later for more thorough remediation.

**Note:** If you feel the work of the previous lessons needs more revision, you could provide a pausing point before moving forward.

### WRITING AN OPINION STATEMENT (15 MIN.)

- Explain that today students will apply their close reading of this scene to write an opinion statement.
- Direct students to *Writer’s Journal 3.3*.
- Read instructions aloud or allow students to read them individually.

**TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.12.C** Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## Writer’s Journal 3.3



- When reviewing the question “How did Esperanza’s mood change through the scene with the nun?” ask students to focus on the word *change*.

1. **Evaluative.** What does the word *change* suggest to you?

- » *Change* suggests that there are at least two different moods or emotions in the scene.

**Note:** When reviewing the example, clarify that this is not the right answer. It is just an example of how you might write an opinion. Also, point out the text quoted in the example is not from *The House on Mango Street*.

**Note:** The following content is from *Writer’s Journal 3.3*.

### Writer’s Journal 3.3

#### Vignette 1: “The House on Mango Street”

You are now going to write an opinion statement. Writing an opinion means that you state your opinion in answer to a question, then use evidence from the text to back up that opinion.

The question you will answer is:

How did Esperanza’s mood change through the scene with the nun?

You may wish to start your sentence with the following:

I think Esperanza’s mood went from \_\_\_\_ to \_\_\_\_ in this scene.

For example, you might say:

I think Esperanza’s mood went from miserable to ecstatic. I think that because in the third paragraph she says she is grinning and jumping around, and you only do that when you are very happy or ecstatic.

As you write your opinion, think about the following questions:

1. Are there any clues in the text about how Esperanza felt before the nun arrived?
2. Do you think Esperanza felt the same after the nun’s first question as after her second question?

Remember to use quotes from the text and to explain what you think those quotes mean.

### Support

Consider having students complete comic strips where they draw emoticons to represent the characters’ facial expressions, and attach a thought bubble of each character’s feelings or thoughts. This will help them focus on Esperanza’s emotional transformation.



**ENGLISH  
LANGUAGE  
LEARNERS**

Writing  
Supporting Opinions

#### Beginning

Provide sentence frames to help students construct their statements. Guide students to find their evidence and to develop their opinion fully *before* writing the opening statement.

#### Intermediate

Provide prompts to help support students’ opinion writing.

#### Advanced/ Advanced High

Ask students to compare the beginning of the scene with the end, and to make an inference about Esperanza’s mood. Use prompts to help them with their inferences.

**ELPS 1.C; ELPS 4.I;**

**ELPS 5.B**

- Ask for volunteers to read their statements, ensuring they are using evidence from the text. Statements will vary, but the key conclusion for the class is that it was only when the nun started talking to her that Esperanza felt “like nothing.” Before that she was playing happily.
- Remind students that in this case the evidence points to one answer clearly. Sometimes, though, there are many possible answers.

## Lesson 3: Investigating Character: Esperanza

# Reading



**Primary Focus:** Students will draw on details from the text to analyze the character of Esperanza, including her dialogue, actions, and motivation.

✦ **TEKS 4.6.F; TEKS 4.8.B**

### CHARACTER INVESTIGATION (20 MIN.)

- Facilitate a discussion to review the theme of aspiration and introduce character investigation.
1. **Literal.** In the previous lesson we looked at a theme in the book. What is a theme?
    - » Answers may vary, but may include a big idea repeated through the text or a pattern repeated by the author.
  2. **Literal.** What theme did we investigate as we learned about Esperanza?
    - » aspiration, hopes for an imagined future
    - On the board, write: “Theme 1: Aspirations.”
  3. **Evaluative.** Why do people have different aspirations?
    - » Answers will vary but could include so that other people will look at them differently—their parents or their friends or their teachers, or even strangers; because they want to be able to buy new things or do new things; and because they want to help others more.
    - Explain that students will now investigate why Esperanza might have these aspirations. Ask students to think about the scene they’ve been working on. Ask them to go back to the scene in *Writer’s Journal* 3.1.

✦ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

4. **Inferential.** Based on the scene with the nun, what is the most likely reason for Esperanza's aspirations? Provide evidence.
- » Answers will vary. From this passage students can infer Esperanza has aspirations because she wants other people to think positively about her and treat her better. The way she responded to the nun suggests this.
- On the board, write: "Theme 2: People's Perceptions." Ask a student to go to the glossary and read the definition to the class.



### Check for Understanding

Ask students to raise their hands if they believe that Esperanza is concerned about other people's perceptions. Allow one or two students to state why they agree or disagree, and ask them to provide evidence.

- Ask students to open up to a blank page in their *Writer's Journal*. Explain they are going to investigate the text to find three quotes that provide evidence that people's perceptions are important to Esperanza.
  - Under "People's Perceptions" on the board write, "1. Scene with the nun."
1. **Inferential.** What is evidence that Esperanza cares about how others see her?
- » She says the nun pointed at her house and made her feel like nothing.
  - Challenge students to find a second piece of evidence in this vignette to support this theme of people's perceptions.
  - Direct students to the paragraph about the Imagined House: "They always told us . . ." Read this paragraph aloud, and ask students to raise their hands when they find evidence.
  - If no student cites the sentence about the houses on television, bring their attention to the phrase.
2. **Inferential.** Why would you want to have a house like those on television?
- » Answers may vary but could include that it would be a house everyone else sees and wants.
3. **Inferential.** Esperanza looks at houses on T.V. and wants one like them. Imagine she is living in such a house. Would Esperanza expect others to feel differently about her? How might she expect them to feel?
- » Answers may vary but should include the idea that others would now want what Esperanza has, not the other way around.

### Challenge

After working together, you may wish to have students work individually to find more evidence for people's perceptions, from Vignettes 1 and 2, and write in their journal. Then bring class back together to share findings.

- Under “People’s Perceptions” on the board, write: “2. Having the house that other people see on T.V.” Instruct students to add this to their own list of evidence in their *Writer’s Journal*.
  - Ask students if they can find a third piece of evidence in the second vignette, “My Name.” Direct attention to the final paragraph. Read aloud the quote, “the real me, the one nobody sees.”
4. **Inferential.** What does this sentence suggest about how Esperanza thinks others see her?
    - » She thinks people don’t see the real her.
  5. **Inferential.** If Esperanza baptized herself Zeze the X, everyone would call her that. Why would Esperanza want that?
    - » Because she thinks that name better reflects the person she really is, and she wants people to see her differently and more positively.
- Ask students to raise their hands if they think Esperanza wants a new name so people will see her differently.
  - Ask students to raise their hands if they think Esperanza wants a new name so she will see herself differently.
  - Ask students to put their hands up if they think both.
  - Under “People’s Perceptions” on the board write, “3. Becoming Zeze the X so people see the person she really is.” and have students add this to their own list of evidence.
  - Tell students that they have now found three different pieces of evidence that Esperanza has aspirations because she wants people to look at her differently.

### **Transition to Writing Activity**

- Remind students that they have looked at Esperanza’s aspirations for the future and how others might perceive her. Now they will have a chance to write a creative story, using their evidence and insights into her character.

## Lesson 3: Investigating Character: Esperanza

# Writing



**Primary Focus:** Students will create an alternative narrative for Vignette 1, paying attention to character and detail, and drawing on inferences they have made in the text. **TEKS 4.12.A**

### AN ALTERNATIVE NARRATIVE (15 MIN.)

- Direct students to *Writer's Journal 3.4* and go over the instructions for this writing activity.

**Note:** The following content is from *Writer's Journal 3.4*.

### *Writer's Journal 3.4*

#### Vignette 1: "The House on Mango Street"

You will now rewrite the scene between Esperanza and the nun, imagining that Esperanza is now called Zeze the X and that the nun can see the real her.

How would Esperanza behave differently if she had the name Zeze the X and if she were behaving like the real her? What would she say? How would the nun respond?

Remember that details are very important when you create scenes. Think back to your description writing from Lessons 1 and 2 and the feedback you received. Think about how to use the feedback you received in this description.

You can always look back to the text for clues about the characters and what they may have wanted to happen.

- At the end of the lesson, congratulate students on their creative writing. Collect the *Writer's Journals* and let the students know you are excited to read their alternative narratives.
- Tell students that in the next lesson, they will get to learn about Esperanza's mother.

End Lesson

### *Writer's Journal 3.4*



**ENGLISH  
LANGUAGE  
LEARNERS**

Writing  
Writing

#### **Beginning**

Provide sentence frames for student narratives.

#### **Intermediate**

Provide prompts to support narratives.

#### **Advanced/ Advanced High**

Provide light prompts and encourage students to expand on details and clarity.

**ELPS 1.C; ELPS 5.G**

**TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Note to Student

You might want to think about the following questions as you write:

- What was Zeze the X wearing?
- Who spoke first?
- What did they say?
- How did Zeze the X feel at the end of the conversation?

## Support

Guide students to imagine Zeze before writing. Based on what they know of Esperanza, her aspirations, what kind of character do they imagine Zeze would be? Ask them to visualize or brainstorm ideas together.

## Challenge

Ask students to read aloud or perform their new scenes with a partner.

## After Class

- Go through their *Writer's Journals* and review student work.
  - *Writer's Journal 3.1*: Check for underline of dialogue and action in two colors and note any misunderstandings.
  - *Writer's Journal 3.3*: Read opinions and check that students accurately cite evidence to support their statement.
  - Evidence Gathering: Students should list three items of evidence to support Esperanza's concern for how others see her
  - *Writer's Journal 3.4*: Evaluate pieces for clarity, creativity, and detail. Ensure that the story tells how Esperanza would feel and act toward the nun as her other personality, and provide feedback if the narrative has gone too far from the original.





## 4

# Character and the Theme of Aspiration

## PRIMARY FOCUS OF LESSON

### Writing

- ✦ Students revise and share their alternative narrative piece. **TEKS 4.11.C**

### Reading

Students describe the differences between Esperanza and her mother, drawing on dialogue, thoughts, and action in the text.

- ✦ **TEKS 4.6.G; TEKS 4.6.H; TEKS 4.7.B; TEKS 4.11.D.x**

### Writing

Students write a personal reflection piece based on the day's reading.

- ✦ **TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Writer's Journal 3.4** **Writing** Make revisions to alternative narratives.

- ✦ **TEKS 4.11.C**

**Writer's Journal 4.1** **Reading** Identify and add quotation marks to the dialogue in the text. **TEKS 4.11.D.x**

**Writer's Journal 4.3** **Writing** Write a personal piece in response to the reading. **TEKS 4.12.A**

- ✦ **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.11.D.x** Edit drafts using standard English conventions, including: punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                                                                                                  |
|---------------------------------|-----------------------------|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Writing (25 min.)</b>        |                             |         |                                                                                                                                                                            |
| Revising and Sharing            | Independent/<br>Whole Group | 25 min. | <input type="checkbox"/> Vignette 1: "The House on Mango Street"<br><input type="checkbox"/> Vignette 2: "My Name"<br><input type="checkbox"/> <i>Writer's Journal</i> 3.4 |
| <b>Reading (45 min.)</b>        |                             |         |                                                                                                                                                                            |
| Close Reading: "A Smart Cookie" | Whole Group                 | 30 min. | <input type="checkbox"/> Vignette 3: "A Smart Cookie"<br><input type="checkbox"/> <i>Writer's Journal</i> 4.1, 4.2, 2.3                                                    |
| Comparing and Contrasting       | Whole Group                 | 15 min. |                                                                                                                                                                            |
| <b>Writing (20 min.)</b>        |                             |         |                                                                                                                                                                            |
| Reflection                      | Independent                 | 15 min. | <input type="checkbox"/> <i>Writer's Journal</i> 4.3                                                                                                                       |
| Sharing or Discussion           | Whole Group                 | 5 min.  |                                                                                                                                                                            |

## ADVANCE PREPARATION

### Writing

- In the previous lesson you collected *Writer's Journals* to review student descriptions and answers. Hand back the *Writer's Journals* before the lesson begins.
- Prepare feedback on student writing. Provide suggestions for revisions that students will make during today's writing time.
- Decide if you wish to adapt the prompt or propose alternative prompts for the reflection on *Writer's Journal* 4.3. Possible alternatives:
  - Write about a time when someone else's views either held you back or made you work harder and do more. Describe how you responded and what you learned from this experience.
  - In "A Smart Cookie," Esperanza's mother discusses her past and advises Esperanza to stay in school. Think of a time when an adult in your life (parent, grandparent, teacher) gave you advice and used an event from their own life as an example. Describe the conversation in as much detail as possible, including the person's activity or action, and dialogue in quotes.

### Reading

- Arrange the class into suitable pairs.
- Read the vignette "A Smart Cookie."
- Decide your preference for the dialogue acting section of this lesson. The quicker approach is to select a few volunteers to act out the dialogue for the whole class, but if you prefer to give more time, students can work in pairs.
- You will be using the chart from *Writer's Journal* 2.3 again, so be sure to have it ready for this lesson.

### Universal Access

- Revising *Writer's Journal* 3.4: Prepare sentence frames to help students revise their alternative narratives.
  - Zeze the X felt like \_\_\_\_, and behaved like \_\_\_\_.
  - When the nun asked her where she lived, Zeze responded, "\_\_\_\_." The nun said, "\_\_\_\_," and Zeze said, "\_\_\_\_." After talking to the nun, Zeze felt \_\_\_\_ about herself.

- Prepare prompts to help students clarify and add more details to their writing.
  - How did Zeze the X behave and feel?
  - What did Zeze say to the nun? What did the nun say back to her? Write the conversation.
  - After the conversation, how did Zeze feel?
- *Writer's Journal* 4.3: Prepare sentence frames or prompts to help students write their personal reflections, depending on the prompt you select. Examples:
  - I became aware of other people's perceptions of me when \_\_\_\_\_. This made me feel \_\_\_\_\_.
  - I sometimes respond to other people's perceptions of me by \_\_\_\_\_. An example of this was when I \_\_\_\_\_ because \_\_\_\_\_.
  - I remember when \_\_\_\_\_ gave me advice about \_\_\_\_\_. They told me, "\_\_\_\_\_."

**Note:** These sentences or frames should be customized to the specific question you wish your students to write about for *Writer's Journal* 4.3.

## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*:

**Madame Butterfly, n.** a famous opera in which the title character falls in love with a man who betrays her

**opera, n.** a musical performance in which all the words are sung

**rosebuds, n.** small young roses before they become full flowers

**smart cookie, idiom.** a clever person

**velvety, adj.** like velvet, a soft, expensive fabric

## Lesson 4: Character and the Theme of Aspiration

# Writing



**Primary Focus:** Students revise and share their alternative narrative piece.

**TEKS 4.11.C**

### Support

You may wish to ask students to revise only their first sentence, or their setting, to focus their attention.

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

### Beginning

Provide sentence frames to support revisions.

### Intermediate

Provide prompts to support revisions.

### Advanced/ Advanced High

Provide light prompts and encourage students to expand on details and increase clarity.

**ELPS 1.C; ELPS 5.D**

## REVISING AND SHARING (25 MIN.)

### Revising the Scene

- Hand back the *Writer's Journals* from the previous day with your written feedback. Ask students to read the feedback carefully and revise their scenes in light of it. While they are working, circulate and check in.

### Sharing the Revised Scenes

- After 10 minutes, ask for two volunteers to share their revised work by acting out the scenes they wrote. Each volunteer/writer will play Esperanza and pick a partner to play the nun.
- Give students a few moments to talk through their scenes with their partners, and then ask the volunteers to perform their works. Remind students to listen carefully and attentively.
- After the volunteers have read through their scenes, ask students how Zeze the X is different from Esperanza in the original scene. How is she the same?
  - Remind students that this process is called “comparing and contrasting.”
- You may wish to point out links between the new scene and the original text. For example: “I like how you once again had Esperanza playing outside her house—just as she did in the original text. That’s a very nice link.”
- You may also wish to ask the student which elements of the original text led them to make the choices they did in their alternative version.
- Congratulate the writers on revising their works and the performers on conveying their characters.

**TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity.

## Lesson 4: Character and the Theme of Aspiration

# Reading



**Primary Focus:** Students describe the differences between Esperanza and her mother, drawing on dialogue, thoughts, and action in the text.

✦ **TEKS 4.6.G; TEKS 4.6.H; TEKS 4.7.B; TEKS 4.11.D.x**

### CLOSE READING: “A SMART COOKIE” (30 MIN.)

#### Reading the Vignette

- Inform students they will continue to look at Esperanza’s aspirations through a new vignette and find more ideas and evidence. Remind them that when a text has the same big idea coming up again and again—such as aspiration—it is called a theme.
  - Ask them to turn to the new vignette, “A Smart Cookie.” Read the first paragraph aloud, varying the voice when you read dialogue and including a sigh at the appropriate moment.
  - Give students 15 minutes to read the rest of the vignette silently.
1. **Literal.** Who is the new character introduced in this vignette?
    - » Esperanza’s mother
  - Remind students that, over the previous two lessons, they investigated Esperanza’s aspirations and how her experiences with others affect those aspirations. Today, they will continue looking at both of these ideas with a new character in a new vignette.

#### Identifying the Dialogue

- Explain that we can learn about a character by examining what they say through dialogue. This can be a little bit difficult because, unlike in other books students may have read, there are no quotation marks in this text to show when characters are speaking. Students therefore have to be really good close-readers to discover when people are talking and when things are being described.
- Ask students to work silently for five minutes, picking out every piece of dialogue in the text and inserting quotation marks around each.

**Note:** The following content is taken from *Writer’s Journal 4.1*.

#### Support

You may wish to do this reading as a class read-aloud.

#### Note to Student

Dialogue is the words someone says aloud to someone else.

#### Note to Student

*Comadres* is a Spanish word that means “female friends.”

#### Writer’s Journal 4.1



✦ **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources; **TEKS 4.11.D.x** Edit drafts using standard English conventions, including: punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue.



Reading for Literature  
Reading Closely

**Beginning**

Point to the first instance of dialogue and guide quotation placement. Ask students to show you the next line of dialogue and place quotes. Guide until students can recognize and note dialogue.

**Intermediate**

Ask students to show you the first instance of dialogue and place quotation marks. Guide or correct, then have them move to the next instance.

**Advanced/  
Advanced High**

Provide guidance or corrections as they identify dialogue, and ensure correct use of quotation marks.

**ELPS 4.G**

## Writer's Journal 4.1

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### Vignette 3: "A Smart Cookie"

Turn back to the vignette you read at the beginning of the lesson. On the lines below, write down the dialogue you see in the vignette, placing quotation marks where they need to be. Remember to close quotation marks when the person has finished speaking.

---

- **Evaluative.** Once students have finished identifying and marking quotes, ask a few students to read out the dialogue until you have the entire set on the board.
- Direct students to the glossary for a definition of *smart cookie*, an idiom that means "someone who is clever."

### Acting the Dialogue

- Select four volunteers who would like to act out Esperanza's mother today. They will each do a few lines of the dialogue.
- Before reading the dialogue, ask students to consider:
  - How does the mother feel when she is speaking these lines?
  - How can you convey that with your tone and your facial expressions?
  - What kind of person is the mother, and how does that affect how she moves and speaks?
- Ask students to think about this character as they watch their classmates perform the dialogue.
- Instruct volunteers to act out different parts of the dialogue, addressing the class. (So, rather than there being a person playing Esperanza, the actor playing her mother will talk to the class as if she were talking to Esperanza.)

- After each of the following pieces of dialogue, pause and switch actors:
  - Actor 1 reads the first two quotes, ending with “That Madame Butterfly was a fool.”
  - Actor 2 reads up to “. . . but I had brains.”
  - Actor 3 reads up to “Yup, I was a smart cookie then.”

**Note:** You may let one volunteer do all the lines, or break this up among five speakers, depending on the interest of your students. Alternatively, if you want to give more time to this activity and give more students a chance to practice acting, you can let them work in pairs on this dialogue. *Writer’s Journal 4.2* provides instruction for paired work if you choose.

**Note:** The following content is taken from *Writer’s Journal 4.2*.

## **Writer’s Journal 4.2**

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### **Vignette 3: “A Smart Cookie”**

Today you will work in pairs. One of you will be the actor playing Esperanza’s mother, and the other will be the director. Don’t worry about Esperanza.

The actor should pay close attention to:

- The mother’s emotions at different times. How does the mother feel when she is speaking these lines? How can you convey that with your tone and your facial expressions?
- What kind of person is the mother, and how does that affect how she moves and speaks?

The director should pay close attention to the mother’s actions, such as:

- Where is the mother looking?
- At what is she pointing?
- What is she doing?

As the director, you may wish to help the actor by gently moving their hands and arms to where you think they should be pointing.

- 
- After acting, transition to a discussion about the character.
1. **Evaluative.** What did Esperanza’s mother feel ashamed about?
    - » her clothes not being nice

## **Writer’s Journal 4.2**

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### **Note to Student**

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Remember the poems we read on sarcasm and tone? Look for the same clues here to figure out how to speak the lines.



2. **Inferential.** Does this remind you of anything Esperanza has felt in other vignettes?

- » Answers may vary, but could include that Esperanza also felt shamed by the nun looking down on her.

3. **Evaluative.** Do we think Esperanza’s mother was a good student?

- » Answers may vary. Students may say yes, because she was clever. Students may say no, because she quit school—while she got good grades, a good student would not quit school. A range of answers is valid as long as students are engaging with evidence from the text.

4. **Evaluative.** The mother says, “I had brains” and “I was a smart cookie,” two sentences that mean that someone is clever. Can you see a difference between the mother’s meaning in the two phrases?

- » Answers may vary, but the key point is that in the first phrase the mother is stating literal fact—that she was clever. In the second, she is repeating the phrase but with the opposite meaning. The mother believes she was stupid for letting shame make her quit school. The clue is the word *disgusted*, which suggests her tone is sarcastic.

• **Support.** An alternative, more scaffolded series of questions follows.

1. Focus students on the “smart cookie” line. Ask students to remember when they looked at tone and sarcasm in the poetry lessons.
2. Ask students if there is a word that might suggest sarcasm (*disgusted* is a possibility).
3. Ask students what the mother was conveying and if she was being sarcastic when she said that line.
4. Finally, ask them to contrast this with the statement, “I had brains.”
  - Poll students by a show of hands: who thinks Esperanza is similar to her mother?
  - Transition to the next section, where they will look at this question in more detail.



## COMPARING AND CONTRASTING (15 MIN.)

TEKS 4.7.B

- Remind students that they have looked closely at Esperanza’s aspirations. Now they will compare Esperanza to her mother. Tell students that they will gather information from graphic organizers and the vignettes about Esperanza and her mother. They will then use this information to write a short paragraph that compares the two characters.



**TEKS 4.7.B** Write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources.



- Ask students to open the graphic organizer in *Writer's Journal 2.3*, where they mapped Esperanza's aspirations from "The House on Mango Street" and "My Name."
- Ask students what this graphic organizer illustrates. Remind them that it traces Esperanza's rising mood from the past, present, to the imagined future.
- Remind students that Esperanza hopes for something better, but her future is uncertain.
- Ask students to think about how her mother feels about herself in the past.



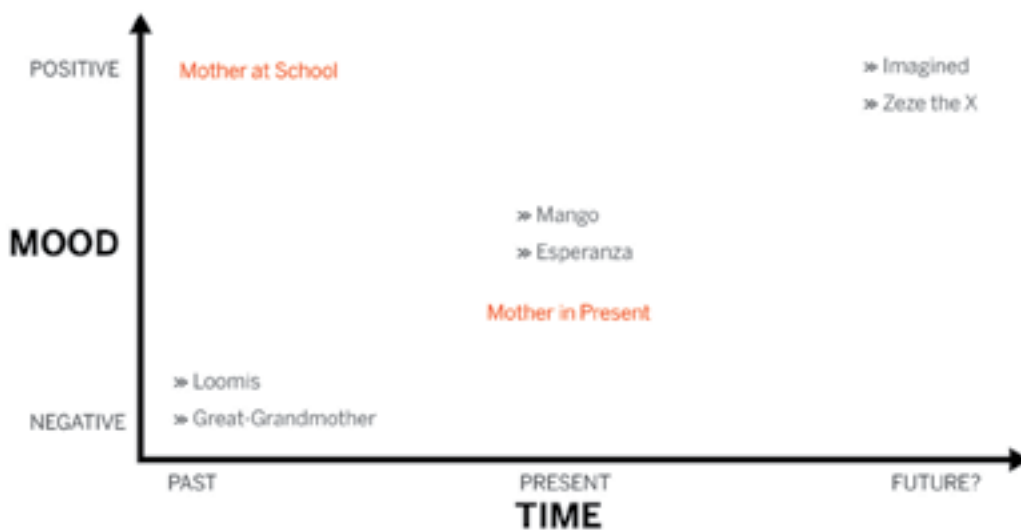
### Check for Understanding

Poll the class: which of the periods in Esperanza's mother's life—her past, her present, or her possible future—do you think she (her mother) felt the most optimistic about? If students suggest the present or future, ask for evidence and correct misunderstandings.

- Refer to the chart and ask students what mood Esperanza's mother expressed in the past. Guide them to have you graph it high on positive mood. Ask students to make this note in their own Graph.

**Note:** The following content is from *Writer's Journal 2.3*.

### Writer's Journal 2.3



1. **Evaluative.** Did Esperanza's mother achieve her aspirations? Why not?
  - » No. She quit school.
2. **Inferential.** Do you think Esperanza's mother wishes she had behaved differently? If so, how?
  - » Yes, she wishes she had stayed in school.
3. **Evaluative.** Where should the mother's mood in the present be placed on the graph?
  - » Answers may vary, but they should be substantially below "Imagined" and "Zeze the X."
4. **Evaluative.** What is the biggest difference we can see between Esperanza and her mother on our graph?
  - » Students should observe that the mother did not achieve her aspirations, and therefore her present state is *less* happy than what Esperanza hopes for herself when she is the mother's age.
  - You may wish to point out that we don't really have evidence of Esperanza's mother's view of the imagined future yet, so we are not going to plot that.
  - Tell students that they have discovered a similarity and a difference in this vignette. We've discovered that like Esperanza, her mother had aspirations. But shame discouraged her mother, whereas shame makes Esperanza want more.
5. **Evaluative.** What is a word for what someone feels when that person wishes they had behaved differently in the past?
  - » Answers may vary, but one possibility is *regret*. If *regret* isn't mentioned, suggest the word yourself.
6. **Evaluative.** What made Esperanza's mother quit school?
  - » feeling ashamed about her clothes
7. **Inferential.** Do you think that if all the students at school had been dressed in the same clothes, she would have felt ashamed?
  - » no
  - Remind students that they discovered in the previous lesson that Esperanza's aspirations are caused by her concern for other people's perceptions of her.

8. **Evaluative.** Based on what you know about Esperanza, do you predict she is the kind of person who would quit school because she is ashamed of how others see her?

» Answers may vary. Gauge student predictions on whether Esperanza’s aspirations would lead her to quit school or do less for herself.

- Inform students that as they read more of the book, they may want to look for how Esperanza’s aspirations affect her actions in the present.
- Have students use what they know about Esperanza and her mother to write a short paragraph comparing the two characters.

## Lesson 4: Character and the Theme of Aspiration

# Writing



**Primary Focus:** Students write a personal reflection piece based on the day’s reading. **TEKS 4.12.A**

### REFLECTION (15 MIN.)

- Remind students that as they are reading the personal narrative created by Sandra Cisneros, they will be writing their own personal narratives. The next activity is writing a personal reflection.
- Direct students to *Writer’s Journal 4.3* and read the instructions.

**Note:** If you’re chosen to adapt the prompt on this reflection, write your prompt on the board.

**Note:** You may wish to instruct students that although Sandra Cisneros chose not to use quotation marks for dialogue, you would like them to use quotation marks to indicate dialogue in their own work.

**Note:** The following content is from *Writer’s Journal 4.3*.

### *Writer’s Journal 4.3*

#### Vignette 3: “A Smart Cookie”

Think about whether other people’s views are holding you back or whether they make you want to work harder and do more.

### *Writer’s Journal 4.3*



#### Note to Student

Esperanza’s mother wants Esperanza to do well and learn from her (the mother’s) mistakes. You may wish to have a conversation with a loved one tonight about the vignette you just read. Tell that person about your hopes for the future and ask advice about how to achieve your dreams.

**TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



### Beginning

Depending on which prompt you are assigning, provide sentence frames to support student reflections.

### Intermediate

Depending on which prompt you are assigning, provide prompts to support student reflections.

### Advanced/ Advanced High

Provide light prompts and encourage students to expand on details and clarity.

**ELPS 1.C; ELPS 5.B**

### Challenge

Ask students to compare the personal reflections they wrote in this lesson with the personal narratives they wrote earlier in the year. How are personal reflections and personal narratives alike? Do the two kinds of writing differ from each other?

In the space below, write how you think you respond to other people's opinions and whether you would like that to change.

### SHARING OR DISCUSSION (5 MIN.)

- Ask for volunteers who would like to share their writing today.
  - If students choose to share their work, inform the class that it is very important to be respectful when listening to each other's writing.
  - If no students volunteer to read, ask students to discuss how they experienced the process of writing a personal reflection piece.
1. **Evaluative.** Did you like this writing more or less than the other writing we do? Why?
  2. **Evaluative.** What are the challenges of writing a personal reflection?
  3. **Evaluative.** If you could ask Sandra Cisneros for some advice about writing, what would you ask her?
    - Collect the *Writer's Journals* and tell students you look forward to reading their reflections.
    - Congratulate students on their reading and writing work today. Tomorrow they will do more close reading and more work on their own narratives.

End Lesson

### After Class

- Save your revised chart from *Writer's Journal 2.3* for use in later lessons.
- Go through their *Writer's Journals* and review student work.
  - *Writer's Journal 3.4*: Check student revisions and how they responded to your feedback.
  - *Writer's Journal 4.1*: Check student's Vignette 3 and ensure quotation marks are inserted in the correct places.
  - *Writer's Journal 4.3*: When reading students' reflections, be sensitive to personal information and provide supportive feedback. If students have revealed personal information in their writing, offer encouragement on their courage and insights.



## 5

# Figurative Language/Your Story of Aspiration

## PRIMARY FOCUS OF LESSON

### Reading

Students will explore how figurative language (metaphor, simile, idiom, hyperbole, and personification) conveys meaning in *The House on*

✦ *Mango Street*. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

### Writing

Students will prepare to write their own stories of aspiration, using what they have learned about detailed description, figurative language, and

✦ theme. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Writer's Journal 5.1** **Writing** Identify and determine the meanings of metaphors and similes. **TEKS 4.6.G; TEKS 4.10.D**

**Writer's Journal 5.4** **Graphing** Explain the meaning of figurative language in vignettes. **TEKS 4.6.F; TEKS 4.10.D**

**Writer's Journal 5.5** **Graphing + Writing** Identify key literary elements for stories of aspiration. **TEKS 4.11.A; TEKS 4.12.A**



### Writing Studio

If you are using Writing Studio, you may begin Unit 5, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

✦ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                   | Grouping                | Time    | Materials                                                                                                                                                                                                                                          |
|-----------------------------------|-------------------------|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (65 min.)</b>          |                         |         |                                                                                                                                                                                                                                                    |
| Review of Figurative Language     | Independent             | 10 min. | <input type="checkbox"/> <i>Writer's Journal</i> 5.1, 5.2, 5.3, 5.4<br><input type="checkbox"/> Vignette 1: "The House on Mango Street"<br><input type="checkbox"/> Vignette 2: "My Name"<br><input type="checkbox"/> Vignette 3: "A Smart Cookie" |
| Figurative Language in Vignette 1 | Whole Group             | 25 min. |                                                                                                                                                                                                                                                    |
| Figurative Language in Vignette 2 | Whole Group/<br>Partner | 15 min. |                                                                                                                                                                                                                                                    |
| Language in Vignettes 2 and 3     | Independent/<br>Partner | 15 min. |                                                                                                                                                                                                                                                    |
| <b>Writing (25 min.)</b>          |                         |         |                                                                                                                                                                                                                                                    |
| Prepare to Write a Story          | Independent             | 25 min. | <input type="checkbox"/> <i>Writer's Journal</i> 5.5                                                                                                                                                                                               |



## ADVANCE PREPARATION

### Language

- If necessary, reread the vignettes “The House on Mango Street,” “My Name,” and “A Smart Cookie.”
- Review the examples of figurative language in *Writer’s Journal* 5.1. It is possible your students may not know one or two of the phrases. You may wish to direct them to alternative examples that they are familiar with, or teach them the literal meaning and ask them to identify the type of figurative language only.
- The exercise on the phrase “windows so small . . .” suggests that you mimic the actions of the students by sucking your breath in and squeezing your tummy to show tightness and smallness.
- Recreate the chart on *Writer’s Journal* 5.3 on the board to work with the whole group.

| Great-grandmother            | Chandelier                                                             |
|------------------------------|------------------------------------------------------------------------|
| “threw a sack over her head” |                                                                        |
|                              | A chandelier is an object.                                             |
|                              | A chandelier is “fancy.”                                               |
|                              | We use chandeliers to provide light and to make our rooms look pretty. |

- For the exercise in “My Name,” you may wish to take the opportunity to talk about how, in all countries, what is regarded as acceptable or legal behavior has changed. You may also wish to remind students that sometimes in books we encounter behavior that is uncomfortable or unpleasant. It is up to us to evaluate that behavior and remember how we ought to act in real life.
- Students will work in pairs for part of this lesson. In one exercise they are given different phrases. You may wish to decide in advance which student should work on each phrase.

### Writing

- Review the chart and provide additional examples if necessary.

### Universal Access

- *Writer’s Journal* 5.1: Prepare six sentence frames to help students explain the meaning of metaphors and similes: \_\_\_\_ is being compared to \_\_\_\_.
- *Writer’s Journal* 5.2: Select which vignette you want English language learners to use. The vignette from “My Name” is a simpler metaphor to work on.

- *Writer's Journal* 5.5: Prepare sentence frames to support students as they complete the table:
  - The character is named \_\_\_\_, and they want \_\_\_\_.
  - The setting of the story is \_\_\_\_.
  - List 3–5 words to describe the setting.
  - The other person or people who the character meets in this story are \_\_\_\_.
  - List one word to describe each person.
  - In this place, the character saw \_\_\_\_\_. The character heard \_\_\_\_\_. The character touched \_\_\_\_\_ or smelled \_\_\_\_\_ or tasted \_\_\_\_\_.
  - Something the character said to another person is “\_\_\_\_\_.”
  - The other person said in response, “\_\_\_\_\_.”
  - This conversation made the character think about their aspirations, because \_\_\_\_\_.
  - This event made the character feel \_\_\_\_\_.
  - A metaphor or simile in this story I might use is to compare \_\_\_\_\_ to \_\_\_\_\_.

## VOCABULARY

### Literary Vocabulary

These words are introduced throughout the lesson and defined in the glossary at the back of the *Writer's Journal*.

**figurative language, n.** words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

**hyperbole, n.** words or phrases that use exaggeration for humor or to emphasize a point

**idiom, n.** an expression that goes beyond the literal meaning of its individual words

**metaphor, n.** a comparison that does not use the word *like* or *as*

**personification, n.** describing non-human things as if they had human qualities

**simile, n.** a comparison using the word *like* or *as*

## Lesson 5: Figurative Language/Your Story of Aspiration

# Reading



**Primary Focus:** Students will explore how figurative language (metaphor, simile, idiom, hyperbole, and personification) conveys meaning in *The House on Mango Street*. **TEKS 4.6.F; TEKS 4.6.G; TEKS 4.10.D**

### REVIEW OF FIGURATIVE LANGUAGE (10 MIN.)

- Remind students that they investigated figurative language in previous lessons and units.
  - 1. **Evaluative.** What are some different types of figurative language?
    - » Answers vary but should include metaphor, simile, idioms, and personification.
    - » Explain to students that another type of figurative language is called *hyperbole*. Hyperbole is an exaggeration used for humor or to emphasize a point. An example of hyperbole is the sentence, “My backpack weighs a ton!”
    - » Remind students that idioms are words or phrases that go beyond the literal meaning of the individual words. An example is “in the same boat,” meaning being in the same situation.
  - Direct students to *Writer’s Journal 5.1*. Read or summarize the instructions.
- Note:** The following content is from *Writer’s Journal 5.1* and includes suggested answers.

### Writer’s Journal 5.1

Some of the phrases below are metaphors and some are similes. For each:

- 1) Write down the meaning of the phrase.
- 2) Write whether the phrase is an example of a metaphor or a simile.

The first one has been completed for you.

1. I have the appetite of a bear in the spring.
  - » Meaning: I am very hungry.
  - » Type of figurative language: metaphor.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.10.D** Describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

### Writer’s Journal 5.1



2. The stars look like diamonds in the sky.
  - » Meaning: It's raining a lot.
  - » Type of figurative language: simile.
3. I am cheetah running down the soccer field.
  - » Meaning: I'm so scared I can't move.
  - » Type of figurative language: metaphor.
4. The clouds are like marshmallows in the sky.
  - » Meaning: clouds that are white/pink and fluffy.
  - » Type of figurative language: simile.
5. Yesterday's homework was a breeze.
  - » Meaning: The homework was easy.
  - » Type of figurative language: metaphor.
6. He cried like a baby.
  - » Meaning: He cried loudly and a lot.
  - » Type of figurative language: simile.

### FIGURATIVE LANGUAGE IN VIGNETTE 1 (25 MIN.)

- Inform students that they will return one more time to the vignettes they have been investigating. Remind students that each time they've looked at these texts, they've discovered something new.
  - Tell students that today they are going to look closely at just a few sentences in the vignettes they have read.
  - Ask students to turn to the vignette "The House on Mango Street" and look at the line in paragraph 5 (the paragraph describing the house on Mango Street): "windows so small you'd think they were holding their breath."
  - Ask students to raise their hands if they find this an unusual way to describe windows, and ask one or two students to tell you why this seems unusual.
  - Remind students that this is a form of figurative language called *personification*.
1. **Literal.** Can anyone tell us what *personification* is?
    - » when you give human characteristics to objects or animals
  - Tell students you want to explore this image of the windows together.
    - Ask students to stand up.

### Note to Student

Challenge! If you finish with time remaining, can you create your own simile or metaphor about an object in the classroom?



**ENGLISH  
LANGUAGE  
LEARNERS**

Reading  
Evaluating Language  
Choices

#### Beginning

Help students visualize each image to help them work through the meanings. Provide the sentence frame "\_\_\_ is compared to \_\_\_" or ask them to circle the two words being compared to each other.

#### Intermediate

Suggest that students use visualization and circle the words being compared to help them work through meanings.

#### Advanced/ Advanced High

Remind students of the difference between similes and metaphors, and suggest visualizing each image.

**ELPS 4.G**

- Tell them to take a deep breath and hold it for as long as they can. (If they hold it for more than 15 seconds, tell them to exhale.)
  - Tell them as they hold their breath to watch the person next to them. How does that person look? Does their body look different?
  - Ask students to put their hands up if they think holding their breath is uncomfortable.
2. **Evaluative.** What other words would you use to describe how you felt when holding your breath?
- » Answers may vary, but possibilities include *tight, small, or anxious*.
3. **Evaluative.** What are windows usually used for?
- » Answers may vary, but possibilities include letting in light, letting in air, letting out smells. If necessary, prompt students further (for example, ask “Why would you open windows?”).
  - On the left-hand side of the board write, “Windows,” and underneath write, “letting in air,” “letting out smells,” and other answers from the students.
4. **Literal.** Why do we need to breathe?
- » Again answers may vary but could include “Because we need air to live.” Students may be able to say that we breathe to take in oxygen and to let out carbon dioxide.
  - On the right of the board, write “Breathe.” Write student answers below.
5. **Evaluative.** What is a similarity between what windows do and breathing?
- » Both the windows and our breath involve air.
  - Ask students to think about how they felt when they were holding their breath. Ask them to imagine how they’d feel in a house with windows so small that very little air could enter.
  - Explain that we have been thinking about why small windows, with little air, might be physically uncomfortable.
6. **Inferential.** Do you think Esperanza literally meant the windows were so small they couldn’t let any air in? Would her family be able to live inside a house without any air?
- » Answers may vary but could include that the family needs air to live, and even small windows would let in air. This may not be literal.
  - Guide students to consider how Esperanza might use this phrase to express an emotional meaning.

7. **Inferential.** Think about how Esperanza feels about the house on Mango Street. What else might the phrase about the windows represent if it is meant figuratively, not literally?

» This is a challenging question and may require student prompting and discussion. Answers may vary, but the key is that, while holding your breath is physically uncomfortable, the phrase in its entirety could be figurative: it signals Esperanza's emotional discomfort and feelings of being trapped (and wanting to live somewhere better). Tie this answer to Esperanza's aspirations—wishing to escape to somewhere better.

- Tell students that, before they move to the next line, they will practice with personification.
- Direct students to *Writer's Journal 5.2*.

**Note:** The following content is from *Writer's Journal 5.2* and includes suggested answers.

### ***Writer's Journal 5.2***

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Look at the phrases and sentences below. They are examples of personification. Just as in the example, write down what is being personified and the human characteristic or action the object is being given.

Example:

“. . . windows so small you'd think they were holding their breath.”

Personified: windows

Human characteristic: holding their breath

1. The sun glared down at them.
  - » personified: sun
  - » human characteristic: glaring or looking with eyes
2. The wind danced through the streets.
  - » personified: wind
  - » human characteristic: dancing
3. The phone woke up and rang loudly.
  - » personified: phone
  - » human characteristic: waking up
4. The house was depressed and lonely.
  - » personified: house
  - » human characteristic: depression and loneliness

### **Challenge**

You may wish to end by telling students that you can escape out of a window—if the window is large enough. Ask students what, metaphorically, bigger windows would mean for Esperanza, given her aspirations.

### ***Writer's Journal 5.2***

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### Check for Understanding

Circulate as students work on this activity and ensure they are working through the examples. Provide support when necessary.

## FIGURATIVE LANGUAGE IN VIGNETTE 2 (15 MIN.)

- Inform students that they will now look at figurative language in “My Name.”
  - Point them to the third paragraph and the sentences comparing Esperanza’s great-grandmother to a chandelier.
1. **Literal.** What is a chandelier?
    - » A chandelier is a light that hangs from the ceiling. It is usually ornate.
  2. **Evaluative.** In this sentence, WHAT is compared to WHAT?
    - » A great-grandmother is compared to a chandelier.
  3. **Inferential.** In what way might the great-grandmother, with a sack over her head, be like a chandelier?
    - » Answers may vary but should include the idea that you can carry a large, heavy object like a chandelier in a container like a sack. Answers may also include the idea that if you don’t care about chandeliers, you might just throw them in a sack.
- Explain to students that, just as in the previous vignette, they will look at what this figurative phrase might mean.
  - Create a copy of the chart that follows (also in *Writer’s Journal 5.3*) on the board and tell students they will be comparing the great-grandmother and the chandelier.
  - Point to the phrase “threw a sack over her head.”
3. **Inferential.** In what way might the great-grandmother, with a sack over her head, be like a chandelier?
    - » Answers may vary but should include the idea that you can carry a large, heavy object like a chandelier in a container like a sack. Answers may also include the idea that if you don’t care about chandeliers, you might just throw them in a sack.
- Now divide students into pairs and instruct them to work together to complete this chart, exploring the meaning of this comparison.

### Writer’s Journal 5.3



### Support

If students struggle with this step, have everyone work in pairs on “a chandelier is an object,” then discuss it as a class. Repeat this with the other points.

**Note:** The following content is from *Writer’s Journal* 5.3 and includes suggested answers.

### Writer’s Journal 5.3

#### Vignette 2: “My Name”

Working in your pair, look at the chart below and write down the ways in which you think the chandelier’s description is compared with the great-grandmother’s. For example, under “Great-grandmother” and next to “A chandelier is an object,” write down in what way the great-grandmother might be like an object. Remember to use evidence from the text!

| Great-grandmother                                                                                                                                                                           | Chandelier                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| “threw a sack over her head”                                                                                                                                                                | <i>Chandeliers can be moved by being wrapped in a sack, just as the great-grandmother was carried with a sack thrown over her head.</i> |
| <i>Chandeliers are objects. By throwing a sack over her head and carrying her off without asking her permission, the great-grandfather also treated the great-grandmother as an object.</i> | A chandelier is an object.                                                                                                              |
| <i>Fancy means expensive and beautiful. The great-grandfather might have thought the great-grandmother was worth a lot and was beautiful.</i>                                               | A chandelier is “fancy.”                                                                                                                |
| <i>We use chandeliers to decorate our houses. The great-grandfather might have viewed the great-grandmother as a decoration.</i>                                                            | We use chandeliers to provide light and to make our rooms look pretty.                                                                  |

- Ask students to share their answers. Complete answers in your chart, using the example above as a guide. Ask students to revise their *Writer’s Journals* if necessary.
- Before students move on, you may wish to take the opportunity to have a wider class discussion about whether Esperanza’s perception is accurate. You may wish to remind students that it is unlikely Esperanza would know her great-grandmother personally—and it may be that either these events didn’t happen or she misunderstood them.

#### Challenge

Before they continue, ask students to look at the first paragraph of “My Name.” Ask them to pick one of the sentences (after the first) and write two sentences on why Esperanza might have chosen to use that descriptive language.



## LANGUAGE IN VIGNETTES 2 AND 3 (15 MIN.)

- Remind students that, in the previous two activities, we have taken what seems like a simple sentence and found a lot of complexity and meaning behind it.
- Tell students that they may wish to read the vignettes on their own and find more sentences they find beautiful or interesting, and think about what their meaning might be.
- Instruct students to continue to work in pairs. There are two quotations listed on *Writer's Journal* 5.4. One student will look at the first quotation and the other student will look at the second.
- Direct students to *Writer's Journal* 5.4 and ask them to complete the part of the chart for their phrase.
- Circulate to ensure that students are making progress, and provide support where needed.

**Note:** If you are working with English language learners, the excerpt from “My Name” will be a simpler metaphor for them to explore.

### *Writer's Journal* 5.4



**Note:** The following content is from *Writer's Journal 5.4* and includes suggested answers.

### **Writer's Journal 5.4**

#### **Vignette 2: "My Name"**

Complete the chart below for the phrase you have been assigned.

|                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Phrase                                                                                                                                                                                                                                                                                                      | "Sit their sadness on an elbow"                                                                                                                                                |
| Which figurative language type?                                                                                                                                                                                                                                                                             | <i>personification</i>                                                                                                                                                         |
| Think about the phrase "sitting on an elbow." What does that look like? Where would the person's weight be?                                                                                                                                                                                                 | <i>leaning on an elbow and resting weight upon it</i>                                                                                                                          |
| Now think about the phrase "sitting your sadness on an elbow." How might people sitting that way look? Would their shoulders be hunched or straight? Would they look down, up, or straight ahead? Would they be frowning, smiling, or something else? Describe how such a person would look.                | <i>Answers will vary but may include people being hunched over and looking either down at their feet or straight ahead. They should include a sad expression of some sort.</i> |
| Close your eyes and imagine where the person is. Is the person in a room or outside? What is the person sitting on and looking at?<br><br>Hint: Look at the last words in this paragraph. Does that give you clues about where the great-grandmother might have been and where she would have been looking? | <i>Students should make the link between the window and suggest that the great-grandmother may be leaning on her elbow staring out the window.</i>                             |

#### **Note to Student**

If you haven't understood something or have additional ideas, wait until your partner is finished to ask your questions. Your partner will do the same for you!



**Beginning**

Work 1:1 or with a smaller group on this activity. Work through the instructions point by point, ensuring that students understand the prompts and helping them make the visualizations and comparisons necessary.

**Intermediate**

Check in with students as they go through each row of the graph, ensuring that they understand the questions and can talk to you about what the expression means.

**Advanced/  
Advanced High**

Provide clarification and support with instructions as necessary.

**ELPS 2.C; ELPS 3.G;**

**ELPS 4.G**

**Vignette 3: “A Smart Cookie”**

|                                                                                                                                                                           |                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| Phrase                                                                                                                                                                    | “She used to draw when she had time. Now she draws with a needle and thread, little knotted rosebuds, tulips made of silk thread.”                      |
| What type of figurative language?                                                                                                                                         | <i>metaphor</i>                                                                                                                                         |
| What is the literal activity Esperanza is referring to in the second sentence?                                                                                            | <i>sewing or embroidering</i>                                                                                                                           |
| Why would someone draw rosebuds and tulips with a needle and thread?<br>Hint: Women used to sometimes have jobs as seamstresses to earn money. Seamstresses sewed things. | <i>Answers will vary, but students should realize that Esperanza’s mother has to do this to earn money (she would rather be drawing).</i>               |
| In the next sentence, Esperanza says her mother did other things if she had free time. What might that mean?                                                              | <i>Answers will vary, but students should realize that Esperanza’s mother is very busy and doesn’t always have the time to do the things she loves.</i> |

Once you have finished your notes, turn to your partner and explain your answers. When your partner is explaining, listen attentively.

- Ask volunteers for their answers to the various questions. Facilitate a class discussion about the different answers.
- Tell students that the work they did today was very challenging, the sort of work that college students sometimes do. Congratulate them on their great work to uncover the meaning behind the words.

## Lesson 5: Figurative Language/Your Story of Aspiration

# Writing



**Primary Focus:** Students will prepare to write their own stories of aspiration, using what they have learned about detailed description, figurative language, and theme. **TEKS 4.11.A; TEKS 4.12.A**

### PREPARE TO WRITE A STORY (25 MIN.)



#### Check for Understanding

By a show of hands, who recalls the main theme you have looked at so far this week? (Call on a student to answer.) If students do not clearly understand the theme of aspiration, stop and clarify on this point before moving forward.

- Facilitate a review of what students have discovered through their reading this week.
1. **Evaluative.** Why does Esperanza have aspirations?
    - » Answers will vary, but students should recognize that she cares about other people's perceptions.
  2. **Evaluative.** How has the language helped us learn about character and setting?
    - » Answers will vary but may include that the detail helped students visualize the setting. Figurative language helps them understand how Esperanza feels about things.
- Remind students that they also looked at dialogue in the stories and wrote some dialogue of their own.
  - Explain that they are now going to use what they have learned to write their own story of aspiration.
  - Remind students that they wrote a personal narrative in Unit 1, and now that they have read poetry and "The House on Mango Street" vignette, they will create a new one with even more detailed descriptions and language.

**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Writer's Journal 5.5

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**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

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### Beginning

Provide sentence frames for each of the rows.

### Intermediate

Provide sentence frames, but encourage students to fill them out with longer, more detailed answers.

### Advanced/ Advanced High

Clarify prompts on the table as needed, and encourage students to write longer answers with more details.

**ELPS 1.C; ELPS 5.F**

### Note to Student

---

This is a draft. You do not need to finish the story or feel that it is perfect.

Authors like Cisneros, who wrote *The House on Mango Street*, write many drafts and work hard to revise their language again and again.

- Direct students to *Writer's Journal 5.5*.
- Read or summarize the writing assignment and ensure that they understand the importance of planning.
  - Explain that, before they begin writing, this table will help them brainstorm and organize ideas. It is an important tool to complete before they begin writing.
- As students complete their tables, circulate and offer support. Encourage students to include precise details and descriptions.

**Note:** The following content is from *Writer's Journal 5.5*.

## Writer's Journal 5.5

---

In this activity you will start working on your own stories of aspiration! You will continue working on these stories tomorrow and next week.

First decide whether you want to write nonfiction or fiction. If you write nonfiction, the story will be about you and your real aspirations. If you write fiction, it can still be about you, but you will invent things about your life, your aspirations, and your actions. You can also write about someone completely different if you choose fiction.

Now decide what your, or your character's, aspirations are! What do you or your character want from life that is different from the way things are today? Your story will tell us what your, or your character's, aspirations are and how you or your character works to achieve them.

Today you will write your first chapter, which should include the setting and the character's first encounter with another person. This is just like the first vignette you read, "The House on Mango Street." You may wish to reread that vignette for help.

First you should plan your chapter by filling in the following table.

| <b>The character's aspirations</b>                                                                           | <b>For example: He wanted to be a soccer player.</b> |
|--------------------------------------------------------------------------------------------------------------|------------------------------------------------------|
| Setting (Remember to put in lots of details!)                                                                |                                                      |
| People the character met                                                                                     | For example: a soccer coach                          |
| Sensory details: What the character saw/heard/touched/smelled/tasted                                         |                                                      |
| Dialogue: What the character said to the person they met, how the person responded                           |                                                      |
| What the character felt/thought/learned because of the conversation<br>How this links to their aspirations   |                                                      |
| Optional: Figurative language you would like to include (a metaphor, a simile, an idiom, or personification) |                                                      |

When you are ready, start writing your chapter. There is space in the back of the *Writer's Journal* for you to continue creating your stories so you can become an author.

- At the end of the lesson, congratulate students on their work today. Tell them that tomorrow they will be working as writers and sharing their work with each other.

~~~~~  
End Lesson
 ~~~~~

## **After Class**

- Look at student work in the *Writer's Journals*:
  - *Writer's Journal* 5.1 and 5.3: Check that students understand the difference between simile and metaphor. Ensure that students have explained the meaning of figurative language.
  - *Writer's Journal* 5.5: You may provide positive, supportive feedback to encourage students' ideas for their stories. You may want to prompt for more details or ask clarifying questions, but the goal is to help them take the next step in writing.

## 6

# Writing Your Aspiration Story

## PRIMARY FOCUS OF LESSON

### Writing

Students will provide feedback on a partner's story planning and write an original narrative on the theme of aspiration, employing detailed description and figurative language. **TEKS 4.1.A; TEKS 4.11.A; TEKS 4.12.A**

### Speaking and Listening

Students will share their writing with a partner and with the class and provide supportive feedback about each other's stories. **TEKS 4.1.C**

## FORMATIVE ASSESSMENT

**Writer's Journal 5.5** **Graphing + Writing** Write a chapter for a story of aspiration. **TEKS 4.11.A; TEKS 4.12.A**

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft; **TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively.

## LESSON AT A GLANCE

|                                         | Grouping                    | Time    | Materials                                                                                          |
|-----------------------------------------|-----------------------------|---------|----------------------------------------------------------------------------------------------------|
| <b>Writing (50 min.)</b>                |                             |         |                                                                                                    |
| Review Feedback and Story Elements      | Independent/<br>Whole Group | 10 min. | <input type="checkbox"/> board/chart paper<br><input type="checkbox"/> <i>Writer's Journal</i> 5.5 |
| Share Ideas and Peer Feedback           | Partners                    | 10 min. |                                                                                                    |
| Writing Your Aspiration Story           | Independent                 | 20 min. |                                                                                                    |
| Partner Feedback and Revision           | Partners                    | 10 min. |                                                                                                    |
| <b>Speaking and Listening (40 min.)</b> |                             |         |                                                                                                    |
| Practice Reading Stories                | Partners                    | 10 min. | <input type="checkbox"/> <i>Writer's Journal</i> 5.5                                               |
| Presentation of Stories                 | Whole Group                 | 25 min. |                                                                                                    |
| Reflection                              | Whole Group                 | 5 min.  |                                                                                                    |



## ADVANCE PREPARATION

**Note:** This lesson focuses on students writing and presenting their own work. You may refer back to the vignettes from *The House on Mango Street* as examples of literary elements and strong writing, but this lesson turns the attention on student writing.

### Writing

- Prepare feedback for *Writer's Journal* 5.5. Provide positive, supportive feedback to encourage students' ideas for their stories. You may want to prompt for more details or ask clarifying questions, but the goal is to help them take the next step in writing.
- Review the *Writer's Journal* 5.5 instructions.
- Write on the board or chart paper the prompts from *Writer's Journal* 5.5. You will refer to these throughout the lesson.
  - Your character's name.
  - Your character's aspirations.
  - Setting (details!).
  - People the character met (other characters).
  - What the character saw/heard/touched/smelled/tasted.
  - Dialogue: what was said?
  - How did this make the character feel?
  - How did this link to aspirations?
  - Metaphor, simile, idiom, hyperbole or personification?
- Arrange the class into pairs for partner work.
- Decide the feedback prompt you will give your students for the paired feedback. Some possible focusing questions include:
  - What is the character's aspiration? Is it clear what this character wants and what they do to get it?
  - Are there many sensory details in the story? Could there be more?
  - Is the setting detailed? What more details could be added?

## Speaking and Listening

- Decide how you will organize the sharing portion of this lesson according to the needs and capacities of your students.
  - Decide if you want all your students to read, or just students you select, or volunteers.
  - You may create a running order by taking volunteers and listing names, going alphabetically, or drawing names from a hat.
- Decide if you will have students do a written reflection, and select one prompt for this if you choose:
  - How did reading Sandra Cisneros' stories help you develop as a writer?
  - How did you use feedback to help you revise your writing? Why is it important to listen to feedback?
  - What did you enjoy about writing your own aspiration stories? Give an example of something you are really proud of.
- If you'd like to give more than 30 minutes to the sharing of stories, you may take some time out of a pausing point for this.

**Note:** This lesson focuses entirely on student-generated writing, and speaking and listening, and does not have a structured reading activity. However, you may want students to refer back to examples from the vignettes as you introduce the writing assignment.

## Universal Access

### Writing

- Determine what kind of prompts or support your students will need to expand the ideas of *Writer's Journal* 5.5 into a full narrative. A basic structure for the story might go like this:
  - There was once was a \_\_\_\_ named \_\_\_\_, who lived in \_\_\_\_.
  - More than anything, \_\_\_\_ wanted \_\_\_\_.
  - One day, \_\_\_\_ was at \_\_\_\_ (describe setting in detail and what your character saw/heard/touched/smelled/tasted.)
  - While there, they met \_\_\_\_, who was \_\_\_\_ (describe the other character).

- Their conversation went like this:
  - \_\_\_\_ said, “ \_\_\_\_.”
  - \_\_\_\_ responded, “ \_\_\_\_.”
  - \_\_\_\_ replied, “ \_\_\_\_.”
- This made \_\_\_\_ feel \_\_\_\_ as \_\_\_\_\_. (Create a simile)
- \_\_\_\_ learned \_\_\_\_\_.

### Speaking and Listening

- If your students need prompts and scripts to help support their partnered conversation, provide those. Possible prompts may be:
  - “Here are the ideas for my story.” (Read your notes in *Writer’s Journal* 5.5.)
  - “What did you find interesting about my story?”
  - “What parts of my story would you like to know more details of?”

Start Lesson

## Lesson 6: Writing Your Aspiration Story

# Writing



**Primary Focus:** Students will provide feedback on a partner’s story planning and write an original narrative on the theme of aspiration, employing detailed description and figurative language. **TEKS 4.1.A; TEKS 4.11.A; TEKS 4.12.A**

### Writer’s Journal 5.5



### REVIEW FEEDBACK AND STORY ELEMENTS (10 MIN.)

- Pass out the *Writer’s Journals* and remind students that, in a prior lesson, they began planning their own stories of aspirations.
- Review the aspects of the story they thought about in the prior lesson. Go over each of the prompts in *Writer’s Journal* 5.5.

1. **Evaluative.** In your reading this week, how have you seen Esperanza’s aspirations link to her conversations with others?

- » Answers will vary, but may include: when she spoke with the nun about her house, she felt bad because she aspired to live in a nicer home.

**TEKS 4.1.A** Listen actively, ask relevant questions to clarify information, and make pertinent comments; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

2. **Literal.** What example of figurative language have you seen in the book?

- » Answers may include the personification of the house's windows or the comparison of Esperanza's great grandmother to a chandelier.



### Check for Understanding

Based on student's work in 5.5 and today's discussion, ensure that students have an understanding of each element to be covered in their story. Provide clarification as needed before moving on.

- Explain that you provided feedback on their planning yesterday. Ask them to quietly read your feedback. If they would like to add more notes to their planning, they can do this.
- Tell students to raise their hands if they have questions so you can confer with them individually, either now or during the next activity.

**Note:** The following content is from *Writer's Journal 5.5*.

### **Writer's Journal 5.5**

In this activity you will start working on your own stories of aspiration. You will continue working on these stories tomorrow and next week.

First, decide whether you want to write a personal narrative or fiction. If you write a personal narrative, the story will be about you and your real aspirations. If you write fiction, it can still be about you, but you will have to invent things about your life, your aspirations, and your actions. You can also write about someone completely different if you choose fiction.

Now decide what your, or your character's, aspirations are! What do you or your character want from life that is different from the way things are today? Your story will tell us what your, or your character's, aspirations are and how you or your character works to achieve them.

Today you will write your first chapter, which should include the setting and the character's first encounter with another person. This is just like the first vignette you read, "The House on Mango Street." You may wish to reread that vignette for help.

### Note to Student

This is a draft. You do not need to finish the story or feel that it is perfect. Authors like Cisneros, who wrote *The House on Mango Street*, write many drafts and work hard to revise their language again and again.

## Challenge

What details can you add to help readers understand the different characters?

For example, if your characters include a soccer coach, what details could you add about the coach's appearance or way of speaking that helped show readers their character?

First you should plan your chapter by filling in the following table.

|                                                                                                            |                                               |
|------------------------------------------------------------------------------------------------------------|-----------------------------------------------|
| <b>The character's aspirations</b>                                                                         | For example: He wanted to be a soccer player. |
| Setting (Remember to put in lots of details!)                                                              |                                               |
| People the character met                                                                                   | For example: a soccer coach                   |
| Sensory details: What the character saw/heard/touched/smelled/tasted                                       |                                               |
| Dialogue: What the character said to the person they met, how the person responded                         |                                               |
| What the character felt/thought/learned because of the conversation<br>How this links to their aspirations |                                               |
| Optional: Figurative language you would like to include (a metaphor or a simile)                           |                                               |

When you are ready, start writing your chapter. Use the space in the back of the *Writer's Journal* to write your story.

## SHARE IDEAS AND PEER FEEDBACK (10 MIN.)

- Ask students to work in pairs for this activity.
- Ask students to share their ideas for their story with a partner.
- Ask partners to provide two pieces of feedback. You may wish to write these on the board so students can refer to them:
  - Tell your partner something that you find interesting about this story.
  - Choose something in the story that you would like to know more details about. Ask your partner to describe that in more detail.
- Each partner has 5 minutes to share their story and receive feedback. After 5 minutes, call time and ask students to switch roles.



### Check for Understanding

Circulate and check that students are discussing the writing assignment. If necessary, ask prompting questions to keep the conversation on task.

## WRITING YOUR ASPIRATION STORY (20 MIN.)

- Tell students that they will now use their planning, and the feedback they received from you and their partner, to work on composing their first chapter. They will have 20 minutes of quiet work time.
- Direct them to the blank pages in *Writer's Journal 5.5*, or the blank pages in the back of their *Writer's Journal*.
- Remind them to describe in detail the character, the setting, and what happens.
- If they have questions or need help, ask them to raise their hands and you will confer with them individually.
- Give students a 2-minute warning when the time is coming to an end.



### Check for Understanding

Circulate to ensure that students are writing the assignment. Provide guidance and refer them back to their planning in *Writer's Journal 5.5* if they need support.

- Challenge: If students finish writing before the allotted time is up, ask them to go back and check if they've addressed all the items in *Writer's Journal 5.5*. You may wish to look over their work and ask a "how" or "why" question about the character or their aspirations in order to encourage more writing.

## PARTNER FEEDBACK AND REVISION (10 MIN.)

- Ask students to exchange their *Writer's Journal* with their partner and read their partner's chapter quietly.
- Provide guidelines for what students should focus on as they read each other's work. Some possibilities are:
  - What is the character's aspiration? Is it clear what this character wants and what they do to attain it?
  - Are there many sensory details in the story? Could there be more?
  - Is the setting detailed? What other details could be added?
- After both partners have read and offered feedback, have them return their partner's journal. Provide a few minutes for them to make revisions or changes in their work.

## Support

You may have one group model partner conversations. Or provide a script guide: "Here are the ideas for my story." (Read your notes in *Writer's Journal 5.5*.) "What did you find interesting about my story?"



**ENGLISH  
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## Writing Writing

### Beginning

Use the prompts in *Writer's Journal 5.5* to help students write complete sentences. Work 1:1, or pair up students, and let them tell the story orally before writing it.

### Intermediate

Refer to the prompts in *Writer's Journal 5.5* to help students write their stories, and ask them to provide more detail.

### Advanced/ Advanced High

Ask students for more detail or descriptions, or ask a "why" or "how" question about the story, to encourage longer writing.

### ELPS 5.B



Speaking and Listening  
Listening Actively

**Beginning**

Ensure that students are listening to and understanding each other's stories by checking on understanding with yes/no or where/what/who questions.

**Intermediate**

Check that students are listening closely by asking questions about details or asking them to make inferences about the stories they heard.

**Advanced/**

**Advanced High**

Ensure that students are actively participating in discussions by asking direct questions about the content or theme of the work they just heard.

**ELPS 2.D; ELPS 3.E;**

**ELPS 4.J**

Lesson 6: Writing Your Aspiration Story

# Speaking and Listening



**Primary Focus:** Students will share their writing with a partner and with the class and provide supportive feedback about each other's stories.

**TEKS 4.1.C**

## PRACTICE READING STORIES (10 MIN.)

- Inform students that they will now have a chance to share and listen to their stories.
- Explain that many authors have opportunities to read their work aloud, in readings, on radios, or during T.V. interviews. Also, some writers share their work with other writers while the work is still "in progress." Reading aloud helps writers see and hear things about their own work before they edit it.
- Instruct students to practice reading with their partners. Ask partners to give supportive feedback about the reading.
  - Tell your partner if their voice needs to be louder. Is their enunciation clear?
  - Are they expressing the voice of the characters in the dialogue?

## PRESENTATION OF STORIES (25 MIN.)

- Explain how you will select students and determine the order.
- Ask students to listen to how each author addressed the prompt questions for this chapter. Have them refer to the prompts on the board. Ask students to use a blank page in their notebook to make notes on how the author addressed these ideas.
- Some questions to ask students who listened include:
  1. **Evaluative.** What aspiration(s) does the character have? How do we know?
  2. **Evaluative.** What is the setting? How do you envision the setting when you listen to the story?
  3. **Evaluative.** What happens in the story? How does this event link to the character's aspirations?

**TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively.

## REFLECTION (5 MIN.)

- Ask students to reflect on their growth as writers today.
  - Prior to the discussion, you may want students to write a reflection on one of these questions in their journal:
1. **Evaluative.** How does reading Sandra Cisneros' stories help you develop as a writer?
    - » Answers will vary, but may include: helped to understand theme of aspiration, how to write dialogue, how to describe setting.
  2. **Evaluative.** How did you use feedback to help you revise your writing? Why is it important to listen to feedback?
    - » Answers may vary, but students should understand the value of feedback to help them improve their work.
  3. **Evaluative.** What did you enjoy about writing your own aspiration stories? Give an example of something you are really proud of.
    - » Answers may vary, but encourage them to give examples of an aspect of their own writing that they enjoyed or felt proud of.
- Congratulate students on their writing and respectful listening to each other.
  - Explain that today was the first step, and writing takes a long time. Professional novelists constantly draft and revise their writing. Inform students that, after you read some more of the book, they will have a chance to write two more chapters for their aspiration story.
  - Collect the *Writer's Journals*.

~~~~~  
End Lesson
~~~~~

## After Class

- Go through the *Writer's Journals* and review student work.
  - *Writer's Journal 5.5*: Read the chapters and provide supportive feedback on the stories. You may also provide feedback on ways students could continue working on the stories. You may also identify any universal concerns about their writing that you want to address as you move forward in this unit.



## 7

# Secondary Characters in Vignette 4

## PRIMARY FOCUS OF LESSON

### Reading

- Students will examine the use of pronouns in Vignette 4 closely to identify secondary characters. **TEKS 4.11.D.vii**
- Students will analyze Esperanza's interaction with secondary characters, drawing on specific details in the text.
- TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.D; TEKS 4.8.B; TEKS 4.12.C**

## FORMATIVE ASSESSMENT

**Writer's Journal 7.1** **Graphing** Use evidence from the text to identify characters referred to through pronouns.

**TEKS 4.7.C; TEKS 4.11.D.vii**

**Writer's Journal 7.2** **Graphing** Use evidence to make inferences about Esperanza's relationship with other characters.

**TEKS 4.6.F; TEKS 4.8.B**

**Blank Paper** **Analyzing Esperanza** Write a statement about Esperanza's mood change in a scene, using evidence from the text to support the argument.

**TEKS 4.8.B; TEKS 4.12.C**

- TEKS 4.11.D.vii** Edit drafts using standard English conventions, including: pronouns, including reflexive; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.12.C** Compose argumentative texts, including opinion essays, using genre characteristics and craft.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                                                                                                      |
|---------------------------------|-----------------------------|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (90 min.)</b>        |                             |         |                                                                                                                                                                                |
| Close Reading: "Our Good Day"   | Independent/<br>Whole Group | 20 min. | <input type="checkbox"/> Vignette 4: "Our Good Day"<br><input type="checkbox"/> board/chart paper<br><input type="checkbox"/> <i>Writer's Journal</i> 7.1, 7.2,<br>Blank Pages |
| Reviewing Personal Pronouns     | Whole Group                 | 10 min. |                                                                                                                                                                                |
| Pronouns to Identify Characters | Individual                  | 25 min. |                                                                                                                                                                                |
| Analyzing Esperanza             | Partner/<br>Independent     | 35 min. |                                                                                                                                                                                |

## ADVANCE PREPARATION

### Reading

**Note:** The first lessons of this unit concentrated on Esperanza's aspirations. Students will now broaden their understanding by reading vignettes that include other characters in her community. The idea of community and interconnection will be crucial in the final lessons of the unit.

- Read the vignette "Our Good Day."
- Prepare the Personal Pronouns chart below on the board, and review the key in this lesson in advance.

| A personal pronoun shows the: | Pronouns (singular) | Pronouns (plural) |
|-------------------------------|---------------------|-------------------|
| person speaking               |                     |                   |
| person spoken to              |                     |                   |
| person or thing spoken about  |                     |                   |

- Arrange students into pairs for the *Writer's Journal* 7.2
- Choose a blank page in the *Writer's Journal* to direct students for their Opinion Statement today.
- Write the prompt for the Opinion Writing activity on the board.
  - Do you think Esperanza is more happy or less happy at the end of this vignette? Why? Use the evidence (from *Writer's Journal* 7.2) to support your opinion.

### Universal Access

- Prepare for 1:1 or small group support if you think your students will need guidance understanding pronouns in *Writer's Journal* 7.1.
- Opinion Statement: Prepare sentence frames to help students construct their argument. Guide students to find evidence and help them to develop their opinion fully *before* writing the opening statement.
  - I think Esperanza's mood changes from \_\_\_\_ to \_\_\_\_ after meeting Rachel and Lucy. I think that because in the \_\_\_\_ paragraph she says \_\_\_\_.
- Prompts: How do you think Esperanza feels after she meets Rachel and Lucy? How do you know? What is she doing at the end of the story? What does this suggest?

## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

**chip in, idiom.** contribute, help out

**complicated, adj.** difficult to explain

**crooked, adj.** not straight

**especially, adv.** particularly

### Literary Vocabulary

This phrase is introduced throughout the lesson and defined in the glossary at the back of the *Writer's Journal*.

**personal pronoun, noun.** shows the person or people speaking, being spoken to, or being spoken about without naming that person or people

## Lesson 7: Secondary Characters in Vignette 4

# Reading



**Primary Focus:** Students will examine the use of pronouns in Vignette 4 closely to identify secondary characters. **TEKS 4.11.D.vii**

Students will analyze Esperanza's interaction with secondary characters, drawing on specific details in the text.

**TEKS 4.6.F; TEKS 4.7.C; TEKS 4.7.D; TEKS 4.8.B; TEKS 4.12.C**

### CLOSE READING: "OUR GOOD DAY" (20 MIN.)

- Facilitate a review of last week's readings.
1. **Literal.** What did we focus on in our reading last week?
    - » Answers may vary, but may include description of setting, characters, dialogue and action. Ensure that students remember Esperanza's character and aspirations.
- Inform students that this week they will learn more about Esperanza by reading about her community and those around her.
  - Direct students to "My Good Day" in their *Writer's Journals* for Lesson 7.
  - Read the first paragraph of the vignette "My Good Day" aloud.
  - Ask students to read the rest of the vignette silently.
  - When students have completed reading, facilitate a discussion.



### Check for Understanding

Poll students (yes/no) on whether they think Esperanza seems happier in this vignette.

Allow one or two students to support their opinion either yes or no, and tell them you will return to this question again later.

2. **Literal.** Can you summarize the events in this vignette?
  - » Answers will vary but should include Esperanza meeting two new people, buying the bike, and going on a ride.
3. **Evaluative.** Is the phrase "smell like a broom" a simile or a metaphor?
  - » simile

**TEKS 4.11.D.vii** Edit drafts using standard English conventions, including: pronouns, including reflexive; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.C** Use text evidence to support an appropriate response; **TEKS 4.7.D** Retell, paraphrase, or summarize texts in ways that maintain meaning and logical order; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.12.C** Compose argumentative texts, including opinion essays, using genre characteristics and craft.

4. **Inferential.** What might it mean?

- » that they smell dusty or dirty

5. **Evaluative.** Is the phrase “the wheels are spaghetti” a simile or a metaphor?

- » metaphor

6. **Inferential.** What might it mean?

- » that the wheels don’t feel solid because the bike is wobbling around so much; as if the bike might collapse

## Support

You may wish to spend a few moments on good summarizing—picking out the most important events and learning to temporarily ignore distracting information.

## Challenge

Ask students to complete a sentence with a person’s name, and then the personal pronoun, for each example.

### REVIEWING PERSONAL PRONOUNS (10 MIN.)

- On the board/chart paper, write the header Personal Pronouns, and underneath write the following definition and chart.

| A personal pronoun shows the: | Pronouns (singular)                      | Pronouns (plural) |
|-------------------------------|------------------------------------------|-------------------|
| Person speaking               | <i>I, me</i>                             | <i>we, us</i>     |
| Person spoken to              | <i>you</i>                               | <i>you</i>        |
| Person or thing spoken about  | <i>he, she, it, him, her, they, them</i> | <i>they, them</i> |

- Facilitate class discussion, complete the chart until it is filled in as above.



### Check for Understanding

To ensure full participation and understanding of pronouns, conduct a poll of agree/disagree for some of the entries. You may also draw names randomly to ensure wider participation by all students.

## PRONOUNS TO IDENTIFY CHARACTERS (25 MIN.)

### Writer's Journal 7.1



### Support

You may wish to have students insert quotation marks around all dialogue in the vignette, as they did in Lesson 4, before moving on to the pronouns.

- Explain that you are going to look closely at how the author uses pronouns in this vignette.
- Ask students to read the vignette again, this time circling every personal pronoun they encounter.
- Direct students to *Writer's Journal 7.1*. Review or read instructions.
- As they complete the chart and the short-answer questions, circulate and check in with students.

**Note:** The following content is from *Writer's Journal 7.1* and includes suggested answers.

### Writer's Journal 7.1

#### Vignette 4: "Our Good Day"

The table on the next page shows personal pronouns used in the first few paragraphs of "Our Good Day." The first column indicates in which paragraph each pronoun is found. Read the text, and in the third column name the character the pronoun refers to.

In the final column find a quote from the text that helped you identify the character. (Hint: it may not be the same sentence that uses the pronoun).

**Note:** Did you know that hundreds of years ago English used to have different words for *you* depending on whether it was singular or plural? *You* was the plural (for talking to many people). *Thou* and *thee* were used for talking to a single person. English is one of the only languages that does not have a different singular and plural word for *you*. Do you think that can be confusing?

1. **Inferential.** The first sentence of the vignette introduces a character without using her name and without using quotation marks to show dialogue:

If you give me five dollars I will be your friend forever. That's what the little one tells me.

The author could have written:

"If you give me five dollars I will be your friend forever," said Rachel.

Why do you think the author introduced this character without first using her name?

- » Answers will vary, but may include Esperanza has not learned their names at this point of the scene.

2. **Evaluative.** Read the following passage from the text:

We come from Texas, Lucy says and grins. Her was born here, but me I'm Texas.

You mean she, I say.

No, I'm from Texas, and doesn't get it.

Esperanza comments that she "doesn't get it." Whom is Esperanza referring to?

- » Lucy

3. **Evaluative.** What doesn't she "get"?

- » that Lucy said "her" instead of "she"

- 
- Review answers as a class, paying particular attention to students' ability to find personal pronouns and correctly identify the character a pronoun refers to, as well as to the quotes students have found to describe the different characters.

1. **Evaluative.** Now that you have explored this, why do you think the author does not tell us the names of Rachel and Lucy in the beginning of the scene?

- » Answers may vary, but ensure that they understand that the reader learns their names at the same time Esperanza does, and the first few exchanges capture Esperanza's perspective prior to knowing their names.

- Transition by reminding students that they have learned about some new characters through this vignette. Now they will use that knowledge to deepen their understanding of the main character, Esperanza.

## Support

You may guide your class through paragraph 1 as a group, and the following paragraph(s), until they are ready to work independently.



**ENGLISH  
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### Reading

#### Understanding Cohesion

#### Beginning

Have students list the characters in the scene. For each sentence, ask: Who is speaking—Esperanza or another character? Who does the pronoun refer to? Point out quotes that can provide evidence for students.

#### Intermediate

Guide students to identify the speaker, then ask them to make inferences about the pronouns. Ask "How do you know?" to ensure they cite evidence.

#### Advanced/

#### Advanced High

Provide guidance as needed to help students identify speakers and evidence.

**ELPS 4.G; ELPS 4.I;**

**ELPS 4.J**



## ANALYZING ESPERANZA (35 MIN.)

### Esperanza's Mood in "Our Good Day"

- Arrange students in pairs for this exercise. Inform them that, just as they earlier explored Esperanza's feelings about her name and her home, they will look at how Esperanza feels about her friends. Direct students to *Writer's Journal 7.2*. Read or summarize instructions.
- Allow 20 minutes for this paired work.

**Note:** The following content is from *Writer's Journal 7.2* and contains suggested answers.

### Writer's Journal 7.2

#### Vignette 4: "Our Good Day"

With your partner, complete the following chart. Remember to use evidence from the text.

| Character Name | How does Esperanza feel about this character?                                                                                                                                       |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Rachel      | <i>Answers will vary but should include Esperanza's positive feelings. Examples from the text include Esperanza laughing. Students may also reference quotations from the text.</i> |
| 2. Cathy       | <i>Answers will vary but should reference Esperanza saying she does not care that Cathy is angry now that she has a bicycle and two new friends.</i>                                |
| 3. Lucy        | <i>Answers will vary but should include Esperanza's positive feelings.</i>                                                                                                          |



#### Check for Understanding

Circulate to ensure that both partners are contributing to the activity. Clarify instructions and make sure they are quoting from the text for evidence.

### Writer's Journal 7.2



## Opinion Writing

- Ask students to find a blank page in their *Writer's Journal*.
- Explain you would like them to write a short opinion based on their findings today.
- Remind them that they wrote a similar opinion about how Esperanza's mood changed during her conversation with the nun in Vignette 1.
- Place the prompt on the board and share with the class: Do you think Esperanza is more happy or less happy at the end of this vignette? Why? Use the evidence (from *Writer's Journal* 7.2) to support your opinion.
- Allow 10 minutes for this writing.



### Check for Understanding

Take the same poll as at the beginning of the lesson: Is Esperanza happier in this vignette. (yes/no). Tell students to notice if their opinion changed as a result of their evidence.

## Discussion About Esperanza's Character

1. **Evaluative.** What made Esperanza happier?
  - » Answers may vary and may initially be focused on the events (riding a bicycle). Keep discussing with the class until students realize that making new friends is part of what made Esperanza happy.
2. **Evaluative.** Think about the vignettes in the previous lessons. Did we decide that Esperanza was happy with her life in the house on Mango Street? What were the words we used to describe how Esperanza felt?
  - » She wasn't happy. Words may include *disappointed*, *unhappy*, *sad*, and *aspirational*.
3. **Inferential.** We have discovered that Esperanza is happier in this vignette. But she is still living in the same house, with the same aspirations as before. What do you think this teaches us about Esperanza?
  - » Answers will vary but should be broadened into a discussion about Esperanza's friends and links with others. Through her community and friendships she can have good days even though her circumstances haven't changed. You may wish to point out that her friends also have old clothes (suggesting they are not wealthy) and do not laugh at her name.

## Writer's Journal: Blank Pages



### Support

If time is short, or if you would rather build on speaking and listening skills, you can opt not to have them write the opinion and allow more time for the discussion.



**ENGLISH  
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### Reading Reading Closely

#### Beginning

Provide sentence frames to help students construct their statements. Guide students to find their evidence and to develop their opinion fully *before* writing the opening statement.

#### Intermediate

Provide prompts to help support students' opinion writing.

#### Advanced/ Advanced High

Ask students to compare the beginning of the scene with the end and to make an inference about Esperanza's mood. Use prompts to help them with their inferences.

**ELPS 3.G; ELPS 4.G;**

**ELPS 4.J; ELPS 5.B**

- Collect *Writer's Journals*.
- Inform students that we will have a chance to meet more character's from Esperanza's community, and congratulate them on their close reading today.

---

End Lesson

### **After Class**

- Go through their *Writer's Journals* and review student work.
  - *Writer's Journal 7.1*: Ensure that students have a clear understanding of pronouns and correct any misunderstandings.
  - *Writer's Journal 7.2*: Ensure that students have found evidence to support their findings about Esperanza's feelings.
  - *Opinion Statement*: Check that students have stated an opinion about Esperanza's change in this vignette, supported with evidence. (This can be a short, two to three sentence opinion.)



## 8

# Looking at Perspective

## PRIMARY FOCUS OF LESSON

### Reading

Students draw comparisons between Esperanza's and other people's perspectives in "Those Who Don't."

✦ **TEKS 4.6.H; TEKS 4.6.I; TEKS 4.7.A; TEKS 4.8.B; TEKS 4.10.A**

### Writing

Students create their own characters and dialogue, with a focus on describing

✦ characters from multiple perspectives. **TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Writer's Journal 8.1** **Graphing** Students create a graph to contrast the perspectives of people within the community from

✦ other people. **TEKS 4.6.H; TEKS 4.8.B**

**Writer's Journal 8.2** **Writing** Students create new characters and apply an understanding of perspective to their

✦ descriptions. **TEKS 4.12.A**

✦ **TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.A** Explain the author's purpose and message within a text; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                          | Grouping                | Time    | Materials                                                                                                      |
|--------------------------|-------------------------|---------|----------------------------------------------------------------------------------------------------------------|
| <b>Reading (45 min.)</b> |                         |         |                                                                                                                |
| Close Reading            | Independent             | 15 min. | <input type="checkbox"/> Vignette 5: "Those Who Don't"<br><input type="checkbox"/> <i>Writer's Journal</i> 8.1 |
| Analyzing New Characters | Partner                 | 15 min. |                                                                                                                |
| Comparing Perceptions    | Whole Group             | 15 min. |                                                                                                                |
| <b>Writing (45 min.)</b> |                         |         |                                                                                                                |
| Creating Narratives      | Independent/<br>Partner | 40 min. | <input type="checkbox"/> Vignette 5: "Those Who Don't"<br><input type="checkbox"/> <i>Writer's Journal</i> 8.2 |
| Reflect on Perspective   | Whole Group             | 5 min.  |                                                                                                                |

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## ADVANCE PREPARATION

### Reading

- Arrange the class into suitable pairs.
- Read the vignette “Those Who Don’t.”

**Note:** The discussion of race and safety of neighborhoods could be a sensitive topic for some students. To assist with this topic, you may want to use the following activity before reading the excerpt, “Those Who Don’t.”

- Explain that we all have differences and commonalities and that our differences should not cause us to make assumptions about others.
- Explain that we cannot be fearful of differences alone, because the assumptions that make others fearful of differences is called *prejudice*.
- Have students create a T-chart with columns labeled “Different” and “Same.” In the Different column, have students list anything about themselves that they feel make them feel different from others. In the same column, have them list anything they feel they have in common with other students.
- After completing their T-charts, have students complete the following statement as a written sentence: One thing others should not assume about me is \_\_\_\_\_.
- Have two or three students volunteer to read their completed sentence. Alternatively, have students work in pairs to share.
- Remind students that when people assume anything about a person, group of people, or community members, it is called *prejudice*.

### Writing

- Review the instructions for *Writer’s Journal 8.2* and decide on further scaffolding questions if necessary.
  - Determine how you will time the students through this activity, and ensure they understand the shifting of perspective in the middle of the activity.

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## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer’s Journal*.

**dumb, adj.** stupid

**straw brim, n.** a straw hat with a band that casts shade on the face

## Lesson 8: Looking at Perspective

# Reading



**Primary Focus:** Students draw comparisons between Esperanza's and other people's perspectives in "Those Who Don't."

**TEKS 4.6.H; TEKS 4.6.I; TEKS 4.7.A; TEKS 4.8.B; TEKS 4.10.A**

### CLOSE READING (15 MIN.)

- Review the previous lesson by asking students to share what they remember about "Our Good Day." Ensure students recall discussing Esperanza's interactions with others in her community. Remind students that even though her circumstances have not changed, Esperanza could be happy because of her friends.
  - Remind students that you also looked closely at pronouns and this will be especially helpful today.
  - Direct students to Vignette 5 in their *Writer's Journal* and inform them that they will continue to look at Esperanza's community through a new vignette, "Those Who Don't."
  - If you used the pre-work activity outlined in Advance Preparation, remind students that when people assume anything about a person, group of people, or community members, it is called *prejudice*.
    - Have students raise their hands and point out where they feel there is evidence of prejudice. Have a brief discussion about what they found.
1. **Inferential.** What was the author's purpose for using the pronouns *we* and *us* more frequently than *I* and *me*? What message does it send to the reader?
- » This suggests that Esperanza is including herself as part of a larger community now. There is a message of belonging.
- Ask students to read the vignette aloud as a class, with a different student reading each paragraph.
  - Remind them to pay attention to pronouns.
  - Explain that they will investigate each paragraph in turn.

**TEKS 4.6.H** Synthesize information to create new understanding; **TEKS 4.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down; **TEKS 4.7.A** Describe personal connections to a variety of sources including self-selected texts; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.A** Explain the author's purpose and message within a text.



2. **Evaluative.** Who are the “Those Who Don’t” referred to in the title?
  - » People who don’t live in Esperanza’s community.
  - Clarify that in this vignette, Esperanza describes the difference between people within her community (*we* and *us*) and others from outside (*those* and *they*).
  - As you go through the discussion, bring students’ attention to pronouns and what they imply.
3. **Literal.** What do those who come into the neighborhood think?
  - » They think the people in Esperanza’s community are dangerous.
4. **Literal.** What does Esperanza think of those people?
  - » They are “stupid.”
5. **Evaluative.** How does Esperanza contrast her community with those people in the second paragraph?
  - » They do not have the same fear that outsiders have.

### ANALYZING NEW CHARACTERS (15 MIN.)

- Remind students that in previous lessons they looked at others’ perceptions of Esperanza, and how those perceptions fuel her aspirations.
- Inform them that today’s vignette offers a chance to compare and contrast Esperanza’s perceptions with those of other people.
- Direct students to *Writer’s Journal* 8.1. As you work through the first example, have students take notes in their journals.
- Model the example of “Fat Boy” with students (do not model Davey the Baby’s brother, which is challenging and a good test of students’ close reading skills).
- Ask students to look at the second paragraph and at the description beginning “and the big one that looks like . . .”

1. **Literal.** What do other people see?
  - » “a dumb grown man”
  - Ask students to fill out the third row of the chart in their activity books.
2. **Literal** What does Esperanza’s community know about the “dumb grown man”?
  - » He is nicknamed “Fat Boy,” but the nickname does not describe him anymore.

#### *Writer’s Journal* 8.1



- Ask students to continue filling out the third row under “What Esperanza’s community knows.”



### Check for Understanding **TEKS 4.6.I**

Before moving into the activity, take a poll to ensure students understand what each column in *Writer’s Journal* 8.1 represents. The right column is for other people’s perspectives. The left hand is for Esperanza and/or her community.

- Ask students to work in pairs and find two examples of contrasting perspectives in the text.

**Note:** The following content is from *Writer’s Journal* 8.1 and contains suggested answers.

## **Writer’s Journal 8.1**

### **Vignette 5: “Those Who Don’t”**

Read the vignette “Those Who Don’t” again. In pairs, fill in the table below to show who the characters mentioned in this vignette are and what we know about them.

1. **Inferential.** We have looked at the difference between what other people see and what Esperanza’s community knows. What are the differences between them?
  - » Answers may vary but could include that other people see physical attributes, whereas Esperanza uses names and nicknames. They could also include that other people see something scary, whereas Esperanza sees something familiar and unthreatening.

## **Support**

You may wish to ask students if they have nicknames for their friends or their family. Discuss briefly the idea that if you have nicknames for people, you often know them well and have affection for them.

## **Support**

You may also wish to briefly discuss how nicknames can be used in an unpleasant way. This is not how they are used in this vignette, so you should ensure you draw a distinction between the inappropriate use of nicknames and the way that, in “Those Who Don’t,” nicknames are used to denote familiarity and ease.

 **TEKS 4.6.I** Monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down.



### Beginning

Point students to quotes in the text and ask them whether it is the perspective of “other people” or “Esperanza’s community.” Guide them to write the quote in the correct column.

### Intermediate

Give an example by pointing to a quote in the text and asking whose perspective it is, then have students find another quote about the same character from a different perspective.

### Advanced/ Advanced High

Provide light support and point to examples in the text if necessary.

### ELPS 4.G

### Support

The discussion of race and safety of neighborhoods could be a sensitive topic.

You may want to stop and discuss Esperanza’s perspective about safety, and clarify possible misperceptions that the author is making categorical remarks about communities, race, and safety.

## COMPARING PERCEPTIONS (15 MIN.)

- Ask students to reread the third paragraph.
1. **Evaluative.** How does Esperanza feel when she is in her own neighborhood? What does “All brown all around, we are safe” mean?
    - » Answers will vary but should include the idea that she feels safe because everyone is familiar and has the same skin color.
  2. **Literal.** What actions does Esperanza describe when she and members of her community go into another neighborhood?
    - » Their knees start shaking, they roll up their car windows, and they look straight ahead.
  3. **Evaluative.** How do these actions compare with what Esperanza describes in the first paragraph? Use quotes.
    - » Answers will vary, but should include that Esperanza is doing the same actions in other neighborhoods as other people do in hers. Guide students to compare the feelings of the people in the first paragraph to the reactions of the people in the third paragraph.
- Ask students to discuss the following question in pairs before sharing with the class:
4. **Inferential.** Look at both the first and the last paragraph of this vignette. In the first paragraph, Esperanza says that others “don’t know any better” and are “stupid.” How would you describe her actions and feelings in the final paragraph?
    - » Answers will vary. Students may first come to the conclusion that Esperanza is also “stupid.” At this point, ask them if there is another interpretation about how Esperanza judges others. They should come to an alternative conclusion that she has misjudged others when she behaves the same way.

## Lesson 8: Looking at Perspective

# Writing



**Primary Focus:** Students create their own characters and dialogue, with a focus on describing characters from multiple perspectives. **TEKS 4.12.A**

### CREATING NARRATIVES (40 MIN.)

- Inform students that the next writing assignment will build on Esperanza's story and will focus on different perspectives.
- The first step involves writing from Esperanza's perspective, so they will need to put themselves in her shoes.
- Ask students to imagine they are Esperanza driving through another neighborhood and seeing three people on the street—just as others see three people on Esperanza's street.
- They decide what the neighborhood is and who the people are. They may choose to imagine Esperanza driving through their own neighborhoods, the neighborhood of your school, or another neighborhood of their choice.
- Instruct students to continue working in pairs. Tell them they will first create their own characters individually, then they will work with their partners' characters to create alternative perspectives.
- **Support.** You may wish to help students think through this exercise with a brief example (you should make clear that this example is less detailed than theirs should be). Tell the students your character is tall and wearing a blue hat. When Esperanza drives past, he grins at her. From Esperanza's perspective, the man is grinning in a menacing manner. He looks threatening. (As you say this, lounge against the wall and grin in a threatening manner.) But when you hear their conversation, you realize that the man—whose name is Bobby Blue—is actually grinning at Esperanza because she reminds him of his little sister, whom he likes a lot.
- This time stand up straight and grin in a friendly manner. Put your thumbs up.

**Note:** The following content is from *Writer's Journal 8.2*.

### *Writer's Journal 8.2*



**TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## Writer's Journal 8.2

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Working individually, you will each create three characters just like the three men people see when they drive through Esperanza's neighborhood. But this time it is Esperanza who sees those characters as she is driving through another neighborhood.

First you should imagine how those characters look to Esperanza. Fill in the table. Remember, the more details, the better!

|             | What do they look like? | What are they wearing? |
|-------------|-------------------------|------------------------|
| Character 1 |                         |                        |
| Character 2 |                         |                        |
| Character 3 |                         |                        |

You may wish to use the following questions to help you.

For what they look like:

- Are the characters tall or short or a medium height?
- What color hair and eyes do they have?
- How are they standing or sitting? Are they using objects such as a book, or a hammer, or a chess set, or something else?
- Where are they looking? At Esperanza? At one another? Somewhere else?
- What are their facial expressions?

For what they are wearing:

- Are they wearing shoes? What kind of shoes? Are they dirty or clean? What color are they?
- Are they wearing trousers, skirts, or something else? Are their clothes new or old, cheap or expensive? How can you tell?
- Do they have hats on? If they do, what does that change about how their faces look?
- How about jewelry? If they are wearing jewelry, is it big and flashy, or small and less obvious?

Try to make your characters different from each other. But remember, they are all in the same community.

Now trade character descriptions with your partner. Read each other's descriptions and ask questions if anything is unclear.

You are now going to take the characters your partner described as they appear to Esperanza and decide what the reality is. You may wish to reread the second paragraph of "Those Who Don't" to help you.

First decide the characters' names and what they do for a living. Then think of other facts about them that Esperanza wouldn't realize as she drives past them on the street. Write those in your table.

| <b>My partner's characters</b> | <b>Their names</b> | <b>Their jobs</b> | <b>Other facts about them</b> |
|--------------------------------|--------------------|-------------------|-------------------------------|
| Character 1                    |                    |                   |                               |
| Character 2                    |                    |                   |                               |
| Character 3                    |                    |                   |                               |

When Esperanza drives past, the car windows are rolled up tight so she can't hear anything. Imagine a conversation among the three characters. Maybe they're talking about a movie they'd like to see. Maybe they're discussing what a nice person Esperanza looks like. Maybe they're discussing something completely different. Write the conversation in the space that follows.

When you have finished, show your partner your scenes and discuss why you made the choices you did.



### **Check for Understanding**

As students work individually and in pairs, circulate and make sure they are clear on whose perspective they are describing. The individual activity is from Esperanza's perspective; the partner work is from the perspective of the new characters.

### **Support**

Set a clear time for the first phase of writing. Instruct partners to exchange characters and move to the second phase. Ensure students understand that when they switch characters, they are changing perspective from Esperanza to the reality of these characters.

### **Challenge**

Partners may share their character descriptions with the class or act out the dialogue in their scene. Ask students to listen for how the characters change based on different perspectives.



### Beginning

Have students work on one character at a time, answering the prompt questions in *Writer's Journal* 8.2. Remind them to answer as they think Esperanza would. Provide 1:1 guidance to help students write the alternate perspectives on their partner's characters.

### Intermediate

Have students use the questions in *Writer's Journal* 8.2 to describe each character from Esperanza's perspective.

### Advanced/ Advanced High

Use the questions in *Writer's Journal* 8.2 to prompt for greater detail if needed.

**ELPS 5.B**

## REFLECT ON PERSPECTIVE (5 MIN.)

1. **Evaluative.** Based on your reading and writing today, do you think Esperanza's perceptions are always reliable?
  - » Answers will vary, but may include she is not always reliable. She knows others judge her community wrongly, and she has admitted that when she goes into other communities, she also makes rash judgments.
  - Remind students that last week we saw that Esperanza's aspirations are connected to how she wants other people to see her.
  - Ask students to discuss with partners whether they believe Esperanza is always accurate about how people see her.
  - Facilitate a group discussion and encourage different opinions.
2. **Evaluative.** What might it mean if Esperanza has misjudged other people within her community, just as she does those outside it?
  - » Answers will vary, but may include Esperanza does not really understand her own community and she may not understand how people see her.
3. How might she feel different if people could see the "real" her?
  - » Answers will vary, but may include that she might feel better about herself and wouldn't need to change her name or move her house.
  - Congratulate students for their thoughtful work on perspective today.
  - Inform students that next time they will continue to look at Esperanza's interaction with people in her community and question whether her perceptions are always reliable.
  - Collect *Writer's Journals*.

~~~~~  
End Lesson
~~~~~

## After Class

- Go through the *Writer's Journals* and review student work.
  - *Writer's Journal 8.1*: Check that students identified evidence and organized the quotes according to the correct characters' perspectives. Provide corrections as necessary. (Note: Students worked in pairs for this activity.)
  - *Writer's Journal 8.2*: Provide specific feedback and prompts for tomorrow's revision. What details or descriptions could students add to clarify and expand upon the two different perspectives they are writing about?



## 9

# A Closer Look at Perspective in Vignette 6

## PRIMARY FOCUS OF LESSON

### Writing

- ✦ Students revise their scenes from the previous lesson. **TEKS 4.11.C**

### Reading

Students read Vignette 6, identifying figurative language to analyze Esperanza's character and perspective.

- ✦ **TEKS 4.6.F; TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

### Writing

Students create an alternative version of Vignette 6 from another character's

- ✦ perspective. **TEKS 4.12.A**

## FORMATIVE ASSESSMENT

**Writer's Journal 8.2** **Writing** Revise writing on perspective from the previous lesson. **TEKS 4.11.C**

**Writer's Journal 9.1** **Reading** Annotate the text to identify dialogue and action, and explore the meanings of three similes. **TEKS 4.7.E; TEKS 4.10.D**

**Writer's Journal 9.2** **Writing** Write an alternative version of the scene from Gil's perspective. **TEKS 4.12.A**

- ✦ **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                  | Grouping                | Time    | Materials                                                                                     |
|----------------------------------|-------------------------|---------|-----------------------------------------------------------------------------------------------|
| <b>Writing (15 min.)</b>         |                         |         |                                                                                               |
| Revising Scenes                  | Independent             | 15 min. | <input type="checkbox"/> <i>Writer's Journal</i> 8.2                                          |
| <b>Reading (55 min.)</b>         |                         |         |                                                                                               |
| Close Read Paragraphs 1 and 2    | Whole Group             | 15 min. | <input type="checkbox"/> Vignette 6: "Gil's Furniture Bought & Sold"                          |
| Close Read Paragraphs 3, 4 and 5 | Partner/<br>Whole Group | 25 min. | <input type="checkbox"/> colored pens<br><input type="checkbox"/> <i>Writer's Journal</i> 9.1 |
| Perceptions of Gil               | Whole Group             | 15 min. |                                                                                               |
| <b>Writing (20 min.)</b>         |                         |         |                                                                                               |
| The "Real" Gil                   | Independent             | 20 min. | <input type="checkbox"/> <i>Writer's Journal</i> 9.2                                          |

## ADVANCE PREPARATION

### Writing

- Ensure you have given students appropriate feedback on their scenes from the previous day (*Writer's Journal* 8.2). You should focus on both their use of detailed descriptions and their ability to distinguish between Esperanza's perspective and reality.
- Review *Writer's Journal* 9.2. You may wish to collect students' *Writer's Journals* at the end for review.

### Reading

- Read the vignette "Gil's Furniture Bought & Sold."
- Have different colored pens available for underlining in *Writer's Journal* 9.1.

**Note:** There is an implicit suggestion that Gil's race is frightening and alien to Esperanza. You may wish to discuss this and relate it to the previous vignette. This discussion has not been built into the exercises; it is left to your discretion.

### Universal Access

- *Writer's Journal* 8.2: Prepare feedback and direction to guide students' revisions. The questions provided in this activity may prompt more questions.
- *Writer's Journal* 9.2: Prepare prompts to help students craft an alternative narrative for Vignette 6. You may wish to put these questions onto a separate worksheet for students to write on. In all cases, check that students understand they are to answer these prompts in first-person, from Gil's point of view.
  - Who are you, and what is your store? (I am \_\_\_\_ and my store is \_\_\_\_.)
  - Describe the two girls who came into your store today.
    - What do they look like?
    - How do they behave?
  - How does the older one behave toward you? (Hint: think about how Esperanza describes her actions in the story.)
  - What did the younger one ask you? (Hint: look at Nenny's dialogue and actions.)
  - When you play the music box, how did the girls react to the music? (Hint: look at how Esperanza describes it and how she behaves after.)

- When they asked how much the music box costs, what did you do?
- Why won't you sell this music box? (Hint: imagine why a person might hold on to a personal object. What memories might it have? With whom could it be associated?)

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## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

**ballerina, n., fem.** a kind of professional dancer

**brass, n.** a shiny metal that is quite expensive and heavy

**marimbas, n.** a musical instrument, similar to a xylophone, that you hit in different places to create different musical notes

## Lesson 9: A Closer Look at Perspective in Vignette 6

## Writing



**Primary Focus:** Students revise their scenes from the previous lesson.

✦ **TEKS 4.11.C**

### REVISING SCENES (15 MIN.)

- Hand back students' *Writer's Journals* from the previous day with your written feedback on *Writer's Journal 8.2*. Ask students to read the feedback carefully and revise their descriptions. While they are working, circulate and check in with them.
- Ask students to discuss their changes with their original partner.

## Lesson 9: A Closer Look at Perspective in Vignette 6

## Reading



**Primary Focus:** Students read Vignette 6, identifying dialogue, action, and figurative language to analyze Esperanza's character and perspective.

✦ **TEKS 4.6.F; TEKS 4.7.E; TEKS 4.8.B; TEKS 4.10.D**

### CLOSE READ PARAGRAPHS 1 AND 2 (15 MIN.)

1. **Evaluative.** Ask students about the important idea they looked at in the previous lesson.
  - » Ensure that students recall discussing how Esperanza interacted with others in her community, how she perceived other communities, and how other communities perceived her.
- Inform students that today they will read a new vignette that combines these ideas: Esperanza's interaction within her community, as well as her perceptions of others and how those can sometimes be misguided.
- Read the first paragraph aloud and ask students to continue reading the vignette silently.

✦ **TEKS 4.11.C** Revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity; **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.10.D** Describe how the author's use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes.

### Writer's Journal 8.2



### Support

You may wish to ask students to revise only their own characters from Esperanza's perspective, rather than their partner's, to help them focus.



## Check for Understanding

Ask students to identify where in the text we learn the name of the man who owns the store by raising their hand when they find it. Ensure that they understand the name is not in the text, but only in the title of the vignette.

2. **Literal.** How often has Esperanza spoken to the store owner?
  - » just once
3. **Inferential.** We've discovered that Esperanza doesn't call the store owner by his name—we only know it from the title—and that she has only spoken to him once. Does that suggest Esperanza is comfortable or uncomfortable with the man who owns the store?
  - » uncomfortable
  - Tell students they will think about this more in a moment.
4. **Literal.** In the first paragraph, under what kind of conditions are Nenny and Esperanza seeing the furniture?
  - » in the dark
5. **Inferential.** Normally, do people like the dark or prefer the lights on?
  - » prefer the lights on
6. **Inferential.** What emotions might Esperanza feel about the store, particularly when she's in the dark?
  - » Answers may vary, but could include *scared*, *curious*, *apprehensive*.
7. **Evaluative.** When was Esperanza uncomfortable in the previous vignette, "Those Who Don't"?
  - » when driving through other neighborhoods
  - Help students to draw these threads together. Esperanza was afraid when she drove through other neighborhoods foreign to her own. She seems uncomfortable again here in her own community, facing a man she does not know and to whom she does not wish to speak with in the dark.
  - Remind students that yesterday you discussed whether Esperanza's perceptions were fair, or if her judgments of others were biased—like those of others who seemed to judge her.

## Support

Ensure that students understand Esperanza was buying a souvenir, not the actual Statue of Liberty.

## Support

Review the word *biased*.

## Challenge

Introduce the idea of an unreliable narrator—sometimes you can't believe everything a person in a story says or thinks.

## Writer's Journal 9.1



### ENGLISH LANGUAGE LEARNERS



#### Reading Literature Reading Closely

##### Beginning

Have students read the paragraph aloud and stop when a character talks. Have them underline the dialogue. Next, go back and look for actions.

##### Intermediate

Have students underline the first instance of dialogue in the text. Guide or correct, and move to the next instance. Repeat exercise with actions.

##### Advanced/ Advanced High

Provide guidance or corrections as students identify dialogue and actions, and ensure that they underline them.

**ELPS 4.F**

##### Challenge

Have students complete *Writer's Journal 9.1* individually rather than in pairs.

## CLOSE READ PARAGRAPHS 3, 4, AND 5 (25 MIN.)

- Explain that, as with much of the text in *The House on Mango Street*, the third paragraph is not written with traditional punctuation, and students will need to study it closely to understand what is going on.
- Direct students to *Writer's Journal 9.1* in their *Writer's Journals*.
- After the first activity, pause and discuss with students.
- Complete the second activity as a class discussion, asking students to fill in the table with you.

**Note:** The following content is taken from *Writer's Journal 9.1*.

### Writer's Journal 9.1

Vignette 6: "Gil's Furniture Bought & Sold"

1. **Evaluative.** There are three similes in today's reading. Can you write them all down?
2. **Inferential.** As a class, work on what these similes might mean.

- When you are ready, work as a class to complete the second question. Make sure students write quotes and descriptions in their own *Writer's Journal*. You may choose to go over one simile at a time, and allow students to write their own answers or work in pairs, before discussing as a group.

## PERCEPTIONS OF GIL (15 MIN.)



### Check for Understanding

Poll students on whether they agree or disagree that the music box makes a strong impact on Esperanza. Ask a few students to provide evidence, including the figurative language. If students disagree about the impact of the music, use the next conversation to remediate and poll them again.

1. **Inferential.** How do you think Esperanza feels about the music?
  - » Answers will vary but should indicate a strong emotion.

2. **Inferential.** In the fourth paragraph, Esperanza turns around and pretends not to care about the box. Why might she feel uncomfortable?
- » It is likely this will need some class discussion. You may wish to ask students if they ever feel embarrassed about liking something or showing enthusiasm. The key is for them to understand Esperanza does not want her sister to see how moved she is.
3. **Evaluative.** Esperanza says her sister is “stupider.” What does Nenny do that makes Esperanza say this?
- » asking how much the box is—asking to buy the box
4. **Inferential.** Why would trying to buy the box be more stupid?
- » This is a very challenging question and requires students to realize that Esperanza has understood that the box is precious to the old man. You may need to lead students through this rather than ask them the question.
5. **Inferential.** Why would the box not be for sale?
- » because it is too important to the old man; students may reference how beautiful the music of the box is
  - Tell students they will have a chance to think more about Gil, but first we want to focus on Esperanza’s response to him.
  - Remind students that at first Esperanza was uncomfortable and frightened of the old man. Now she has discovered that she has something in common with him—she was very affected by the music.
6. **Evaluative.** Was Esperanza’s initial view of the old man—that he was scary and she didn’t want to speak to him—a fair impression?
- » Answers will vary, and may include that Esperanza was prejudiced against Gil because of his race, or uncomfortable being around him because she doesn’t know him.
7. **Literal.** When else has Esperanza judged people unfairly?
- » in the previous vignette, when she was driving through other neighborhoods
8. **Inferential.** How do you think Esperanza’s perspective changes through this vignette?
- » Answers may vary, but may include that Esperanza is learning not to judge people on first impressions.
  - Transition to the next writing activity by reminding students that in the previous lesson, they compared Esperanza’s perspective to other characters. Now they will consider Gil’s perspective of this scene.



## Lesson 9: A Closer Look at Perspective in Vignette 6

# Writing



**Primary Focus:** Students create an alternative version of Vignette 6 from another character’s perspective. **TEKS 4.12.A**

### THE “REAL” GIL (20 MIN.)

- Direct students to *Writer’s Journal* 9.2 and read or review instructions for this activity.
- If students need more space as they are writing, encourage them to continue their narrative on a blank page.

**Note:** The following content is taken from *Writer’s Journal* 9.2.

### *Writer’s Journal* 9.2

#### Vignette 6: “Gil’s Furniture Bought & Sold”

Esperanza has talked about the “real” her—the one no one else sees. But what about the “real” Gil? Think about how the events with the music box might have seemed through Gil’s eyes.

Write a short description of the events in the excerpt you underlined, but write as Gil in the first-person (so when you write *I*, you mean Gil, not Esperanza).

Use the actions and the dialogue you underlined in the previous activity and make sure that exactly the same actions and dialogue occur now. But instead of what Esperanza thinks, tell us what Gil thinks!

- If you have time at the end of the lesson, ask for a few volunteers who would like to share their piece with the group.
  - Ask the group to listen for details that make Gil’s perspective clear, and how it contrasts with Esperanza’s version of the story.
- Collect *Writer’s Journals* and tell students you look forward to reading Gil’s version of the story.

End Lesson

**TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

### *Writer’s Journal* 9.2



### Support

You may choose to review the first-person perspective and model an initial sentence with students.

## After Class

- Go through *Writer's Journals* and review student work.
  - *Writer's Journal 8.2*: Check on student revisions and assess how students responded to your feedback and questions. Provide remediation if you do not see improvement or stronger writing in their revisions.
  - *Writer's Journal 9.1*: Ensure that students have accurately identified dialogue and action and have written an explanation for the three similes in Vignette 6.
  - *Writer's Journal 9.2*: Provide feedback on alternative narrative. If students have not written in first-person or from Gil's perspective, plan to address it individually or as a class. Note whether students applied their understanding from the reading to write this piece, or if they have brought in ideas that do not relate to the original vignette. Point out strong use of details, language, dialogue, or imagination.



**ENGLISH  
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Writing  
Writing

### **Beginning**

Provide prompts to help students craft their narratives. Ensure that students use first-person voice for Gil's side of the story.

### **Intermediate**

Offer a few prompts to get students started. If they stop or feel stuck, provide another prompt to encourage more writing.

### **Advanced/**

### **Advanced High**

Ensure that they are writing from Gil's perspective in first-person, and prompt for greater detail, especially when considering Gil's feelings about the music box.

**ELPS 5.G**

## 10

# New Characters and Aspiration in Vignette 7

## PRIMARY FOCUS OF LESSON

### Reading

Students analyze how the theme of aspiration is developed in Vignette 7 by looking at dialogue, making inferences about new characters, and exploring ✦ imagery in the text. **TEKS 4.6.F; TEKS 4.7.E; TEKS 4.8.A; TEKS 4.8.B**

### Writing

Students create a new secondary character that plays a significant role in ✦ their own stories of aspiration. **TEKS 4.11.A; TEKS 4.12.A**

## FORMATIVE ASSESSMENT

### Writer's Journal 10.1

**Reading** Use a graphic organizer and annotation to identify dialogue and speakers in the text.

✦ **TEKS 4.6.F; TEKS 4.7.E**

### Writer's Journal 10.2

**Reading** Make inferences about the development of the aspiration theme, supported by evidence from ✦ the text. **TEKS 4.6.F; TEKS 4.8.A**

### Writer's Journal 10.3

**Writing** Pre-write a story that considers a new character's impact on the main character.

✦ **TEKS 4.11.A; TEKS 4.12.A**

✦ **TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo; **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

## LESSON AT A GLANCE

|                                 | Grouping                    | Time    | Materials                                                                                                                     |
|---------------------------------|-----------------------------|---------|-------------------------------------------------------------------------------------------------------------------------------|
| <b>Reading (75 min.)</b>        |                             |         |                                                                                                                               |
| Reading “The Three Sisters”     | Whole Group                 | 15 min. | <input type="checkbox"/> Vignette 7: “The Three Sisters”<br><input type="checkbox"/> <i>Writer’s Journal</i> 10.1, 10.2, 10.3 |
| Reading the Dialogue            | Independent/<br>Whole Group | 30 min. | <input type="checkbox"/> Vignette 1: “The House on Mango Street”<br><input type="checkbox"/> Vignette 2: “My Name”            |
| Esperanza’s Aspirations         | Whole Group/<br>Partner     | 30 min. | <input type="checkbox"/> Vignette 3: “A Smart Cookie”                                                                         |
| <b>Writing (15 min.)</b>        |                             |         |                                                                                                                               |
| Planning New Aspiration Stories | Independent                 | 15 min. | <input type="checkbox"/> <i>Writer’s Journal</i> 10.3                                                                         |

## ADVANCE PREPARATION

### Reading

- Read the vignette “The Three Sisters.”

**Note:** This vignette touches on the death of a child. You may wish to set aside time to discuss this in class.

- Review the graph about Esperanza’s aspirations in *Writer’s Journal* 2.3, which you completed with the students in Lessons 2 and 4. You will refer to it again in this lesson.

### Writing

- Students will be returning to the character they created in Lesson 5. Ensure you have reviewed students’ stories of aspiration from Lesson 5 and given feedback.

### Universal Access

- Look over *Writer’s Journal* 10.1 and decide how you will provide support to students to identify dialogue, based on the needs of your students.
- Prepare sentence frames for *Writer’s Journal* 10.3:
  - My character (from Lesson 5) is \_\_\_\_\_. The new character is named \_\_\_\_\_.
  - Three words that describe how (new character’s name) looks are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
  - They are wearing \_\_\_\_\_.
  - Where does your character meet (new character’s name)?
  - Describe what happens in the scene when they meet.
  - Something (new character’s name) says to my character is “\_\_\_\_\_.”
  - Before meeting (new character’s name), my character’s aspirations are to \_\_\_\_\_. After meeting (new character’s name), they change their mind about \_\_\_\_\_.
  - How does your character change after meeting (new character’s name)?

## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

**barely, adv.** only just

**cinnamon, n.** a kind of spice

**porcelain, n.** almost transparent china; it can have “veins” a little bit like the hands of an elderly person

**satin, n.** a smooth shiny fabric

**selfish, adj.** only thinking about oneself

Start Lesson

### Lesson 10: New Characters and Aspiration in Vignette 7

# Reading



**Primary Focus:** Students analyze how the theme of aspiration is developed in Vignette 7 by looking at dialogue, making inferences about new characters, and exploring imagery in the text. **TEKS 4.6.F; TEKS 4.7.E; TEKS 4.8.A; TEKS 4.8.B**

### READING “THE THREE SISTERS” (15 MIN.)

- Ask students to look at a new vignette, “The Three Sisters.”
- Inform students that today you will be looking at a vignette that is more subtle and mystical than the other vignettes so far. They will really need to use their close reading skills.
- Read the first paragraph of “The Three Sisters” aloud, then ask students to complete reading it silently.



#### Check for Understanding

Check that students understand the setting of the vignette by asking “Where is Esperanza and why is she there?” Ensure that students understand the setting is a funeral for Lucy and Rachel’s baby sister. If you need to discuss this further with your students, do so before moving forward.

**TEKS 4.6.F** Make inferences and use evidence to support understanding; **TEKS 4.7.E** Interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## Support

If students can't guess the speaker who complains about her knees hurting, ask them who is described with the word *laughter*. Remind them that *funny* means both amusing and strange.

## Writer's Journal 10.1



## Support

If students need more support with these questions, you can break the time down and have students answer one question at a time, then discuss, then move on to the next question.

## Challenge

Have students go to back to the earlier vignettes and find examples of some important people and events that Esperanza may remember about her past.

1. **Literal.** How are the three sisters described?
  - » Answers may vary but should quote the text.
2. **Evaluative.** What is the difference between how the first sister is described and how the others are described?
  - » The first is described by how she sounds. The others are each described by one of their physical features.
3. **Inferential.** We are not given the sisters' names. Why do you think that might be?
  - » Answers may vary but could include that Esperanza doesn't know their names or that the sisters are magical in some way and do not have names. All answers are valid as long as they are supported by the text.

## READING THE DIALOGUE (30 MIN.)

- Explain that there are several characters speaking, so the first step of close reading will be to identify the dialogue. Remind students they have done this already with other vignettes.
- Direct students to *Writer's Journal* 10.1. Read the instructions in the *Writer's Journal* aloud and ensure that students comprehend the exercise.

**Note:** The following content is from *Writer's Journal* 10.1 and contains suggested answers.

## Writer's Journal 10.1

### Vignette 7: "The Three Sisters"

Find each piece of dialogue in today's reading and write it in the left-hand column of the table that follows. Remember you need to read the text closely since dialogue is not indicated by quotation marks.

In the right-hand column, name which of the three characters (the three sisters or Esperanza) speaks each piece of dialogue. Sometimes it may be all the sisters speaking, or we may not know. For an unknown speaker, write "Unknown."

You can refer to the three sisters as "Cat-eyed," "Porcelain hands," and "Tin laughter."

Although the vignette doesn't use quotation marks, you should. Place all dialogue in the left-hand column in quotation marks.



### Beginning

Point at the first dialogue, ask who is speaking, and help students make notes. Students may underline dialogue before filling out the graph.

### Intermediate

Have students show you the first dialogue and identify the speaker, noting this on the graph. Guide them as necessary.

### Advanced/ Advanced High

Point to dialogue and guide the graphing as needed. Ensure students use quotations.

### ELPS 4.G

### Challenge

To give more time to this activity, divide the class into groups of four and have each group take on roles and practice acting out the scene. Allow one or two groups to demonstrate.

### Writer's Journal 10.2



## Perform the Dialogue

- Ask for four volunteers to come up and read the scene.
- Assign each student a role (the three sisters plus Esperanza). You will read the descriptive text that is not in dialogue.
- Ask the class to read along and ensure that the right person is reading for each role. If they believe the wrong character is reading dialogue, ask them to raise their hands.
- If there is confusion about who is reading, pause and ask the class to decipher who should be speaking.

## ESPERANZA'S ASPIRATIONS (30 MIN.)

- Inform students that before you discuss this vignette as a group, there are some questions to help them organize their thoughts and make some inferences.
- Direct students to *Writer's Journal* 10.2 and ask them to answer the questions.

**Note:** The following content is from *Writer's Journal* 10.2 and contains suggested answers.

## Writer's Journal 10.2

### Vignette 7: "The Three Sisters"

Complete the questions below.

1. **Inferential.** Esperanza says, "I felt ashamed for having made such a selfish wish." What do you think Esperanza's wish was? Find clues in the text to back up your answer, and make sure you put lines from the text in quotation marks.
  - » Answers will vary but should include some link to Esperanza's aspirations for something better, probably to live in a new house away from Mango Street.
2. **Literal.** One of the sisters says "A circle, understand?" Which sister says this?
  - » The porcelain-handed sister.
3. **Inferential.** What do you think she meant by "a circle"?
  - » Answers will vary but should include the idea of returning to Mango Street to help others and the idea that Mango Street is part of Esperanza.
4. **Evaluative.** What quotes in the text back up your answer?
  - » Answers may vary but should support students' answers.



- Review the answers as a class.
  - Ask students to turn back to the graph they created in *Writer’s Journal 2.3*, and repost your large version of the chart on the board.
  - Ask students to look at the graph and at the words they placed on the graph from the vignettes “The House on Mango Street” and “My Name.” Note you are looking at Esperanza’s words, not her mother’s from “A Smart Cookie.”
1. **Evaluative.** If you were to connect the words on this graph, what kind of shape would you form?
    - » a straight line
  2. **Evaluative.** What would going up that line represent?
    - » things getting better and Esperanza moving to the house and acquiring the name she desires
  3. **Literal.** What kind of shape is mentioned in “The Three Sisters”?
    - » a circle
    - On board, draw a circle and write “What does the circle mean for Esperanza?”
    - Explain that the circle is a meaningful image.
    - Ask students to get together in pairs and discuss why the circle is an important image in this scene. Allow three minutes for paired discussions before coming back to the group.
    - Call the class back together. Go around and have a few pairs share their understanding of the circle.
  4. **Evaluative.** What do you think the idea of a circle means for Esperanza?
    - » Answers will vary and should lead to a class discussion. Circles have no beginning and no end. You can start on a circle anywhere. In the original vignettes, Esperanza wanted to escape and thought that leaving was always better. Now we have the idea of a circle—which could mean that she never leaves because she will “always be Mango Street,” or that she should leave Mango Street and return.



### Check for Understanding

You can poll the whole class on their agreement with meanings of the circle during the discussion. If students are not either raising their hands or offering ideas, call on them for their opinions or check in with them individually later.

## Lesson 10: New Characters and Aspiration in Vignette 7

# Writing



**Primary Focus:** Students create a new secondary character that plays a significant role in their own stories of aspiration. **TEKS 4.11.A; TEKS 4.12.A**

### PLANNING NEW ASPIRATION STORIES (15 MIN.)

- Ask students to review your feedback on their various writing activities in this unit. Allow a few minutes for quiet reading of feedback.
- Remind students they wrote the first chapter of this story in Lessons 5 and 6. Ask them to go back to *Writer's Journal* 5.5 and review.



#### Check for Understanding

Have students do a quick Pair-Share and tell their partners something about the character they created in *Writer's Journal* 5.5. If students cannot summarize their characters, have them review their writing. Ensure that students have their characters in mind before going forward.

- Inform students that they will use what they have learned about community and the feedback they have received on their writing to create a new chapter in their stories of aspiration.
- Explain that they will create a new secondary character. Like the three sisters in Vignette 7, this character should say or do something that makes your character reconsider their aspirations.
- Today students will start planning their writing, and tomorrow they will have time to work on this in class.
- Direct students to *Writer's Journal* 10.3 and go over instructions.
  - The focus of today's activity is to imagine the new character and plan the work (questions 1 and 2 in *Writer's Journal* 10.3).
  - They may use blank space on the next page or in the back to expand on question 2.

#### Support

You may wish to remind students of the interactions with the three sisters and how they made Esperanza reconsider her aspirations and the importance of her community.

#### Writer's Journal 10.3



**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



**Beginning**

Provide sentence frames to prompt questions 1 and 2. Ensure they are answering the questions for a new character.

**Intermediate**

Have students answer each prompt in Question 2 for the new character.

**Advanced/  
Advanced High**

Ensure students are answering each prompt in Question 2 and prompt for more detail.

**ELPS 1.C; ELPS 5.B**

- Students may also take their journals home and work on this writing as homework.
- As students work, circulate and check in. Ensure students have understood the instructions, in particular the idea that the character should consider their aspirations in a new way as a result of their interactions.

**Note:** The following content is from *Writer’s Journal* 10.3.

**Writer’s Journal 10.3**

**Vignette 7: “The Three Sisters”**

Think about what you read in “The Three Sisters.”

In Lesson 5 you began a story of aspiration. You will continue that story today with a new chapter or vignette.

You will introduce your character to new people who may be from the same community or somewhere else. Those new people should make your character consider their aspirations in a new way.

You should start to plan and write your chapter now and continue to work on it tonight. You will write a concluding chapter tomorrow.

1. First, fill in the table below:

| Character’s name from your aspiration story in Lesson 5 | New characters that they will meet |
|---------------------------------------------------------|------------------------------------|
|                                                         |                                    |

2. Now think about:

- where the new characters met your character
- what they look like, what they sound like, and how they are dressed
- what they say to your character
- how your character responds
- what your character thinks about their aspirations before meeting these new people, and how those aspirations change

3. Now begin writing below:

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## Conclude the Lesson

- Ask students to either turn in their *Writer's Journals* or take them home if you wish them to write their stories for homework. (Make sure they bring them back the next day!)
- Congratulate students on beginning the next chapter of their story, and tell them they will continue to work on the new story the next day.

~~~~~  
End Lesson
~~~~~

## After Class

- If you collect *Writer's Journals*, review student work:
  - *Writer's Journal* 10.1: Check that students have correctly identified dialogue in both parts of the activity, and provide remediation if necessary.
  - *Writer's Journal* 10.2: Read students' answers and determine if their inferences are thoughtful and supported with evidence.
  - *Writer's Journal* 10.3: Provide supportive feedback that reinforces students' creative ideas while encouraging them to dig deeper. Try to provide a "how" or "why" question prompt to challenge them to dig deeper into the character and their impact. If aspiration is not addressed in this scene, remind students this is an important idea.

## Challenge

If students have answered the questions about their characters with adequate detail, have them share with a partner. Read each other's descriptions and provide another question to dig deeper into the character.

## 11

# Personal Narrative Writing and Esperanza's Character Growth

## PRIMARY FOCUS OF LESSON

### Writing

Students will develop their personal aspiration stories by introducing a new character. **TEKS 4.11.A; TEKS 4.12.A**

### Reading

Students will conduct an in-depth exploration of Esperanza's character development and connect this to major themes in *The House on Mango Street*. **TEKS 4.6.G; TEKS 4.8.A; TEKS 4.8.B**

## FORMATIVE ASSESSMENT

### Writer's Journal 10.3

**Writing** Build off student prewriting to write a chapter of their story featuring a new character. **TEKS 4.11.A; TEKS 4.12.A**

### Writer's Journal 11.1

**Reading** Review each vignette, citing evidence about Esperanza's growth and interactions with other characters. **TEKS 4.6.G; TEKS 4.8.A; TEKS 4.8.B**

### Writer's Journal 11.2

**Graphing** Graph Esperanza's interactions with other characters to understand the development of empathy. **TEKS 4.6.G; TEKS 4.8.A; TEKS 4.8.B**

**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft; **TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

## LESSON AT A GLANCE

|                                | Grouping                                | Time    | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|--------------------------------|-----------------------------------------|---------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Writing (20 min.)</b>       |                                         |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| New Aspiration Story           | Independent                             | 15 min. | <input type="checkbox"/> <i>Writer's Journal</i> 10.3                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Share Stories                  | Partner                                 | 5 min.  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Reading (70 min.)</b>       |                                         |         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Close Reading                  | Whole Group                             | 20 min. | <input type="checkbox"/> board/chart paper<br><input type="checkbox"/> Vignette 8: "A House of My Own"<br><input type="checkbox"/> Vignette 9: "Mango Says Goodbye Sometimes"<br><input type="checkbox"/> Vignette 1: "The House on Mango Street"<br><input type="checkbox"/> Vignette 4: "Our Good Day"<br><input type="checkbox"/> Vignette 5: "Those Who Don't"<br><input type="checkbox"/> Vignette 6: "Gil's Furniture Bought & Sold"<br><input type="checkbox"/> <i>Writer's Journal</i> 11.1, 11.2 |
| In-Depth Character Exploration | Independent/<br>Partner/<br>Whole Group | 30 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| Esperanza's Empathy            | Whole Group/<br>Independent             | 20 min. |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |

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## ADVANCE PREPARATION

### Writing

- Before the class, provide feedback to students prewriting in Activity 10.3. Offer suggestions for more clarity, detail. Ensure that the new character says or does something to make the main character reconsider their aspirations.
- Arrange class into pairs for sharing.
- Review the *Writer's Journal* instructions. You will be collecting journals at the end of the lesson and providing feedback.

### Reading

- Arrange the class into pairs.
- Read the vignettes “A House of My Own” and “Mango Says Goodbye Sometimes.”
- You may wish to prepare the table in *Writer's Journal* 11.2 on the board/chart paper.

### Universal Access

#### Writing

- Prepare prompts for *Writer's Journal* 10.3:
  - Describe where (your character) meets (new character's name).
  - What is (your character) doing when they meet (new character's name)?
  - What does (new character) look like?
  - What does (new character) say to (your character)? What does (your character) say in response to (new character)? Be sure to put quotation marks around the dialogue.
  - How does this meeting change (your character)'s aspirations?

---

## VOCABULARY

### Core Vocabulary

These words are defined in the glossary at the back of the *Writer's Journal*.

**marched, v.** walked fast and with purpose

**trudged, v.** walked with heavy steps

## Lesson 11: Personal Narrative Writing and Esperanza's Character Growth

# Writing



**Primary Focus:** Students will develop their personal aspiration stories by introducing a new character. **TEKS 4.11.A; TEKS 4.12.A**

### NEW ASPIRATION STORY (15 MIN.)

- Return *Writer's Journals* and ask students to review your feedback on their character descriptions in *Writer's Journal 10.3*.
- Remind students that they previously wrote ideas for a new character to be introduced to the story. This new character should make the main character reconsider their aspirations, like the three sisters and Esperanza in Vignette 7.
- Explain that they will now have quiet time for individual writing. If students have questions about the assignment or your feedback, have them raise their hands and conference with them individually.
- In the last minute of this writing session, announce that students have one minute to finish the sentence they are writing.

**Note:** The following content is from *Writer's Journal 10.3*.

### *Writer's Journal 10.3*

#### Vignette 7: "The Three Sisters"

Think about what you read in "The Three Sisters."

In Lesson 5 you began a story of aspiration. You will continue that story today with a new chapter or vignette.

You will introduce your character to new people who may be from the same community or somewhere else. Those new people should make your character consider their aspirations in a new way.

You should start to plan and write your chapter now and continue to work on it tonight. You will write a concluding chapter tomorrow.

### *Writer's Journal 10.3*



**TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.



1. First, fill in the table below:

| Character's name from your aspiration story in Lesson 5 | New characters that they will meet |
|---------------------------------------------------------|------------------------------------|
|                                                         |                                    |

### Challenge

If students finish writing before the allotted time, ask them to go back and add three more details. You may wish to look over their work and ask a “how” or “why” question about the characters or their aspirations in order to encourage more writing.

**ENGLISH  
LANGUAGE  
LEARNERS**



Writing  
Writing

### Beginning

Refer students to their planning work in Questions 1 and 2, and provide prompts to help students compose this narrative one step at a time.

### Intermediate

Refer students to their planning work in Questions 1 and 2, and provide prompts to start them if necessary. Prompt for more details.

### Advanced/ Advanced High

Remind students to look at their planning work from yesterday, and prompt for more detail.

**ELPS 5.G**

2. Now think about:

- where the new characters met your character
- what they look like, sound like, how they are dressed
- what they say to your character
- how your character responds
- what your character thinks about their aspirations before meeting these new people, and how those aspirations change

3. Now begin writing below:

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### Check For Understanding

As students are working, circulate and ensure that students are working on their own stories.

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### SHARE STORIES (5 MIN.)

- Explain that students will share this work with one partner. You may have them exchange journals and read silently, or read their own piece to their partner.
- Ask the partner to respond by saying one thing that is working well in this chapter.
- Inform students that tomorrow they will write another chapter and they will share one of the new chapters with the entire class.

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## Lesson 11: Personal Narrative Writing and Esperanza's Character Growth

# Reading



**Primary Focus:** Students will conduct an in-depth exploration of Esperanza's character development and connect this to major themes in *The House on Mango*

**Street.** **TEKS 4.6.G; TEKS 4.8.A; TEKS 4.8.B**

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### CLOSE READING (20 MIN.)

- Ask students to look at the final vignettes 8 and 9: "A House of My Own" and "Mango Says Goodbye Sometimes."
- Read vignette 8, "A House of My Own" aloud, then ask students to silently read vignette 9, "Mango Says Goodbye Sometimes."



#### Check for Understanding

After they read, ask students to think about the image you discussed in the previous lesson. You may give them 30 seconds to draw an image on a blank page and hold it up. Ensure that students remember you discussed the circle.

- 
1. **Evaluative.** What seems familiar in these vignettes?
    - » Students should be able to point to the repetition of parts of the first vignette they read, "The House on Mango Street."
  2. **Evaluative.** Look at the first vignette you read, "The House on Mango Street." What text in that vignette is exactly the same as in these vignettes?
    - » The first part of the fourth paragraph in "Mango Says Goodbye Sometimes" is the same as the first paragraph in "The House on Mango Street."
  3. **Inferential.** Can you think of any comparisons between the text being repeated in the first and last vignette, and the idea of a circle?
    - » Answers will vary, but students should understand that just as Esperanza's life is a circle, so is this book. It returns to the text it began with.

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**TEKS 4.6.G** Evaluate details read to determine key ideas; **TEKS 4.8.A** Infer basic themes supported by text evidence; **TEKS 4.8.B** Explain the interactions of the characters and the changes they undergo.

4. **Evaluative.** Can you find another piece of text in the last vignette that reminds you of the idea of the circle?
  - » The first sentence of the last paragraph repeats the idea of the circle.
5. **Evaluative.** Now look at the first vignette I read aloud. What does Esperanza want in this vignette? Be as descriptive as you can.
  - » a house of her own; she wants a house that is quiet—one that doesn't belong to anyone but her
6. **Evaluative.** What does that remind you of from the first vignettes that you read?
  - » This is a challenging question. Students may be able to link this idea to the Imagined House in “The House on Mango Street.” If not, point them to that paragraph and ask them to remember that Esperanza wanted a new house then too.
7. **Evaluative.** What is different about the house Esperanza talks about now, compared with the Imagined House?
  - » Answers will vary. Maintain class discussion until two ideas emerge: first, the descriptions of the house are very different. Second, this time Esperanza wants her own house, whereas before it was a family house.

## IN-DEPTH CHARACTER EXPLORATION (30 MIN.)

### Introduction

- Inform students that today they will compare these new vignettes to the earlier vignettes, in order to discuss how Esperanza changes through the book.
- Remind students that often in great books (as well as movies, plays, and television) characters grow, change, and learn.
- Explain that this will be your last discussion about the book as a class. You will return to two ideas you have looked at across all the earlier lessons: Esperanza's aspirations, and her interactions with other characters.
- Remind students they have done a great deal of close reading, and today they are going to look deeply at Esperanza's character. Reading in-depth takes concentration, which they have been building throughout this unit.



## Looking at Esperanza's Character

- Direct students to *Writer's Journal* 11.1. This activity asks them to review all the vignettes they have read.
- Explain they may refer back to the vignettes and as well as their own work in the activities.
- Ask students to work individually to complete the questions about each vignette. After each vignette, stop for a class discussion about the questions.
- As answers emerge in class discussion, ask students to make notes in their journals.

**Note:** The following content is from *Writer's Journal* 11.1 and contains suggested answers.

### Writer's Journal 11.1

Look again at the first vignette you read and answer the following questions.

1. **Literal.** What did Esperanza say she wanted (her "aspiration") in the first vignette you read, "The House on Mango Street"? Remember to use quotes.
  - » a "real house"
2. **Literal.** Whom did Esperanza meet? Give a quote from the text about how that meeting made Esperanza feel.
  - » the nun; it made her feel "like nothing"
3. **Evaluative.** What did we discover through the interaction with the nun about why Esperanza had aspirations?
  - » The interaction with the nun showed us that Esperanza had aspirations because she wanted people to perceive her differently.

Now look at Vignette 4: "Our Good Day."

4. **Literal.** Whom did Esperanza meet for the first time in this vignette?
  - » Rachel and Lucy
5. **Evaluative.** By the end of this vignette, what was Esperanza's relationship with Rachel and Lucy?
  - » They were friends.
6. **Inferential.** In "The House on Mango Street" and other vignettes, we looked at Esperanza's aspirations. We discovered that Esperanza wanted a different life and was not happy with the one she had. What did this vignette show that was different?

### Note to Student

You can look at your previous work to help you answer.

## Support

You may use different approaches to facilitating this activity. If students need more support or help focusing, go through the first set of questions together. For vignette 2, ask students to work in pairs.

**ENGLISH  
LANGUAGE  
LEARNERS**



Reading Literature  
Reading Closely

### Beginning

For each set of questions, guide students back to the appropriate vignette and provide support in finding evidence for each answer.

### Intermediate

Check that students are looking at the appropriate vignette and guide them to the evidence for their answer, as needed.

### Advanced/ Advanced High

Ensure that students refer back to the appropriate vignette and are finding evidence to support their answers.

**ELPS 4.G; ELPS 4.J**

- » Answers will vary, but should reflect that even though her situation hadn't changed in this vignette, Esperanza was happy because she had friends.

Now look at Vignette 5: "Those Who Don't."

7. **Evaluative.** In the vignette "Those Who Don't," Esperanza talked about people outside her community. How did people outside her community feel when they drove through Mango Street? Use a quote.
  - » "scared"
8. **Evaluative.** How did Esperanza feel about other communities when she drove through them?
  - » also scared; her knees shook
9. **Inferential.** In the first vignette, "The House on Mango Street," we discovered that Esperanza wanted people to have a different perception of her. In this vignette, what does Esperanza understand about the link between her own perceptions of others and others' perceptions of her?
  - » Answers will vary but should include the idea that Esperanza judges other people just as they seem to judge her.

Now look at Vignette 6: "Gil's Furniture Bought & Sold."

10. **Evaluative.** At the beginning of "Gil's Furniture Bought & Sold," how did Esperanza feel about the old man?
  - » scared, apprehensive
11. **Inferential.** By the end of the vignette Esperanza had heard the music in the music box. She understood something about the old man that she hadn't understood before. She called Nenny "stupid" for not realizing this. Do you remember what Esperanza realized?
  - » She understood that the box was precious to the old man. He wouldn't sell it.

## ESPERANZA'S EMPATHY (20 MIN.)

- On the board/chart paper, write the word *empathy*. Ask students if they know what the word *empathy* means.
- Ensure students understand the word *empathy* means “the ability to understand and share the feelings of another.” Write this definition below the word.



### Check for Understanding

Poll the class on whether or not they agree that Esperanza's empathy grows throughout the book. Allow a few students to defend their position with evidence.

- Explain that you will work as a class to look at Esperanza's interactions with others and how these interactions change her.
- Draw the table below on the board. Through class discussion, fill in the table so the answers are equivalent to those below.
- After completing the table as a class, have students discuss the evaluative question in pairs.

**Note:** The following content is from *Writer's Journal* 11.2 and contains suggested answers.

### Writer's Journal 11.2

With your teacher, complete the table below.

| Vignette                        | Major interactions     | How the interaction changes Esperanza                                        |
|---------------------------------|------------------------|------------------------------------------------------------------------------|
| "The House on Mango Street"     | <i>the nun</i>         | <i>makes her feel "like nothing"</i>                                         |
| "Our Good Day"                  | <i>Rachel and Lucy</i> | <i>makes her happy</i>                                                       |
| "Those Who Don't"               | <i>other community</i> | <i>makes her scared but also makes her realize other people are like her</i> |
| "Gil's Furniture Bought & Sold" | <i>Gil</i>             | <i>makes her understand through music someone she was afraid of</i>          |

### Writer's Journal 11.2



### Challenge

You may have your students complete the graph individually, before discussing it with the whole class.

1. **Evaluative.** Do you think Esperanza's empathy grows, shrinks, or stays the same throughout the vignettes? Explain your answer with examples from the vignettes.

- » Answers will vary, but should note that Esperanza's empathy grows. She understands other people more and is better able to link her own feelings to someone else's. For example, in the first vignette the nun makes her feel like nothing, and she thinks the nun is attacking her. But by the time she has met Gil, she understands his desire to keep the music box.

- 
- After allowing students to discuss the last question in pairs, facilitate a group discussion.

1. **Evaluative.** How do you see Esperanza's empathy grow through the vignettes?

- » She understands other people more and is better able to link her own feelings to someone else's. For example, in the first vignette the nun makes her feel like nothing, and she thinks the nun is attacking her. But by the time she has met Gil, she understands his desire to keep the music box.

2. **Evaluative.** How do you think that growth in empathy might change the nature of Esperanza's aspirations?

- » You may need to help students work through this idea. The key idea is that as Esperanza's empathy has grown, she increasingly wants to help others. Point them to the final lines of the novel.

3. **Evaluative.** Do you think Esperanza becomes more hopeful as she develops her empathy?

- » Answers will vary, but students should note that the more Esperanza interacts with and develops empathy for others, the more optimistic and hopeful she seems to be about herself.

- Conclude by reviewing the major themes they looked at as they read this book and explored Esperanza's character in-depth. You may wish to write these on the board:

- aspirations
- other people's perceptions
- community
- developing empathy

- Congratulate students on developing so many close-reading techniques through the text.
- You may wish to inform students they will read one more vignette in a few days, as part of their assessment activity.
- Tell them that this book still offers lots more for them to discover, should they wish to read any of the vignettes again on their own.
  - Additionally, if they enjoyed these vignettes, they may want to find the entire book in a library or online and read the other vignettes, which you did not cover.
- Collect *Writer's Journals*.
- Inform students that tomorrow's lesson will focus on writing their own personal aspiration stories, and sharing their work with the class.

~~~~~End Lesson~~~~~

After Class

- Go through *Writer's Journals* and review student work:
 - *Writer's Journal* 10.3: Read original stories and provide supportive feedback. Try to identify examples of character development and the aspiration theme that they can return to in the next writing assignment. Look for areas where they could provide more detail.
 - *Writer's Journal* 11.1: Check that students completed the answers to each question set (for each vignette). Look for adequate evidence. If answers are incomplete or insubstantial, provide remediation or consider going back to this in the upcoming pausing point.
 - *Writer's Journal* 11.2: Check that they completed the graph for each vignette. Ensure they understand how Esperanza's interactions with others have an impact on her across the novel.

Note: You may wish to look over the Unit Assessment in Lesson 13 and determine if you will use a pausing point for remediation on close-reading techniques and analysis before giving the assessment.

12

Concluding Your Story of Aspiration

PRIMARY FOCUS OF LESSON

Writing

Students will write a concluding chapter for their story, with a focus on character development and the theme of aspiration.

✦ **TEKS 4.11.A; TEKS 4.12.A**

Speaking and Listening

Students share their writing with the class and provide supportive feedback as

✦ they listen to each other's stories. **TEKS 4.1.C; TEKS 4.13.H**

FORMATIVE ASSESSMENT

Writer's Journal 12.2 **Conclude Your Aspiration Story** Write a concluding chapter for their own story of aspiration.

✦ **TEKS 4.11.A; TEKS 4.12.A**

✦ **TEKS 4.11.A** Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft; **TEKS 4.1.C** Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---|-------------------------|---------|---|
| Writing (50 min.) | | | |
| Planning Your Conclusion | Independent/
Partner | 20 min. | <input type="checkbox"/> board/chart paper
<input type="checkbox"/> <i>Writer's Journal</i> 12.1, 12.2 |
| Conclude Your Aspiration Story | Independent | 20 min. | |
| Partner Feedback and Revision | Partner | 10 min. | |
| Speaking and Listening (40 min.) | | | |
| Presentation of Narratives | Whole Group | 30 min. | <input type="checkbox"/> <i>Writer's Journal</i> 12.2 |
| Reflection | Whole Group | 10 min. | |

ADVANCE PREPARATION

Writing

- Review the *Writer's Journal* 12.1 instructions.
- Write the prompts from *Writer's Journal* 12.1 on the board or chart paper. You will refer to these throughout the lesson.
 - What happens to your character? Does your character achieve their aspirations?
 - Have your character's aspirations changed?
 - Does your character develop empathy for others? How has this changed?
 - Is there anything from your first or second chapter that you'd like to refer to again?
- If there are specific aspects of student writing you have addressed in earlier feedback, you may want students to review that today.

Arrange the class in pairs for partner work.

Decide the feedback prompt you will give your students for the paired feedback. Some possible focusing questions include:

- Do you understand how the character changes in this chapter?
- Is something unclear?
- Where could there be more details?
- Is there something you would like to know more about?

Speaking and Listening

- Decide how you will organize this sharing portion of this lesson, according to the needs and capacities of your students.
 - Decide if you want all your students to read, or students you select, or volunteers.
 - You may create a running order by taking volunteers and listing names; or go alphabetically, or draw names from a hat so it is in random order.
- Decide if you will have students do a written reflection and select one prompt for this if you choose:
 - How did reading Sandra Cisneros' stories help you develop as a writer?
 - How did you use feedback to help you revise your writing? Why is it important to listen to feedback?

- What did you enjoy about writing your own aspiration stories? Give an example of something you are really proud of.
- If you'd like to give more than 30 minutes to the sharing of stories, you may take some time out of a pausing point for this.

Note: This lesson focuses entirely on student-generated writing, and speaking and listening, and does not have a structured reading activity. However, you may want students to refer back to examples from the vignettes as you introduce the writing assignment.

Universal Access

Writing

- Prepare prompts to help students compose their concluding chapter (*Writer's Journal 12.2*).
 - Where did this scene take place? Use three words to describe how the setting looked, sounded, and felt.
 - Who was your character with in this scene? Describe how the other characters looked.
 - What happened in the scene? Break the action into three to five unique steps.
 - First,
 - Then,
 - Next,
 - Then,
 - Finally.
 - How did your character feel?
 - Did your character achieve their aspirations?
 - Did your character's aspiration change?
 - Did your character develop more empathy, or caring for others? How did this happen?
 - Did anything remind your character about something that happened before (in your earlier chapters)?

Lesson 12: Concluding Your Story of Aspiration

Writing



Primary Focus: Students will write a concluding chapter for their story, with a focus on character development and the theme of aspiration. **TEKS 4.11.A; TEKS 4.12.A**

PLANNING YOUR CONCLUSION (20 MIN.)

- Remind students that so far they have written two chapters of their story of aspiration.
 - They began setting the scene and describing their character's aspirations.
 - Then they wrote a second chapter where new interactions made their character consider their aspirations in a new way.
 - Explain that today they will write a conclusion to their stories. Remind them that, as in *The House on Mango Street*, conclusions don't need to tell the reader everything. We don't know or learn much about what happens to Esperanza from the end of this novel. The same can be true of their characters.
 - Remind them that it is helpful to plan ideas for their chapter before they begin writing. Direct them to *Writer's Journal 12.1*. These questions will help them plan.
 - You may also write these questions on the board so they are accessible through the entire lesson.
 - Facilitate a five-minute discussion to ensure they understand each prompt. Ask them to give you one example of how they saw these ideas in *The House on Mango Street*.
1. **Evaluative.** What happens to your character? Does your character achieve their aspirations? Did this happen for Esperanza?
 - » Answers may vary. The ending is inconclusive. We might infer, since she wrote the book, she achieved her aspiration. Students may not see direct evidence for this in the excerpts they read.
 2. **Evaluative.** Have your character's aspirations changed? Did Esperanza's aspirations change?
 - » Answers may vary. You've discussed that Esperanza's aspirations may include other people and her relationship with her community. Instead of a home for her family, she aspired to have her own home.

Writer's Journal 12.1



TEKS 4.11.A Plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping; **TEKS 4.12.A** Compose literary texts such as personal narratives and poetry using genre characteristics and craft.

3. **Evaluative.** Does your character develop empathy for others? How has this changed? How did we see this with Esperanza?

- » Students should understand that Esperanza developed empathy for others through the course of the book.

4. **Evaluative.** Is there anything from your first or second chapter that you'd like to refer to again? How did this happen for Esperanza?

- » Students should recall that the concluding vignette has direct quotes of the opening vignette. Esperanza's refers back to her original feelings about the house.

- Encourage students to apply these questions to their own story as they plan their conclusion.
- Remind them that this first step is planning, so their answers can be brief. They will write the chapter in full later.
- Ask students to work independently and silently to plan their conclusion for the next 10 minutes.
- Give students a two-minute warning when this time is coming to an end.

Note: The following content is taken from *Writer's Journal 12.1*.

Writer's Journal 12.1

Today you will write a conclusion to your story of aspiration. You may wish to think about the following questions from *The House on Mango Street* as you work:

- What happens to your character? Does your character achieve their aspirations?
 - Have your character's aspirations changed?
 - Does your character develop empathy for others? How has this changed?
 - Is there anything from your first or second chapter that you'd like to refer to again?
-



Check for Understanding

Circulate and ensure students are answering the prompts succinctly, but not yet writing the full chapter.

Support

If students need more guidance, lead the class through this planning time. Have them answer one prompt at a time. Give them about two minutes for each one. Circulate and ensure they understand the prompts.

Writer's Journal 12.2



ENGLISH LANGUAGE LEARNERS



Writing
Writing

Beginning

Provide prompts to help students write their conclusion. You may work 1:1 or pair up students, and let them tell the story orally before writing it.

Intermediate

Provide prompts to help students write their stories, and ask students to expand and provide more detail.

Advanced/ Advanced High

Ask students for more details, descriptions, or ask a “why” or “how” question about the story to encourage longer writing.

ELPS 5.B; ELPS 5.D

Challenge

If students finish before allotted time, have them check if they’ve addressed all prompts. Look over their work and ask a “how” or “why” question about the character or their aspirations to encourage more writing.

- Ask students to share their ideas for their conclusion with their partners. Ask partners to tell them something they would like to know more about. Allow five minutes for partner sharing.

CONCLUDE YOUR ASPIRATION STORY (20 MIN.)

- Instruct students that they should use their planning time to compose their final chapter. They will have 20 minutes of quiet work time.
- Direct them to *Writer's Journal 12.2*, which provides blank space for them to write their conclusion. Remind them to try to address all of the questions you discussed about their character’s aspirations and growth.
- If they have questions or need help, ask them to raise their hands and you will confer with them individually.
- Give students a two-minute warning when this time is coming to an end.



Check for Understanding

Circulate to ensure students are writing the assignment. Provide guidance and refer them back to the prompts in *Writer's Journal 12.1* if they need support.

PARTNER FEEDBACK AND REVISION (10 MIN.)

- Ask students to exchange their *Writer's Journal* with their partner and read their partner’s conclusion quietly.
- Provide guidelines for the feedback students should give to their partners. Some possibilities include:
 - Do you understand how the character changes in this chapter?
 - Is something unclear?
 - Where could there be more details?
 - Is there something you would like to know more about?
- After both partners have read and offered the feedback, have them take back their own journal and provide a few minutes for them to make revisions or changes in their work.



Beginning

Ensure students are listening to and understanding each other's stories by checking on understanding with yes/no, or where/what/who questions.

Intermediate

Check that students are listening closely by asking questions about details, or asking them to make inferences about the stories they have heard.

Advanced/ Advanced High

Ensure that students are actively participating in discussion by asking direct questions about the content or theme of the work they have just heard.

ELPS 2.D; ELPS 3.F;

ELPS 4.J

Challenge

If your students have established trust and are able to have respectful discussions, you may ask students to make constructive suggestions after listening to the story. Be sure to keep the feedback short and concise.

Lesson 12: Concluding Your Story of Aspiration

Speaking and Listening

Primary Focus: Students share their writing with the class and provide supportive feedback as they listen to each other's stories. **TEKS 4.1.C; TEKS 4.13.H**

PRESENTATION OF NARRATIVES (30 MIN.) **TEKS 4.13.H**

- Inform students they will now have a chance to share and listen to their conclusions.
- Remind them that many authors have opportunities to read their work aloud, in readings, on radios, or TV interviews. Also, some writers share their work with other writers while their work is still “in-progress.” Reading aloud helps writers see and hear things about their own work before it is complete.
- Tell students that today they will present their narratives orally. They can adjust the volume and tone of their voices and the pace at which they read different parts of their work to emphasize different aspects of their characters.
- Explain how you will select students and determine the order.
- Ask students to listen for how each author addressed the prompt questions for this chapter. Have them write the questions on the board. You may wish that students use a blank page in their notebooks to make notes on how the author addressed these ideas.
- Some questions to ask students who listened include:

1. **Evaluative.** Do you think this character has achieved their aspirations?
2. **Evaluative.** Do you think this character's aspirations have changed?
3. **Evaluative.** How did you see this character develop empathy?

REFLECTION (10 MIN.)

- Facilitate a discussion about how students developed as writers during this unit.
- Prior to the discussion, you may want students to write a reflection on one of these questions in their journal.

TEKS 4.1.C Express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively; **TEKS 4.13.H** Use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.

1. **Evaluative.** How did reading Sandra Cisneros' stories help you develop as a writer?
 - » Answers may vary, but may include: helped to understand theme of aspiration, how to develop characters, description, details, how to transform our personal experience into an interesting, moving story.

2. **Evaluative.** How did you use feedback to help you revise your writing? Why is it important to listen to feedback?
 - » Answers may vary, but ensure that students understand the value of feedback to help them improve their work.

3. **Evaluative.** What did you enjoy about writing your own aspiration stories? Give an example of something you are really proud of.
 - » Answers may vary, but encourage students to give examples of an aspect of their own writing they enjoyed or feel proud of.
 - Remind students that while they have written three chapters, they haven't completed their story. Professional novelists constantly draft and revise their writing. Things they discover or write in later chapters may cause them to go back and rewrite earlier chapters.
 - Encourage them to keep their *Writer's Journal* after you conclude this unit. They may wish to go back and develop their stories on their own in the blank pages.
 - Congratulate students on their writing and respectful listening to each other.
 - Collect the *Writer's Journals* and tell them tomorrow they will be reading one last vignette from the book.

After Class

- Go through *Writer's Journals* and review students' work.
 - *Writer's Journal 12.3*: Read the conclusions and provide supportive feedback on the stories. You may also provide feedback on ways they could continue working on the stories. You may also identify any general concerns about their writing that you want to address in future writing exercises.

Note: You may wish to look over the Unit Assessment in Lesson 13 and determine if you will use a pausing point for remediation on close reading techniques and analysis before giving the assessment.

13

Unit Assessment

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|----------------------------------|-------------|---------|---|
| Unit Assessment (70 min.) | | | |
| Reading | Independent | 50 min. | <input type="checkbox"/> Vignette 10: “A Rice Sandwich”
<input type="checkbox"/> <i>Writer’s Journal</i> Unit Assessment |
| Writing | Independent | 20 min. | <input type="checkbox"/> <i>Writer’s Journal</i> Unit Assessment |

ADVANCED PREPARATION

Note: The time provided for this assessment is less than 90 minutes. You may wish to ask students to use the additional time to work on their stories of aspiration.

- Read Vignette 10, “A Rice Sandwich.”

Note: This vignette was chosen for its complexity and because students can use it to practice many of the techniques they have learned in this unit.

- Read through the Unit Assessment in the *Writer’s Journal*.

Contemporary Fiction: *The House on Mango Street*

Unit Assessment

READING (50 MIN.)

- Inform students that they will read a new vignette and answer questions about it. Today they will work independently.
- Encourage students to remember all the close-reading techniques you have developed over the past two weeks, and to use these as they are working today.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually. Assist students as needed, but do not provide them with answers.

Administration Instructions

- Inform students that today they will read a vignette from *The House on Mango Street* by Sandra Cisneros. After reading the vignette, they will answer several questions.
- Ask students to open their *Writer's Journals* and read Vignette 10. When they are done, they should answer the questions in their journal.
- Inform them and write on the board that they will have 50 minutes to work on this task.

Note: You may wish to write the instructions in the first bullet on the board.

Note: The following content is from the *Writer's Journal Unit Assessment: Reading*.

Writer's Journal Unit Assessment



Unit Assessment—Contemporary Fiction

Please answer questions in complete sentences and use evidence from the text to back up your answer. If possible, quote directly from the text, showing quotation marks.

1. Look at the three excerpts from this vignette below. Underneath each excerpt write down who is speaking, and in one sentence summarize what is happening in the excerpt.
 - a. “You kids just like to invent more work for me.”
The person speaking:
Summary:
 - b. “And besides, I know how to make my own lunch. If I ate at school, there’d be less dishes to wash. You would see me less and less and like me better. Everyday at noon my chair would be empty. Where is my favorite daughter you would cry, and when I came home finally at three p.m. you would appreciate me.”
The person speaking:
Summary:
 - c. “Okay, okay, my mother says after three days of this.”
The person speaking:
Summary:
2. In the letter to Sister Superior, Esperanza’s mother writes something that is incorrect English. What does she say that is incorrect?
3. In this vignette, Esperanza has a discussion with Sister Superior. Read that discussion in the last four paragraphs of the vignette.
 - a. What are the similarities between this discussion and the conversation between Esperanza and the nun in the first vignette you read, “The House on Mango Street”? You may refer back to the original text to help you.
 - b. What are the differences between this discussion and the conversation between Esperanza and the nun in the first vignette you read, “The House on Mango Street”? You may refer back to the original text to help you.
4. What does Esperanza want in this vignette?

5. Does she achieve her aspiration?
6. There is a common saying: “The grass is always greener on the other side of the fence.” What do you think this saying might mean? How would it apply to the vignette you just read?

Reading Score: ____/16 points

- When the time reaches 50 minutes, ask students to stop working and move on to the writing task.
 - Remind them to work independently and silently on this.
-

WRITING (20 MIN.)

Note: The following content is from the *Writer’s Journal Unit* Assessment: Writing.

Writing

Read the excerpt from “A Rice Sandwich” below. After reading, underline all the dialogue in the excerpt. Circle all the personal pronouns.

Mondays or Fridays, it doesn’t matter, mornings always go by slow and this day especially. But lunchtime came finally and I got to get in line with the stay-at-school kids. Everything is fine until the nun who knows all the canteen kids by heart looks at me and says: You, who sent you here? And since I am shy, I don’t say anything, just hold out my hand with the letter. This is no good, she says, till Sister Superior gives the okay. Go upstairs and see her. And so I went.

Question 1

Respond to the question below by stating your opinion and providing quotes from the text to support that opinion.

The question you will answer:

How do Esperanza’s feelings about the canteen change from the beginning to the end of the vignette?

As you write your response, think about the following questions:

- a. Are there any clues in the text that show how Esperanza thinks about the canteen in the first paragraph?
- b. Are there any clues in the text that show how Esperanza thinks about the canteen in the last paragraph?

Remember to use quotes from the text and to explain what those quotes mean.

Writing Score: ____/10 points

Question 2

Why do you think her feelings have changed?

As you write your response, think about the following questions:

- How does Esperanza feel after her conversation with her mother?
- How does Esperanza feel after her conversation with Sister Superior?
- During their conversation, Sister Superior points to a house that isn't Esperanza's. How does Esperanza feel about that house, and how might that feeling have affected her mood? You can use examples from other vignettes you have read to back up your answer.

Writing Score: ____/6 points

End Lesson

ASSESSMENT ANALYSIS

Correct Answer and Rationales—Reading

| Item | Correct Answer(s) | Points | Standards |
|------|---|--|---|
| 1a | The person speaking:
Esperanza's mother
Summary: Answers will vary but should include the idea that it is too much work to make lunch, and/or that she will need to do it for everyone. | 1 point for the speaker
2 points for summary—1 for the mother's reluctance, and 1 for the reason she is reluctant | TEKS 4.6.F;
TEKS 4.7.B;
TEKS 4.7.D |
| 1b | The person speaking:
Esperanza
Summary: Answers will vary but should include the idea that Esperanza is offering many arguments that it is a good idea to be allowed to bring in lunch to school. | 1 point for the speaker
2 points for summary—1 for understanding Esperanza wants to bring in lunch, 1 for the fact that she is offering several arguments to her mother | TEKS 4.6.F;
TEKS 4.7.B;
TEKS 4.7.D |
| 1c | The person speaking:
Esperanza's mother
Summary: Answers will vary but should include the idea that the mother has capitulated, and maybe the idea that Esperanza has worn her down. | 1 point for the speaker
1 point for the summary—for understanding Esperanza has won the argument and/or her mother has given in | TEKS 4.6.F;
TEKS 4.7.B;
TEKS 4.7.D |

| | | | |
|----|--|--|---|
| 2 | “Thanking you,” | 1 point | TEKS 4.7.C |
| 3a | Answers will vary but may include that Esperanza is speaking with a nun, Esperanza is unhappy with the encounter, she nods to answer, it relates to a home she is ashamed of. (There may be other valid answers—as long as they are rationally supported by the text, they are acceptable.) | 2 points—1 for each similarity and up to two reasons
1 point for correctly identifying a difference | TEKS 4.6.G;
TEKS 4.7.B;
TEKS 4.8.B |
| 3b | Answers will vary but should include that Esperanza is in a different place, Sister Superior feels sorry for what she has done and relents (we do not get anything similar from the nun in “The House on Mango Street” vignette), Esperanza is not talking about her actual house. (There may be other valid answers—as long as they are rationally supported by the text, they are acceptable.) | 2 points—1 for each similarity and up to two reasons
1 point for correctly identifying a difference | TEKS 4.6.G;
TEKS 4.7.B;
TEKS 4.8.B |
| 4 | To eat in the canteen | 1 point | TEKS 4.6.G |
| 5 | Yes, she eats in the canteen. (Students may reflect that the canteen is not very nice, but she still achieves what she wants to achieve.) | 1 point | TEKS 4.6.G |
| 6 | Answers will vary but should include the idea that what other people have always seems better than what you have. In this vignette, Esperanza wants something other kids have—the ability to eat in the canteen. When she has it, she realizes it isn’t that great. | 1 point for identifying the meaning of the phrase
1 point for linking that meaning to the vignette (Even if they get the meaning wrong, if they make a sensible connection they should be awarded a point.) | TEKS 4.6.F;
TEKS 4.7.B;
TEKS 4.8.A;
TEKS 4.8.B |

Total: ____/16 points

Writing Scoring

The opinion writing prompt addresses standards

✚ **TEKS 4.7.B; TEKS 4.7.C; TEKS 4.8.A; TEKS 4.8.B; TEKS 4.12.C**

Score Criteria—Question 1

| | |
|---|--------------------|
| Introduces the topic or text clearly | 2 points |
| States an opinion | 2 points |
| Links opinion and reasons using words, phrases, and clauses | 2 points |
| Provides logical quotes from the text | 2 points per quote |
| Provides logically ordered reasons | 2 points |

Total: ___/10 points

Score Criteria—Question 2

| | |
|---|----------|
| Identifies that the encounter with Sister Superior changed Esperanza's feelings | 2 points |
| Identifies Esperanza's shame about the house she did not live in, and being forced to point to her house, as contributing factors | 2 points |
| Effectively references other vignettes in making their case | 2 points |

Total _____/6 points

- You may wish to add additional points for spelling, grammar, and punctuation.

Pausing Point

PAUSING POINT FOR DIFFERENTIATION OF INSTRUCTION

Please use three days to address students' performance in this unit. We recommend the first pausing point either after Lesson 6 or 12, and the second and third pausing point days after Lesson 13, but you should insert these days to best support your class.

Use your observations of student performance in class and completion of *Writer's Journal* activity pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

REMEDIATION

For a detailed description of remediation strategies, which address lagging skills in Reading Comprehension, Fluency, Language, and Writing, refer to the Program Guide.

Content

If students demonstrate a need for remediation on any of the elements of the Contemporary Fiction unit, refer to the lessons covering that element. You may wish to read any vignette again as a teacher read-aloud. Additionally, you should focus more heavily on the suggestions labeled "Support" in the Teacher Guide materials for that lesson.

ENRICHMENT

Continuing to Work on Stories of Aspiration

Our suggestion for the Pausing Point days is for students to concentrate on refining and revising their stories. This is an opportunity for you to spend time with individual students, reading their work and providing targeted feedback.

By the time they reach the Pausing Point students should have created rough drafts of chapters in their stories:

1. the beginning, in which the setting is established and the character is introduced
2. the middle, in which the character meets others who cause them to reevaluate their aspirations
3. the conclusion, which may include the character's growing empathy

You may wish to use the following tools to help students work on their stories:

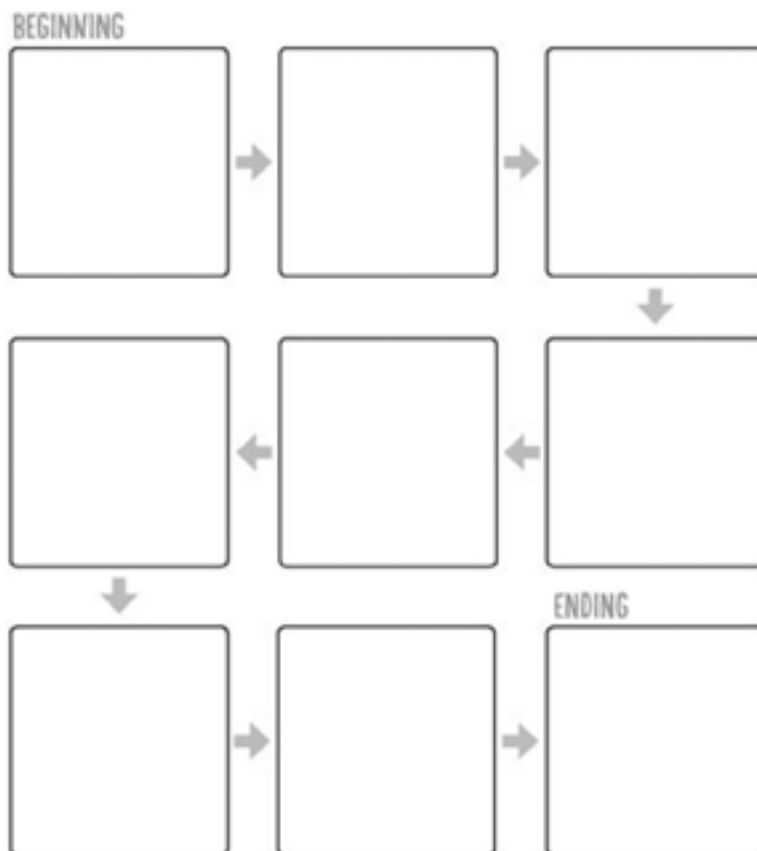
Stories of Aspiration 1

- Ask students to use the organizer below. You may wish to concentrate them on plot or character development.

Note: The following content is from *Writer's Journal* PP.1.

Writer's Journal PP.1

Revise the plot of your story using the graphic organizer below. Fill in what has happened in your story so far in the first squares, the last squares, and the squares in the middle. Think about what might have happened in between. Revise what happens in the beginning, the middle, or the end if you think it no longer makes sense.



Stories of Aspiration 2

- Ask students to choose their favorite vignette, reread it, and use it to create a new scene with their character.

Note: The following content is from *Writer's Journal* PP.2.

Writer's Journal PP.2

Complete the lines below, and then use the space here or at the back of your journal to create a new scene for your story.

My favorite vignette is _____.

The summary of what happened is _____.

I am going to use what happened in that vignette in my story by _____.

Use the space in the back of your *Writer's Journal* to create a new scene.

Stories of Aspiration 3

- Ask students to use the revision prompts, below, to think about how to revise their writing.

Note: The following content is from *Writer's Journal* PP.3.

Writer's Journal PP.3

Use the prompts below to think about what your story looks like now, and how you may wish to revise it.

Setting

1. Where?
2. When?

Characters

1. Main character
 - a. Name:
 - b. Physical appearance:
 - c. Personality:
 - d. Example of dialogue:

2. Character 2

- a. Name:
- b. Physical appearance:
- c. Personality:
- d. Example of dialogue:

3. Character 3

- a. Name:
- b. Physical appearance:
- c. Personality:
- d. Example of dialogue:

4. Character 4

- a. Name:
- b. Physical appearance:
- c. Personality:
- d. Example of dialogue:

You can continue at the back of your journal if you have more characters.

Plot

1. Summarize the plot of your story.
2. What is the problem your character faces?
3. How does your character deal with the problem?
4. How do the character's thoughts and feelings change?
5. How is the problem solved? Does your character achieve their aspirations?
If so, why and how?

Title

1. I chose this title because...
-

Story Arcs

As an alternative enrichment for the final Pausing Point lesson, you may wish to return to the vignette "A Rice Sandwich," which students first read in the Unit Assessment. This vignette provides a neat story arc, a concept students have not investigated in this unit.

- Explain that some stories can be analyzed through a story arc. Tell students that often stories don't fit neatly into this structure, but that it can still be useful to help understand what is going on.
- Explain that sometimes individual chapters, as well as complete stories, fit into this structure. Tell students they will look at "A Rice Sandwich" as an example.
- Spend 10 minutes reviewing the story arcs using the graphic organizer in *Writer's Journal* PP.4 as a guide. Explain each term and model on the board/chart paper, using the story of *Little Red Riding Hood*. There are many versions of *Little Red Riding Hood*—you may wish to adapt this to your favorite:

1. **Evaluative.** Introduction/Beginning. Usually this introduces the characters and the setting. What is the beginning of *Little Red Riding Hood*?

» We meet Red Riding Hood and find out she has a grandmother she wishes to visit in the woods.

2. **Evaluative.** Rising Action. This is where events build, grabbing your attention and leading you to the climax of the story. What is the rising action of this story?

» Red Riding Hood is in the woods, and a wolf is following her. The wolf races ahead and eats her grandmother.

3. **Evaluative.** The Climax. This is the turning point—the most dramatic moment of the story. What is the climax of this story?

» Red Riding Hood meets the wolf. She realizes something is wrong and the wolf eats her (or tries to eat her, depending on which version you read).

4. **Evaluative.** Falling Action. These are the events that happen as a result of the climax. What is the falling action of this story?

» The woodsman hears the events and rushes in, saving Red Riding Hood and the grandmother.

5. **Evaluative.** Resolution. The story ends, and everything is resolved. What is the falling action of this story?

» The wolf is dead. Red Riding Hood and the grandmother live happily ever after.

- Ask students to complete the arc with the vignette "A Rice Sandwich" and then review answers.

Note: The following content is from *Writer's Journal* PP.4 and contains answers.

Writer's Journal PP.4

Vignette 10: "A Rice Sandwich"

Look at the vignette "A Rice Sandwich." Place the events in the story in the chart below.

Climax

» Sister Superior and Esperanza have a confrontation.

Rising Action

» Esperanza convinces her mother
to let her eat in the canteen. She
takes the note into school and
meets Sister Superior.

Falling Action

» Sister Superior relents and
lets Esperanza stay.

Introduction/Beginning

» Esperanza explains that the
canteen is a special place.

Resolution/Ending

» Esperanza eats in the
canteen, but doesn't enjoy it.

Glossary

A

annotate, v. add notes to a text or drawing to explain or comment on it

aspiration, n. the hope of achieving something

B

ballerina, n., fem. a kind of professional dancer

baptize, v. perform a Christian ceremony through which people are named

barely, adv. only just; almost not

brass, n. a shiny metal that is quite expensive and heavy

C

chandelier, n. a lamp that hangs from the ceiling

character, n. the qualities and personality of someone

cinnamon, n. a kind of spice

complicated, adj. difficult to explain

crooked, adj. not straight

crumbling, adj. slowly falling apart, usually by breaking into small pieces

D

deduction, n. a conclusion or answer arrived at from the evidence

dumb, adj. stupid

E

elms, n. a type of tree, usually large

emphasis, n. adding stress or force to something written

especially, adv. particularly

F

fancy, adj. nice and probably expensive

figurative language, n. words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

flat, n. an apartment

H

hyperbole, n. words or phrases that use exaggeration for humor or to emphasize a point.

I

idiom, n. an expression that goes beyond the literal meaning of its individual words.

M

Madame Butterfly, n. a famous opera in which the main character falls in love with a man who betrays her

march, v. walk fast and with purpose

marimbas, n. a musical instrument, similar to a xylophone, that you hit in different places to get different musical notes

metaphor, n. a comparison that does not use like or as

O

opera, n. a musical performance in which all of the words are sung

P

perception, n. the way something is seen. People can have different perceptions of the same event.

personification, n. describing nonhuman things as if they had human qualities

porcelain, n. a type of ceramic ware used to make dishes and various types of pottery

R

records, n. flat discs that store music and can be played aloud

rosebuds, n. small young roses, before they become full flowers

S

satin, n. a smooth, shiny fabric

scene, n. the place where an event happens or a sequence of action in a movie, play, or book

selfish, adj. only thinking about oneself

setting, n. the time and place of the story

simile, n. a comparison using the words *like* or *as*

sobbing, adj. crying a lot

straw brim, n. a straw hat with a band that casts shade on the face

T

temporary, adj. will not last a long time, not permanent

theme, n. a key subject or idea, usually seen repeatedly in a text

trudge, v. walk with heavy steps

V

velvety, adj. like velvet, a soft expensive fabric

vignette, n. a short episode, account, or description

visualization, n. forming images in your mind

W

washroom, n. a room, often public, usually with washing and toilet facilities

Digital Exit Ticket Suggested Answers

| QUESTION | ANSWER |
|---|---|
| Lesson 1 | |
| What evidence in the text helps you to infer how many bedrooms there are in the house on Mango Street? | Accurate responses should respond with three bedrooms and include supporting evidence from the text found at the bottom of page 4 in the Reader. |
| Lesson 2 | |
| Complete the sentence below to convey how the narrator feels about the Loomis Street flat. | Answers will vary but should be supported by evidence from the text. |
| Lesson 3 | |
| What is evidence that Esperanza cares about how others see her? | Answers will vary but should include supporting evidence from the text, including the encounter on page 5 of the Reader. |
| Lesson 4 | |
| What is the biggest difference between Esperanza and her mother? | Answers will vary but should include contrasting views of Esperanza and her mother. Supporting evidence for Esperanza should be drawn from the vignette "My Name" and supporting evidence for her mother should be drawn from "A Smart Cookie." |
| Lesson 5 | |
| Do you think Esperanza literally meant the windows were so small they couldn't let any air in? Would her family be able to live inside a house without any air? | Answers will vary but should include that the window description is not literal. Supporting evidence from the vignette "The House on Mango Street" should be included in a complete response. |
| Lesson 6 | |
| How did you use feedback to help you revise your writing? Why is it important to listen to feedback? | Answers will vary but complete responses should include specific details. |
| Lesson 7 | |
| How does Esperanza feel about Rachel? Use evidence from the story to support your response. | Answers will vary but a complete response should include supporting evidence from the vignette "Our Good Day." |
| Lesson 8 | |
| Today we looked at the difference between what other people see and what Esperanza's community knows. What are the differences between them? | Complete responses should include a clear answer with supporting evidence from the vignette "Those Who Don't." |

Lesson 9

How do you think Esperanza's perspective changes through the vignette we read today?

Answers will vary but should include how Esperanza changed supported by evidence from the vignette "Gil's Furniture Bought and Sold."

Lesson 10

Esperanza feels like her wish is selfish. What do you think Esperanza's wish was? Find clues in the text to back up your answer and make sure you put lines from the text in quotation marks.

Answers will vary but should respond to all parts of the prompt including direct supporting quotations from the vignette "The Three Sisters."

Lesson 11

The word empathy means "the ability to understand and share the feelings of another." How do you see Esperanza's empathy grow through the vignettes?

Answers will vary but should relate to the prompt and use supporting evidence from more than one vignette.

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

| | | |
|---|---|--|
| (1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking—oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to: | | |
| TEKS 4.1.A | listen actively, ask relevant questions to clarify information, and make pertinent comments | U3: p. 88, U3: p. 92 |
| TEKS 4.1.B | follow, restate, and give oral instructions that involve a series of related sequences of action | |
| TEKS 4.1.C | express an opinion supported by accurate information, employing eye contact, speaking rate, volume, and enunciation, and the conventions of language to communicate ideas effectively | U3: p. 88, U3: p. 96, U3: p. 154, U3: p. 161 |
| TEKS 4.1.D | work collaboratively with others to develop a plan of shared responsibilities | U3: p. 42, U3: p. 46 |
| (2) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—beginning reading and writing. The student develops word structure knowledge through phonological awareness, print concepts, phonics, and morphology to communicate, decode, and spell. The student is expected to: | | |
| (A) demonstrate and apply phonetic knowledge by: | | |
| TEKS 4.2.A.i | decoding words with specific orthographic patterns and rules, including regular and irregular plurals | |
| TEKS 4.2.A.ii | decoding multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables | |
| TEKS 4.2.A.iii | decoding words using advanced knowledge of syllable division patterns such as VV | |
| TEKS 4.2.A.iv | decoding words using knowledge of prefixes | |
| TEKS 4.2.A.v | decoding words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants | |
| TEKS 4.2.A.vi | identifying and reading high-frequency words from a research-based list | |
| (B) demonstrate and apply spelling knowledge by: | | |
| TEKS 4.2.B.i | spelling multisyllabic words with closed syllables, open syllables, VCe syllables, vowel teams, including digraphs and diphthongs, r-controlled syllables, and final stable syllables | |
| TEKS 4.2.B.ii | spelling homophones | |
| TEKS 4.2.B.iii | spelling multisyllabic words with multiple sound-spelling patterns | |
| TEKS 4.2.B.iv | spelling words using advanced knowledge of syllable division patterns | |
| TEKS 4.2.B.v | spelling words using knowledge of prefixes | |
| TEKS 4.2.B.vi | spelling words using knowledge of suffixes, including how they can change base words such as dropping e, changing y to i, and doubling final consonants | |
| TEKS 4.2.C | write legibly in cursive to complete assignments | |

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

| | | |
|---|---|--|
| (3) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—vocabulary. The student uses newly acquired vocabulary expressively. The student is expected to: | | |
| TEKS 4.3.A | use print or digital resources to determine meaning, syllabication, and pronunciation | |
| TEKS 4.3.B | use context within and beyond a sentence to determine the relevant meaning of unfamiliar words or multiple-meaning words | |
| TEKS 4.3.C | determine the meaning of and use words with affixes such as <i>mis-</i> , <i>sub-</i> , <i>-ment</i> , and <i>-ity/ty</i> and roots such as <i>auto</i> , <i>graph</i> , and <i>meter</i> | |
| TEKS 4.3.D | identify, use, and explain the meaning of homophones such as <i>reign/rain</i> | |
| (4) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—fluency. The student reads grade-level text with fluency and comprehension. The student is expected to use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text. | | |
| TEKS 4.4.A | use appropriate fluency (rate, accuracy, and prosody) when reading grade-level text | |
| (5) Developing and sustaining foundational language skills: listening, speaking, reading, writing, and thinking—self-sustained reading. The student reads grade-appropriate texts independently. The student is expected to self-select text and read independently for a sustained period of time. | | |
| TEKS 4.5.A | self-select text and read independently for a sustained period of time | |
| (6) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to: | | |
| TEKS 4.6.A | establish purpose for reading assigned and self-selected texts | |
| TEKS 4.6.B | generate questions about text before, during, and after reading to deepen understanding and gain information | |
| TEKS 4.6.C | make, correct, or confirm predictions using text features, characteristics of genre, and structures | |
| TEKS 4.6.D | create mental images to deepen understanding | U3: p. 8, U3: p. 12 |
| TEKS 4.6.E | make connections to personal experiences, ideas in other texts, and society | |
| TEKS 4.6.F | make inferences and use evidence to support understanding | U3: p. 8, U3: p. 12, U3: p. 22, U3: p. 27, U3: p. 42, U3: p. 52, U3: p. 72, U3: p. 76, U3: p. 98, U3: p. 102, U3: p. 122, U3: p. 126, U3: p. 132, U3: p. 135 |
| TEKS 4.6.G | evaluate details read to determine key ideas | U3: p. 22, U3: p. 31, U3: p. 58, U3: p. 63, U3: p. 72, U3: p. 76, U3: p. 142, U3: p. 147 |
| TEKS 4.6.H | synthesize information to create new understanding | U3: p. 22, U3: p. 31, U3: p. 58, U3: p. 63, U3: p. 110, U3: p. 113 |
| TEKS 4.6.I | monitor comprehension and make adjustments such as re-reading, using background knowledge, asking questions, and annotating when understanding breaks down | U3: p. 110, U3: p. 113, U3: p. 115 |

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

| | | |
|--|---|--|
| (7) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to: | | |
| TEKS 4.7.A | describe personal connections to a variety of sources including self-selected texts | U3: p. 8, U3: p. 12, U3: p. 22, U3: p. 31, U3: p. 110, U3: p. 113 |
| TEKS 4.7.B | write responses that demonstrate understanding of texts, including comparing and contrasting ideas across a variety of sources | U3: p. 58, U3: p. 63, U3: p. 66 |
| TEKS 4.7.C | use text evidence to support an appropriate response | U3: p. 8, U3: p. 12, U3: p. 22, U3: p. 27, U3: p. 31, U3: p. 98, U3: p. 102 |
| TEKS 4.7.D | retell, paraphrase or summarize texts in ways that maintain meaning and logical order | U3: p. 98, U3: p. 102 |
| TEKS 4.7.E | interact with sources in meaningful ways such as notetaking, annotating, freewriting, or illustrating | U3: p. 8, U3: p. 12, U3: p. 42, U3: p. 46, U3: p. 122, U3: p. 126, U3: p. 132, U3: p. 135 |
| TEKS 4.7.F | Use newly acquired vocabulary as appropriate | |
| TEKS 4.7.G | discuss specific ideas in the text that are important to the meaning | |
| (8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—literary elements. The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to: | | |
| TEKS 4.8.A | infer basic themes supported by text evidence | U3: p. 22, U3: p. 31, U3: p. 132, U3: p. 135, U3: p. 142, U3: p. 147 |
| TEKS 4.8.B | explain the interactions of the characters and the changes they undergo | U3: p. 42, U3: p. 50, U3: p. 52, U3: p. 98, U3: p. 102, U3: p. 110, U3: p. 113, U3: p. 122, U3: p. 126, U3: p. 132, U3: p. 135, U3: p. 142, U3: p. 147 |
| TEKS 4.8.C | analyze plot elements, including the rising action, climax, falling action, and resolution | |
| TEKS 4.8.D | explain the influence of the setting, including historical and cultural settings, on the plot | U3: p. 8, U3: p. 12, U3: p. 22, U3: p. 31 |
| (9) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to: | | |
| TEKS 4.9.A | demonstrate knowledge of distinguishing characteristics of well-known children’s literature such as folktales, fables, legends, myths, and tall tales | |
| TEKS 4.9.B | explain figurative language such as simile, metaphor, and personification that the poet uses to create images | |
| TEKS 4.9.C | explain structure in drama such as character tags, acts, scenes, and stage directions | |
| (D) recognize characteristics and structures of informational text, including: | | |
| TEKS 4.9.D.i | the central idea with supporting evidence | |
| TEKS 4.9.D.ii | features such as pronunciation guides and diagrams to support understanding | |
| TEKS 4.9.D.iii | organizational patterns such as compare and contrast | |

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

| | | |
|--|--|--|
| (E) recognize characteristics and structures of argumentative text by: | | |
| TEKS 4.9.E.i | identifying the claim | |
| TEKS 4.9.E.ii | explaining how the author has used facts for an argument | |
| TEKS 4.9.F | identifying the intended audience or reader | |
| TEKS 4.9.F | recognize characteristics of multimodal and digital texts | |
| (10) Author’s purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors’ choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author’s craft purposefully in order to develop their own products and performances. The student is expected to: | | |
| TEKS 4.10.A | explain the author’s purpose and message within a text | U3: p. 110, U3: p. 113 |
| TEKS 4.10.B | explain how the use of text structure contributes to the author’s purpose | |
| TEKS 4.10.C | analyze the author’s use of print and graphic features to achieve specific purposes | |
| TEKS 4.10.D | describe how the author’s use of imagery, literal and figurative language such as simile and metaphor, and sound devices such as alliteration and assonance achieves specific purposes | U3: p. 72, U3: p. 76, U3: p. 122, U3: p. 126 |
| TEKS 4.10.E | identify and understand the use of literary devices, including first- or third-person point of view; | |
| TEKS 4.10.F | discuss how the author’s use of language contributes to voice | |
| TEKS 4.10.G | identify and explain the use of anecdote | |
| (11) Composition: listening, speaking, reading, writing, and thinking using multiple texts—writing process. The student uses the writing process recursively to compose multiple texts that are legible and uses appropriate conventions. The student is expected to: | | |
| TEKS 4.11.A | plan a first draft by selecting a genre for a particular topic, purpose, and audience using a range of strategies such as brainstorming, freewriting, and mapping | U3: p. 72, U3: p. 85, U3: p. 88, U3: p. 92, U3: p. 132, U3: p. 139, U3: p. 142, U3: p. 145, U3: p. 154, U3: p. 158 |
| (B) develop drafts into a focused, structured, and coherent piece of writing by: | | |
| TEKS 4.11.B.i | organizing with purposeful structure, including an introduction, transitions, and a conclusion | |
| TEKS 4.11.B.ii | developing an engaging idea with relevant details | U3: p. 22, U3: p. 27 |
| TEKS 4.11.C | revise drafts to improve sentence structure and word choice by adding, deleting, combining, and rearranging ideas for coherence and clarity | U3: p. 58, U3: p. 62, U3: p. 122, U3: p. 126 |
| (D) edit drafts using standard English conventions, including: | | |
| TEKS 4.11.D | edit drafts using standard English conventions | |
| TEKS 4.11.D.i | complete simple and compound sentences with subject-verb agreement and avoidance of spllices, run-ons, and fragments | |
| TEKS 4.11.D.ii | past tense of irregular verbs | |
| TEKS 4.11.D.iii | singular, plural, common, and proper nouns | |

TEXAS ESSENTIAL KNOWLEDGE AND SKILLS - GRADE 4

| Unit 3 | | Correlation—Teacher’s Guide |
|---|---|---|
| TEKS 4.11.D.iv | adjectives, including their comparative and superlative forms | |
| TEKS 4.11.D.v | adverbs that convey frequency and adverbs that convey degree | |
| TEKS 4.11.D.vi | prepositions and prepositional phrases | |
| TEKS 4.11.D.vii | pronouns, including reflexive | U3: p. 98, U3: p. 102 |
| TEKS 4.11.D.viii | coordinating conjunctions to form compound subjects, predicates, and sentences | |
| TEKS 4.11.D.ix | capitalization of historical periods, events and documents; titles of books; stories and essays; and languages, races, and nationalities | |
| TEKS 4.11.D.x | punctuation marks including apostrophes in possessives, commas in compound sentences, and quotation marks in dialogue | U3: p. 58, U3: p. 63 |
| TEKS 4.11.D.xi | correct spelling of words with gradeappropriate orthographic patterns and rules and high-frequency words | |
| TEKS 4.11.E | publish written work for appropriate audiences | |
| (12) Composition: listening, speaking, reading, writing, and thinking using multiple texts—genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to: | | |
| TEKS 4.12.A | compose literary texts such as personal narratives and poetry using genre characteristics and craft | U3: p. 8, U3: p. 19, U3: p. 42, U3: p. 55, U3: p. 58, U3: p. 69, U3: p. 72, U3: p. 85, U3: p. 88, U3: p. 92, U3: p. 110, U3: p. 117, U3: p. 122, U3: p. 130, U3: p. 132, U3: p. 139, U3: p. 142, U3: p. 145, U3: p. 154, U3: p. 158 |
| TEKS 4.12.B | compose informational texts, including brief compositions that convey information about a topic, using a clear central idea and genre characteristics and craft | |
| TEKS 4.12.C | compose argumentative texts, including opinion essays, using genre characteristics and craft | U3: p. 42, U3: p. 50, U3: p. 98, U3: p. 102 |
| TEKS 4.12.D | compose correspondence that requests information | |
| (13) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to: | | |
| TEKS 4.13.A | generate and clarify questions on a topic for formal and informal inquiry | |
| TEKS 4.13.B | develop and follow a research plan with adult assistance | |
| TEKS 4.13.C | identify and gather relevant information from a variety of sources | |
| TEKS 4.13.D | Identify primary and secondary sources | |
| TEKS 4.13.E | demonstrate understanding of information gathered | |
| TEKS 4.13.F | recognize the difference between paraphrasing and plagiarism when using source materials | |
| TEKS 4.13.G | develop a bibliography | |
| TEKS 4.13.H | use an appropriate mode of delivery, whether written, oral, or multimodal, to present results | U3: p. 154, U3: p. 161 |

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

| | | |
|--|--|---|
| <p>(1) Cross-curricular second language acquisition/learning strategies. The ELL uses language learning strategies to develop an awareness of their own learning processes in all content areas. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> | | |
| ELPS 1.A | use prior knowledge and experiences to understand meanings in English | U3: p. 19 |
| ELPS 1.B | monitor oral and written language production and employ self-corrective techniques or other resources | |
| ELPS 1.C | use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary | U3: p. 51, U3: p. 55, U3: p. 62, U3: p. 70, U3: p. 86, U3: p. 140 |
| ELPS 1.D | speak using learning strategies such as requesting assistance, employing non-verbal cues, and using synonyms and circumlocution (conveying ideas by defining or describing when exact English words are not known) | |
| ELPS 1.E | internalize new basic and academic language by using and reusing it in meaningful ways in speaking and writing activities that build concept and language attainment | |
| ELPS 1.F | use accessible language and learn new and essential language in the process | |
| ELPS 1.G | demonstrate an increasing ability to distinguish between formal and informal English and an increasing knowledge of when to use each one commensurate with grade-level learning expectations | |
| ELPS 1.H | develop and expand repertoire of learning strategies such as reasoning inductively or deductively, looking for patterns in language, and analyzing sayings and expressions commensurate with grade-level learning expectations | |
| <p>(2) Cross-curricular second language acquisition/listening. The ELL listens to a variety of speakers including teachers, peers, and electronic media to gain an increasing level of comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> | | |
| ELPS 2.A | distinguish sounds and intonation patterns of English with increasing ease | |
| ELPS 2.B | recognize elements of the English sound system in newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters | |
| ELPS 2.C | learn new language structures, expressions, and basic and academic vocabulary heard during classroom instruction and interactions | U3: p. 84 |
| ELPS 2.D | monitor understanding of spoken language during classroom instruction and interactions and seek clarification as needed | U3: p. 96, U3: p. 161 |

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

Unit 3

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| ELPS 2.E | use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language | |
| ELPS 2.F | listen to and derive meaning from a variety of media such as audio tape, video, DVD, and CD ROM to build and reinforce concept and language attainment | |
| ELPS 2.G | understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar | |
| ELPS 2.H | understand implicit ideas and information in increasingly complex spoken language commensurate with grade-level learning expectations | |
| ELPS 2.I | demonstrate listening comprehension of increasingly complex spoken English by following directions, retelling or summarizing spoken messages, responding to questions and requests, collaborating with peers, and taking notes commensurate with content and grade-level needs | |
| <p>(3) Cross-curricular second language acquisition/speaking. The ELL speaks in a variety of modes for a variety of purposes with an awareness of different language registers (formal/informal) using vocabulary with increasing fluency and accuracy in language arts and all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in speaking. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. The student is expected to:</p> | | |
| ELPS 3.A | practice producing sounds of newly acquired vocabulary such as long and short vowels, silent letters, and consonant clusters to pronounce English words in a manner that is increasingly comprehensible | |
| ELPS 3.B | expand and internalize initial English vocabulary by learning and using high-frequency English words necessary for identifying and describing people, places, and objects, by retelling simple stories and basic information represented or supported by pictures, and by learning and using routine language needed for classroom communication | |
| ELPS 3.C | speak using a variety of grammatical structures, sentence lengths, sentence types, and connecting words with increasing accuracy and ease as more English is acquired | |
| ELPS 3.D | speak using grade-level content area vocabulary in context to internalize new English words and build academic language proficiency | |
| ELPS 3.E | share information in cooperative learning interactions | U3: p. 96 |
| ELPS 3.F | ask and give information ranging from using a very limited bank of high-frequency, high-need, concrete vocabulary, including key words and expressions needed for basic communication in academic and social contexts, to using abstract and content-based vocabulary during extended speaking assignments | U3: p. 161 |

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

Unit 3

Correlation—Teacher’s Guide

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| ELPS 3.G | express opinions, ideas, and feelings ranging from communicating single words and short phrases to participating in extended discussions on a variety of social and gradeappropriate academic topics | U3: p. 30, U3: p. 84, U3: p. 107 |
| ELPS 3.H | narrate, describe, and explain with increasing specificity and detail as more English is acquired | |
| ELPS 3.I | adapt spoken language appropriately for formal and informal purposes | |
| ELPS 3.J | respond orally to information presented in a wide variety of print, electronic, audio, and visual media to build and reinforce concept and language attainment | |
| <p>(4) Cross-curricular second language acquisition/reading. The ELL reads a variety of texts for a variety of purposes with an increasing level of comprehension in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in reading. In order for the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student’s level of English language proficiency. For kindergarten and grade 1, certain of these student expectations apply to text read aloud for students not yet at the stage of decoding written text. The student is expected to:</p> | | |
| ELPS 4.A | learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words | |
| ELPS 4.B | recognize directionality of English reading such as left to right and top to bottom | |
| ELPS 4.C | develop basic sight vocabulary, derive meaning of environmental print, and comprehend English vocabulary and language structures used routinely in written classroom materials | |
| ELPS 4.D | use prereading supports such as graphic organizers, illustrations, and pretaught topicrelated vocabulary and other prereading activities to enhance comprehension of written text | |
| ELPS 4.E | read linguistically accommodated content area material with a decreasing need for linguistic accommodations as more English is learned | |
| ELPS 4.F | use visual and contextual support and support from peers and teachers to read grade-appropriate content area text, enhance and confirm understanding, and develop vocabulary, grasp of language structures, and background knowledge needed to comprehend increasingly challenging language | U3: p. 17, U3: p. 128 |
| ELPS 4.G | demonstrate comprehension of increasingly complex English by participating in shared reading, retelling or summarizing material, responding to questions, and taking notes commensurate with content area and grade level needs | U3: p. 38, U3: p. 47, U3: p. 64, U3: p. 77, U3: p. 84, U3: p. 105, U3: p. 107, U3: p. 116, U3: p. 137, U3: p. 150 |
| ELPS 4.H | read silently with increasing ease and comprehension for longer periods | |

ENGLISH LANGUAGE PROFICIENCY STANDARDS - GRADE 4

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|----------|--|---|
| ELPS 4.I | demonstrate English comprehension and expand reading skills by employing basic reading skills such as demonstrating understanding of supporting ideas and details in text and graphic sources, summarizing text, and distinguishing central ideas from details commensurate with content area needs | U3: p. 30, U3: p. 38, U3, p. 51, U3: p. 105 |
| ELPS 4.J | demonstrate English comprehension and expand reading skills by employing inferential skills such as predicting, making connections between ideas, drawing inferences and conclusions from text and graphic sources, and finding supporting text evidence commensurate with content area needs | U3: p. 96, U3, p. 105, U3: p. 107, U3: p. 150, U3: p. 161 |
| ELPS 4.K | demonstrate English comprehension and expand reading skills by employing analytical skills such as evaluating written information and performing critical analyses commensurate with content area and grade-level needs | |
| ELPS 5.A | learn relationships between sounds and letters of the English language to represent sounds when writing in English | |
| ELPS 5.B | write using newly acquired basic vocabulary and content-based grade-level vocabulary | U3: p. 51, U3: p. 70, U3: p. 95, U3: p. 107, U3: p. 120, U3: p. 140, U3: p. 160 |
| ELPS 5.C | spell familiar English words with increasing accuracy, and employ English spelling patterns and rules with increasing accuracy as more English is acquired | |
| ELPS 5.D | edit writing for standard grammar and usage, including subject-verb agreement, pronoun agreement, and appropriate verb tenses commensurate with grade-level expectations as more English is acquired | U3: p. 28, U3: p. 62, U3: p. 160 |
| ELPS 5.E | employ increasingly complex grammatical structures in content area writing commensurate with grade level expectations such as (i) using correct verbs, tenses, and pronouns/antecedents; (ii) using possessive case (apostrophe -s) correctly; and, (iii) using negatives and contractions correctly | |
| ELPS 5.F | write using a variety of grade-appropriate sentence lengths, patterns, and connecting words to combine phrases, clauses, and sentences in increasingly accurate ways as more English is acquired | U3: p. 86 |
| ELPS 5.G | narrate, describe, and explain with increasing specificity and detail to fulfill content area writing needs as more English is acquired | U3: p. 19; U3: p. 30, U3: p. 55, U3: p. 131, U3: p. 146 |

General Manager K-8 Humanities and SVP, Product

Alexandra Clarke

Chief Academic Officer, Elementary Humanities

Susan Lambert

Content and Editorial

Elizabeth Wade, PhD, Director,
Elementary Language Arts Content

Patricia Erno, Associate Director, Elementary ELA Instruction

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Leslie Johnson, Associate Director, K-8 Language Arts

Thea Aguiar, Director of Strategic Projects, K-5 Language Arts

Zara Chaudhury, Project Manager, K-8 Language Arts

Design and Production

Tory Novikova, Product Design Director

Erin O'Donnell, Product Design Manager

Other Contributors

Patricia Beam, Bill Cheng, Ken Harney, Molly Hensley, David Herubin, Sara Hunt, Kristen Kirchner, James Mendez-Hodes, Christopher Miller, Diana Projansky, Todd Rawson, Jennifer Skelley, Julia Sverchuk, Elizabeth Thiers, Amanda Tolentino, Paige Womack

Texas Contributors

Content and Editorial

Sarah Cloos

Laia Cortes

Jayana Desai

Angela Donnelly

Claire Dorfman

Ana Mercedes Falcón

Rebecca Figueroa

Nick García

Sandra de Gennaro

Patricia Infanzón-
Rodríguez

Seamus Kirst

Michelle Koral

Sean McBride

Jacqueline Ovalle

Sofía Pereson

Lilia Perez

Sheri Pineault

Megan Reasor

Marisol Rodriguez

Jessica Roodvoets

Lyna Ward

Product and Project Management

Stephanie Koleda

Tamara Morris

Art, Design, and Production

Nanyamka Anderson

Raghav Arumugan

Dani Aviles

Olioli Buika

Sherry Choi

Stuart Dalgo

Edel Ferri

Pedro Ferreira

Nicole Galuszka

Parker-Nia Gordon

Isabel Hetrick

Ian Horst

Ashna Kapadia

Jagriti Khirwar

Julie Kim

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Overstreet

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Jules Zuckerberg



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Scott Ritchie
Kelina Summers

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Contributors to Earlier Versions of These Materials

Susan B. Albaugh, Kazuko Ashizawa, Kim Berrall, Ang Blanchette, Nancy Braier, Maggie Buchanan, Paula Coyner, Kathryn M. Cummings, Michelle De Groot, Michael Donegan, Diana Espinal, Mary E. Forbes, Michael L. Ford, Sue Fulton, Carolyn Gosse, Dorrit Green, Liza Greene, Ted Hirsch, Danielle Knecht, James K. Lee, Matt Leech, Diane Henry Leipzig, Robin Luecke, Martha G. Mack, Liana Mahoney, Isabel McLean, Steve Morrison, Juliane K. Munson, Elizabeth B. Rasmussen, Ellen Sadler, Rachael L. Shaw, Sivan B. Sherman, Diane Auger Smith, Laura Tortorelli, Khara Turnbull, Miriam E. Vidaver, Michelle L. Warner, Catherine S. Whittington, Jeannette A. Williams.

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