

5th Grade ELA Work Packet

Week of December 14-18, 2020

Week of December 21-23

Name _____

*Please do not begin any assignments until
instructed by Ms. Eggink.*

LT: I can identify the meaning behind each chapter's name.

What is the rationale behind the name of the chapter?

Las Uvas (4-22)	
Las Papayas (23-38)	
Los Higos (39-57)	
Las Guayabas (58-80)	
Los Melones	

(81-100)	
Las Cebollas (100-120)	
Las Almendras (121-138)	
Las Ciruelas (139-157)	
Las Papas (158-178)	
Los Aguacates	

(179-198)	
Los Esparragos (199-213)	
Los Duraznos (214-233)	
Las Uvas (234-253)	

Metaphors Note-catcher: The River

RL.5.1, RL.5.2, L.5.5a

Name: _____ Date: _____

Excerpt of text	Metaphor	What does it mean?
<p>Ex. Las Uvas. Pages 17-18 from "Several years ago, when Esperanza ..." to "... never told Miguel about the river."</p>	<p>"But now that she was a young woman, she understood that Miguel was the housekeeper's son and she was the ranch owner's daughter and between them ran a deep river. Esperanza stood on one side and Miguel stood on the other and the river could never be crossed."</p>	
<p>1. Las Papayas. Pages 36-37 from "My father and I have lost faith ..." to "... different sides of the river."</p>	<p>"In Mexico we stand on different sides of the river."</p>	
<p>2. Los Duraznos. Pages 223-224 from "Anza, everything will work out" to "... think you are a queen."</p>	<p>"Are you standing on the other side of the river? No! You are still a peasant!"</p>	

Excerpt of text	Metaphor	What does it mean?
3. Las Uvas: Pages 249–251 read from "As the sun rose ..." to "... held her heart to the earth."	"And there, in the middle of the wilderness, was a girl in a blue silk dress and a boy with his hair slicked down, eating mangoes on a stick, carved to look like exotic flowers, sitting on a grassy bank, on the same side of the river."	

1. The river metaphor is woven throughout the story. What theme does this metaphor convey? Underline the best answer:

- A. You have to swim to cross a river.
- B. Rivers move fast, just like life.
- C. Rivers can be very wide, so the banks are a long way apart.
- D. Everyone should be treated equally.

What Is a Monologue?

W.5.3, W.5.4

A text written in a monologue format ...

- Is written in the first person point of view ("I," "me," "my")
- Beginning: The narrator tells about an event or situation:
 - Establishes the situation by describing what is happening and describing the setting, or when and where the event takes place.
 - Introduces him- or herself by giving the audience information they need to know about him or her.
 - Introduces the other characters.
- Middle: The narrator explains how he or she responds to the event or situation
 - Describes what he or she does, says, thinks, and feels.
- Ending: The narrator provides a sense of closure
 - Reflects on the event and describing the deep thought or big understanding he or she had as a result of experiencing the event described in the monologue.

Mama's Monologue

Mama: I hadn't slept well since Sixto. I was thinking through our options for the thousandth time, trying to figure out what to do for the best for my little Esperanza, and for Abuelita. I caught a whiff of something burning, and then I heard a "thump." My heart quickened, as it dawned on me that my worst fears were being realized. Those vultures were burning my beautiful house down.

I flew out of bed and headed straight for Esperanza's bedroom. The smoke was already thick in the hall. I shook her and screamed to wake her up, and she came to, groggily. My heart jumped into my mouth as I looked into my baby's fearfully confused eyes. I pulled her out of bed and grabbed a damp cloth from the washbowl to cover her nose and mouth. With relief, I heard Alfonso calling our names, and I screamed back to guide him to the sound of our voices. I knew that he would do everything in his power to keep my family safe.

Esperanza quickly sensed my urgency and together we ran down the hall to Abuelita's room, knowing that we had very little time to get out. Desperately looking through the smoke, at the empty bed and into each corner of the room, I couldn't see Abuelita anywhere, and a sense of dread came over me. "Where is she? Is she hurt? I have to find her" were the thoughts racing through my head. Conflicted, I wanted to find Abuelita, but I also knew that I had to get Esperanza to safety.

I screamed to Alfonso that I couldn't find Abuelita, and he directed me to head downstairs immediately. I instructed Esperanza to crouch down low with me, to get under the fog-like smoke, as we cautiously descended the stairs. The heat was searing our faces, and the house seemed to be screaming at us to hurry up because it couldn't hold itself up any longer. Alfonso was waiting for us at the bottom to guide us out through the kitchen. My eyes were streaming from the smoke, and I couldn't see a thing. As soon as we emerged into the courtyard, I looked around desperately searching for Abuelita, but there were people and horses everywhere. I heard myself cry out for her but couldn't see her anywhere.

Like a knight on a white horse, Miguel came running to me asking about Abuelita, and as soon as he realized that she was still inside, he bravely disappeared back into the house, swallowed up by the flames. I stared at the doorway, waiting. Waiting. Waiting.

I had almost given up hope of ever seeing Abuelita or Miguel again when he emerged from the fire carrying Abuelita in his arms. He laid her down gently and ran to her, cradling her in my arms. She was alive but very weak, and her ankle looked broken. Without Miguel she wouldn't be here. I owe so much to our precious friends.

Miguel's Monologue

Miguel: I awoke with a start because Papa was shaking me and shouting, "FIRE, FIRE! GET UP, GET UP!" My first thought was of Esperanza, choking on thick smoke, alone and afraid in her bedroom. I followed my parents outside, and my heart lurched as I saw that it was indeed her house aglow with fire. As we raced into the courtyard, the air was thick with smoke and we could see flames licking at all of the windows on the first floor. The horses had caught the scent of smoke on the wind and were screaming with fear.

Before going inside, Papa shouted a warning to me not to follow him. I had to fight the urge to go inside, knowing he needed to focus on finding Señora Ortega and Esperanza rather than worrying about me. I heard him calling for them, and I waited for what felt like hours, with everything moving in slow motion around me, for them all to come out.

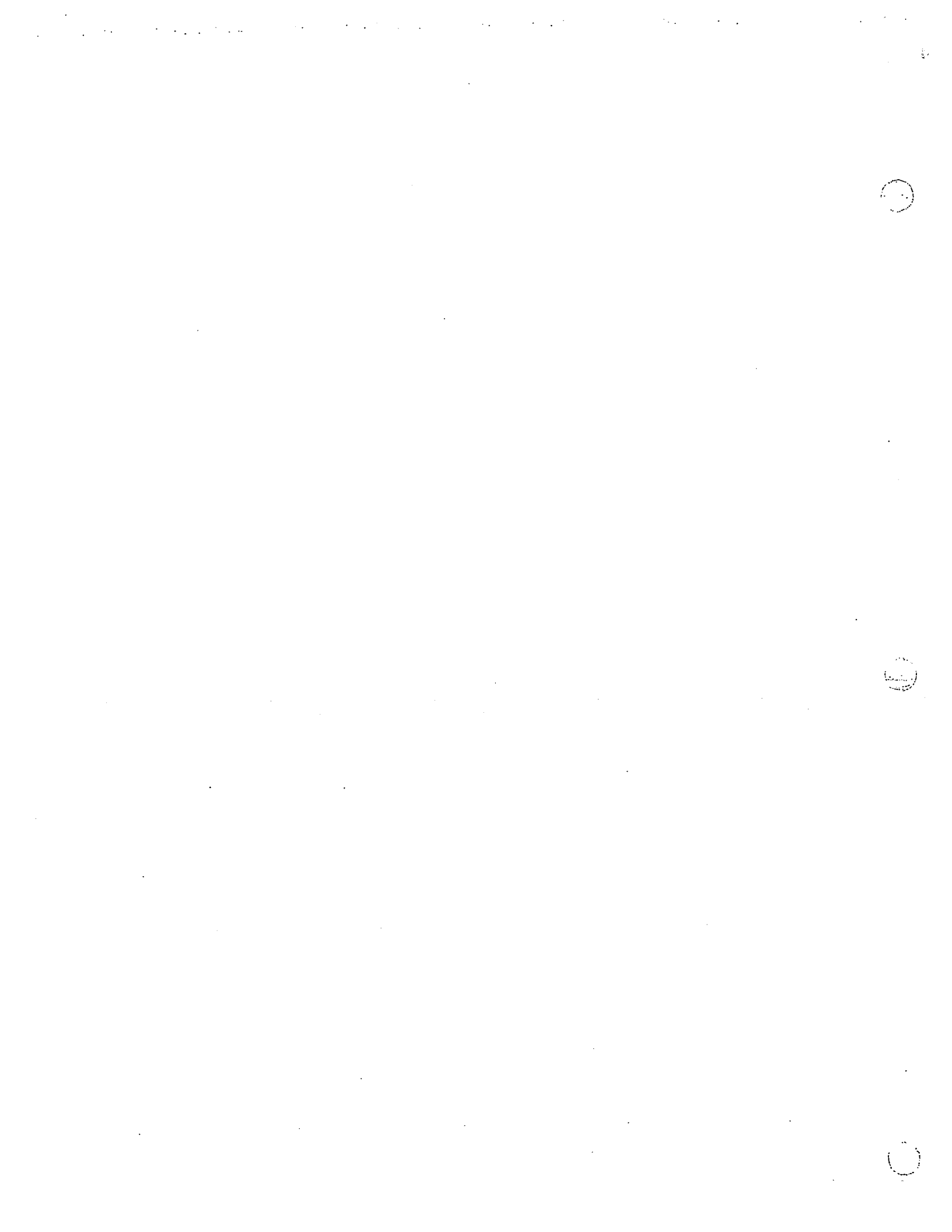
With a rush of relief, I saw Esperanza come out of the kitchen door, and I ran to her. She was disoriented and confused. I wanted to comfort her, but when I saw she was safe, my concern turned to Señora Ortega and Abuelita. I grabbed Esperanza and asked, trying to make sense of where they were, but she only whimpered. Following her gaze, I saw Señora Ortega, her eyes wild, crying out for Abuelita. I ran to her, and she confirmed that she had seen Abuelita in the burning house.

Without thinking, I ran inside, covering my nose and mouth, fighting my way through the chokingly thick smoke. Inside, the heat was intense and it was difficult to see anything. All around me I could hear the house creaking loudly, threatening to crumble on top of me, and there was a lot of crashing and banging as wood gave way and things fell to the ground. Straining my ears for the sound of Abuelita crying out, I heard what sounded like a faint cough, and ran toward it. Abuelita was lying on the floor helplessly, clutching a bag with a white-knuckle grip, the flames threatening to consume her. She groaned as I carefully picked her up and carried her toward the door. The flames were closing in, licking at my back as we ran outside.

As I laid her down in the courtyard, I heard Mama screaming at me, and the next thing I knew, Papa wrestled me to the ground, rolling me over and over. Apparently my shirt was on fire, but I hadn't felt anything because I had been fueled by the adrenaline.

When the flames were out, I stood up and took off my shirt. Fortunately, I was not badly burned. If I had been, it would have been a small price to pay for the safety of Esperanza and her family. They mean as much to me as my own family.

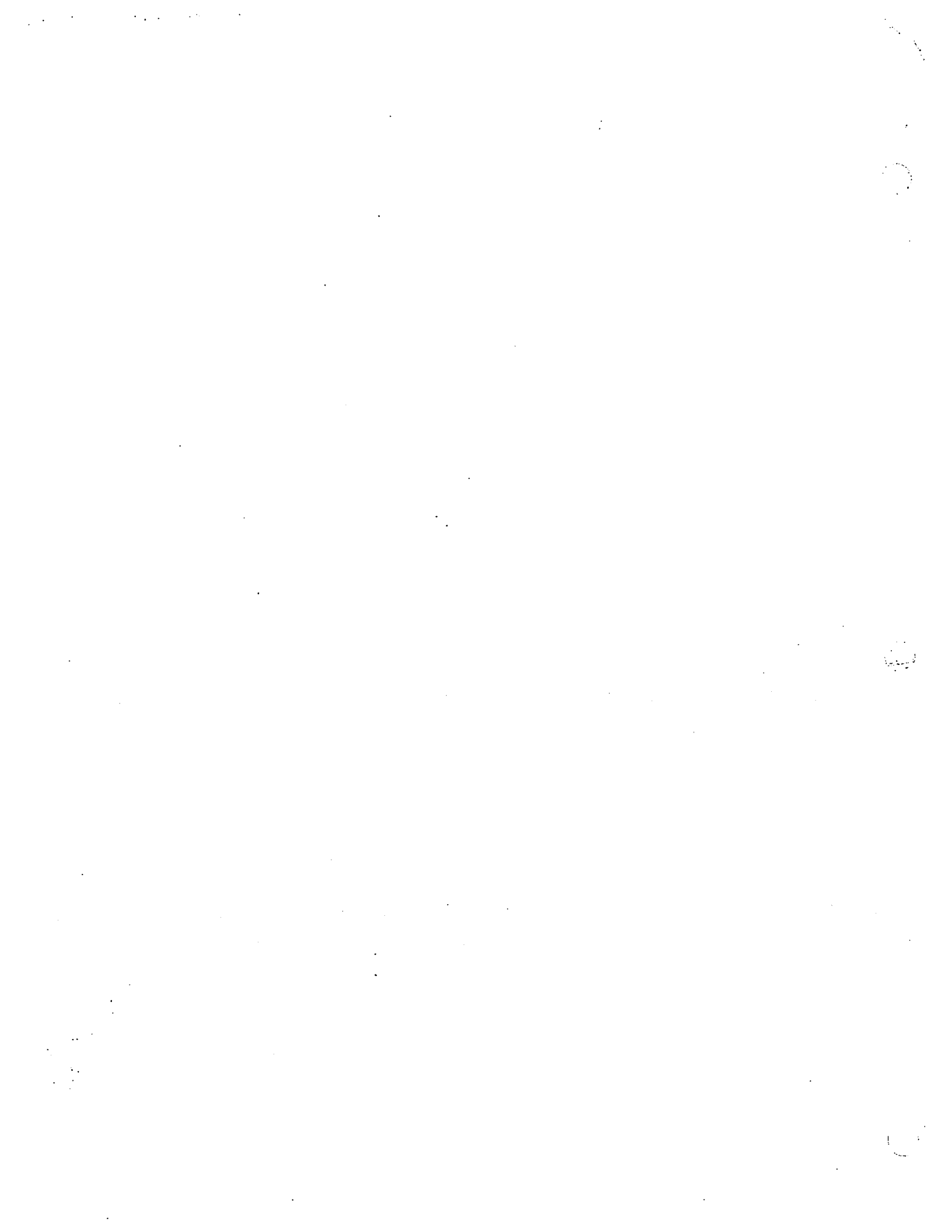
Situation	Narrator
<p><i>Introduce the characters.</i></p> <ul style="list-style-type: none">• What does the audience need to know about the narrator?	<ul style="list-style-type: none">• What does the narrator feel?
End	
<p><i>Provide a sense of closure.</i></p> <p>Reflect: What deep thought or big understanding might your character have as a result of having experienced this event or situation?</p>	



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4-point Short Response Checklist

Score	<i>My answer has...</i>
4	<ul style="list-style-type: none"> <input type="checkbox"/> a clear claim that answers the question. <input type="checkbox"/> an inference that explains why I believe my claim and shows I understand the text. <input type="checkbox"/> evidence from the text that relates to and supports my claim. <input type="checkbox"/> information grouped together in a way that makes sense. <input type="checkbox"/> complete sentences. <input type="checkbox"/> linking words and phrases to connect ideas smoothly. <input type="checkbox"/> a concluding sentence that can sum up your ideas. <input type="checkbox"/> I reread the question and my answer to be sure I have enough evidence from the right number of texts.
3	<ul style="list-style-type: none"> <input type="checkbox"/> a clear claim that answers the question. <input type="checkbox"/> evidence from the text that relates to and supports my claim. <input type="checkbox"/> information grouped together in a way that makes sense. <input type="checkbox"/> complete sentences. <input type="checkbox"/> linking words and phrases. <input type="checkbox"/> a concluding sentence that ends my response. <input type="checkbox"/> I reread my answer to be sure it makes sense.
2	<ul style="list-style-type: none"> <input type="checkbox"/> a claim that answers the question. <input type="checkbox"/> some evidence from the text that relates to and supports my claim and some evidence that might not relate to the question. <input type="checkbox"/> information that could be organized a little better. <input type="checkbox"/> some complete sentences and some grammar mistakes.
1	<ul style="list-style-type: none"> <input type="checkbox"/> a claim that doesn't have a real point of view. <input type="checkbox"/> some evidence from the text but it isn't very related to the question. <input type="checkbox"/> information that is not grouped together in a way that makes sense. <input type="checkbox"/> some grammar mistakes that make it hard to read.
0	<ul style="list-style-type: none"> <input type="checkbox"/> not answered the question.



Name _____ Date _____

BCCSG _____ College _____

End of Novel Assessment: Esperanza Rising

1. Identify an object used as symbolism throughout the novel. Choose either the rose, zig-zag blanket or the porcelain doll and describe how the author used it to convey messages throughout the novel. (RL5.4)

2. Esperanza has made some major changes throughout the novel. Identify two changes that Esperanza has endured. Be sure to support your response with details (two details per change.) (RL.5.3)

3. Identify a theme that is supported throughout the novel. Be sure to pull details from the beginning, middle and end of the novel to support your theme. (RL.5.2)

Explain the connection between scene 3 and the proverb *He who falls today may rise tomorrow.*

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Yarn Doll Directions from Esperanza Rising

1. Cut seven 12" long pieces of yarn and set them aside. You'll use these later.
2. Holding the ball of yarn in one hand and the book in the other, wrap the yarn around the book from top to bottom 50 times. Then cut the yarn to separate it from the ball.
3. Use one of the 12" pieces of yarn and place it between the book and the yarn. (Imagine you are putting the yarn through the center of a doughnut.) Tightly tie together the 50 strands of yarn wrapped around the book.
4. Pull the yarn off the book. Hold the yarn loop so the tie is at the top. This will be the top of your doll's head. Tie another 12" piece of yarn an inch or two below the first one, gathering all 100 strands of yarn to create a round head. Tie it tightly with a double knot.
5. Cut the yarn loops apart at the end opposite the head. These strands of yarn will be used to make the doll's body and limbs.
6. Separate the yarn below the head into three sections – two arms (12 strands each) and the torso (26 strands). Tie a 12" piece of yarn around the middle section, 2 inches below the head, to form the doll's torso. Remember to leave the arms free.
7. Separate the bottom yarn below the torso into two legs. Braid each arm and leg and use the 4 remaining 12" pieces of yarn to tie at each end. Leave at least an inch of loose yarn at the ends as hands and feet. Trim any stray yarn.

Now your yarn doll is complete!